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The Grammatical Aspects of Description and Aesthetics in Leili and Majnun of Nezami

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Abstract

One of the main elements which are used by poets is description in lyrical literature. As a formalist poet, Nezami Ganjavi also considers description in his unique work. He uses skillful description in this beautiful work to make tangible the concepts and story and to introduce the people, things, and phenomena. Since the subject of this study is "The grammatical aspects of description and aesthetics in Leili and Majnun of Nezami", it aimed to analyze the descriptions of Nezami in terms of adjectives and structure of adjectives in Leili and Majnun of Nezami based on the poem evidences. In this study, in addition to the description of objects and phenomena, the Nezami's techniques such as simile, metaphor, and irony have been considered. All of these highlight the manifestations of lovers. In his work, Nezami Ganjavi (Ganjei) has used words and group of words such as compound adjectives which have the highest frequency.

Keywords: Description, Leili and Majnun, Adjectives, Aesthetics.

Introduction

The literature and poetry is an event in language. So, it can be said that unfamiliar language is the basis of language arts. Using this factor, poets enrich their speaking language with artistic images. After Makhzan-ol-Asrar, Nezami had composed the romantic Leili and Majnun poems. The Leili and Majnun (written in 584) is beautiful and pleasant with unhappy ending, separation, deprivation, and death which are the characteristics of romantic poems.

The death for love was one of the cultures and customs of ignorant tribes in southern Arabia. This pure and deadly physical love which was also called Saab-ol-Marve is equal to platonic love. According to experts, in fact, it comes from this source and it is the ultimate form of chaste and Platonic ideal love (Sina, 2011: 19 230).

There are phonetic, syntactic, lexical, semantic, rhetorical, and literary properties in the language of each poet and writer. The rhetorical system is based on imagery and verbal elements; and other elements are shaped language aesthetics (Pournamdaryan, 2002: 33).

Meanwhile, the arrays such as simile, metaphor, and etc. are the most important elements of this system and indicate the poet's point of view which links between different objects and elements. On the combination of arrays, also, it is said that noun and adjective may create

compound adjectival or descriptive compound. However, this research aims to study description in terms of grammatical structures and aesthetic functions in Nezami's Leili and Majnun poems.

Poetry and Nezami's Style

Nezami is a prominent poet who had composed beautiful lyric poems. He is like great poets such as Ferdowsi, Hafez, Saadi, and etc. Although storytelling in Farsi did not start by Nezami, he is the only poet who evolved allegorical poetry to its highest level until the end of sixth century (The caravan of Hilla, 1995: 120). He is unique in the choice of suitable words and words, creation of new specific compounds, inventing new and delightful meanings and themes, detailing images with imagination, accurate description of nature, landscapes, and people, and the use of new imagery and metaphors (Ibid: 150).

In addition, he uses frequently scientific terminology, Arabic words and compounds, and many wisdom and intellectual principles and mysticism. For this reason and because of inclusion of elegant themes and images in his poems, his writings are sometimes very difficult and complex. However, his expertise in creating of beautiful meanings and his power in composing poems and stories caused his works would soon be imitated (ibid: 175). Although Nezami is a storyteller poet and had written mostly love stories, he is a philosophic poet, he is familiar with the culture and history of Iran, and there are deep points and meanings behind his stories. The Nizami Ganjavi's poems, with their Persian culture source, unify pre-Islamic and post-Islamic periods. The Khamse or Panj Ganj is the famous and unique masterpiece of Nezami. It has high ranking in the realm of lyrical fictions. He should be considered the leader of this kind of poetry in Persian literature.

Description:

One of the obvious differences between humans and other creatures is the art of expressing and conveying the mental concepts to others with the help of reason and imagination. According to their abilities and talents, everyone try to make aware others from whatever has caused happiness, sadness, anxiety in them. The expression of emotions is simple or with particular pattern.

The art emerges when the verbal and language emotions have artistic design and pattern. The art is defined as conceptualization of experiences, events, and meaningless memories, extracting events from obscurity and meaninglessness, and providing them artistic pattern and design (Baraheni, 1983: 324). For the creation of art, the artist must explore his mind and use the visualized objective and subjective images in the depths of his mind. For this purpose, he/she need to invoke his/her power of fantasy or imagination to create beautiful and elegant art. The language is essentially the means of expression and association with others. Therefore, poets and writers use the language to express their psychological experiences and emotions. It is language that makes man. Certainly, all human progress depends on the language. The language has many roles in human life such as communication and thought support. The human think in language form and thinking is a form of speech. The choice of right words for concepts and phenomena in the outside world of mind needs to think of those concepts (Kamyar, 2003: 2).

The Importance of Description in Poetry

It seems that description is the basis of poetry. This statement clearly expresses the importance of description in poetry, because poetry without description will not have charm and artistic value (Vahdat, 1978: 6). In descriptive poems, the sensible have an important role in imaging and emergence of imagery. The poets recreate people, scenes of life, and nature with the help of their imagination and portray them like master painters.

The description is a category in language and psychology. The description allows to show persons, objects, places, times, and actions. The description in poetry is an important element and factor that has always made it strong and has been considered by poets.

The Description in Poetry in Different Periods

The description is a characteristic of Persian poetry in different periods. However, it has been changed like other features of poetry in different periods. The study of first poets' works in Persian literature shows that different descriptions of landscapes, lovers, battlefields, and etc. have been the most important descriptions in these poems.

It is certain that the themes of descriptions in poets' works have been different according to their special conditions. Ferdowsi had described battlefields and their tools. Kasayi describes natural scenery and different kinds of flowers. Manouchehri's poetry includes the description and picture of flowers and birds. The poems of farokhi describe the lovers. Masoud Saad often painted the sky and its landscapes in his poetry (Nazari, 2006: 236).

Zabihollah Safa, in the book of literature history, wrote that description in the Persian poetry of fourth century and the beginning of the fifth century is one of the most important factors that the poets arts in this era is visible in it. These descriptions are sometimes as a miracle and all living and natural.

The Description and the Art of Writing Fiction

The writing of fiction or non-fiction is often starts by describing what has been seen. However, the start of thinking is usually creation of mental image.

The writer of a good descriptive piece should exercise the power of observation and imagination. William Farknr, American novelist and story writer, stated in an interview that: writer needs three things: experience, observation and imagination (Taghizadeh, 2006: 35).

One of the most frequently used forms is the combination of description and dialogue. This is frequently seen in Leili and Majnun of Nezami such as dialogue between Nawfal and Majnun or Majnun's father and Lily's father:

گفتند: چه حاجت است؟ پیش آر	باسیه عامری به یکبار
در دادن آن سپاس داریم	مقصود بگو که پاس داریم
آن هم زپی دور و شنا نیست	گفتاسه: مرادم آشنا نیست
کار استه با جفت با جفت	وانگه پدر عروس را گفت
فرزند تراز بھر فرزند	خواهم به طریق مهر و پیوند

(10، 9، 8، 7، 6/71)

Here, the culture and language of dialogue is determined.

The dialogue between Majnun and Majnun's father:

The Majnun's father advice:

چون دفتر گل ورق دریده	گفت: ای ورق شکنج دیده
وی سوخته، چند خامکاری؟	ای شیفته، چند بقراری
نفرین که داد گو شمالت؟	چشم که رسید در جمالت؟
خار که خلید امنت را؟	خون که گرفت گردنت را

(4، 3، 2، 1/86)

Or blame of Majnun by Nafal:

کرد از سر کین کیت را گرم	مجنون چو شنید بوی آزر م
کای از تو رسیده جفت با جفت	بانو فل تیغزن بر آشفت
به زین نبود تمام کاری!	احسنت، ز صمی امیدواری!
شمشیر کشیدن سپاهت؟	این بود بلندی کلاهت؟

(9، 8، 7، 6 / 114)

Nezami's Importance and his Success Secret in Fiction Writing

The important thing in Nezami's poetics is that he understood the spirit of story which was the subject of his poems. In addition, his feelings and thought had mixed with the fabric of story and obvious sincerity and authenticity is created in his poems. It is as if he had experienced all of the ups and downs, collisions, and accidents in the story and had written them (Yousefi, 2007: 170).

Nizami Ganjavi, in his fine work (Leili and Majnun poems), has wise and different look before starting the story and storytelling. He writes an almost 60 pages introduction to different descriptions, begins the story by name of God, and describes the attributes of God. For example:

بی نام تو ناله کی کنم باز؟	ای نام تو بگترین سر آغاز
جز نام تو نیست بر زبانم	ای یاد تو مونس روانم
نام تو کلید هر چه بستند	ای کارگشای هر چه هستند
بی حجت نام تو مسجل	ای هیچ خطی نگشینه زاؤل
کوته زدرت دراز دست	ای هست کن اساس هستی

(2/5،4،3،2،1)

After beautiful and unique praising of God, he praised the Prophet. He describes the Prophet as the Shahsavar of world and describes His meraj:

سلطان خرد به چیره دستی	ای شاهسوار ملک هستی
حلوای پسین و ملح اول	ای ختم پیمبران مرسل
لشکر کش عهد آخرین تلمب	نوباوه ی باغ اولین صلب
فرمانده فتوی ولایت	ای حاکم کشور کفایت

(8/3،2،1،15)

The praise of the prophet:

معراج تو نقل آسمانی	ای نقش تو معراج معانی
بر چار گهر قدم نهاده	از هفت خزینه در گشاده
بر فرق فلک زده شباهنگ	از حوصله ی زمانه ی تنگ

(12/5،4،3)

The praise of king:

گفتی ز کمال گروهه ی شاه	یک مهره فناده بر سر ماه
یک شکل عطار داز کمانش	تیری ست که زد بر آسمانش
زهره که ستام زین او بود	خوشا خو چو خوبی جبین او بود
خورشید چو تیغ او جهانسوز	پوشیده به شب برهنه در روز
مرغ به کینه گرم تعجیل	تا چشم عدوش را کند میل
بر جیس به مهر او گلین داشت	کا قبال جهان در آستین داشت
کیوان مسنی علاقه انگیز	تا آهن تیغ او کند تیز
شاهی که چنین بود جلالتش	آفاق مبادی جمالتش
در خدمت این خدیونامی	ما اعظم شانک ای نظامی
از شکل بروج و از منازل	افقاده سپهر در زلازل

(خمسہ نظامی: 470)

Then, he composes Leili and Majnun and presents it to Shirwan Shah Akhstan Ben Manoochehr. He describes Shirwan Shah Akhstan Ben Manouchehr it this way:

سرخیل سپاه تاجداران	سرجمده ی جمده شهر یاران
خاقان جهان، ملک معظم	مطلق ملک الملوک عالم
دارنده ی تخت پادشاهی	دارای سپیدی و سیاہی
صاحب جهت جلال و تمکین	یعنی که جلال دولت و دین
تاج مکان، ابوالمظفر	زبندہ ی ملک هفت کشور

(30/6،5،4،3،2)

چون گوهر سرخ صبح گاهی	بنمود سپیدی از سیاہی
آن گوهر کان گشاده ی من	پشت من و پشت زاده ی من
گوهر به کلاه کان بر افشاند	وز گوهر کان شه سخن راند

(38/9،8،7)

خرداست ولی بزرگ رای است

کان تخت نشین که اوج ساری است

سیاره‌ی آسمان ملک است
آن یوسف هفت بزم و نه مهد
جسم ملک است و جان ملک است
هم والی عهد و هم ولی عهد
(38/15، 14، 13)

At the end of this beautiful introduction, he advises his son, Mohammad Nezami, with paternal language in this way:

ای چارده سازه قره‌العین
آن روز که هفت سازه بودی
بالغ نظر علوم کونین
چون گل به چمن حوازه بودی
(45/11، 10)

Then, he mentions the dead who have played a major role in his life and progress including his parents and Khaje Omar. At the beginning of the story, we face with a world of beautiful descriptions:

ای در کف تو کلید هر کام
ای مهر نگین تاجداری
در جرعه‌ی تور حقیق هر جام
خاتون سرای کامکاری
لطفی کن از آن لطف که داری
بگشای در امیدواری
زان یار که او دوا ی جان است
بویی برسان که وقت آن است
(دستگردی، 174-172)

The Description of Nature from the Perspective of Nezami

The nature is beautiful. We need to have a heart to see, understand, and feel it to see its beauties (Proceedings of the birth of Nizami Ganjavi, Volume I: 385). One of the poets' arts is the description of scenes, especially descriptions of nature. Some poets have dramatic skills in description. Undoubtedly, Nezami has no competitor in this field of art (Langroodi, 2001: 170).

The Description and Imagination in Nezami's Poetry

The description forms a large part of literary works. The imagination is a subset of description. The method and quality of description is a major criterion for valuation of literary works. The different beautiful and pleasant types of descriptions can be seen in Nezami's Khamse. The images and descriptions of nature scenes and landscapes in this work is an excellent and innovative example in Persian literature. In his poems, he describes the nature, physical and spiritual beauty of people, and battle scenes.

The Hakim Ganje sometimes describes a martial and lyrical scene and perspective. His descriptions are masterful and unique as if we see all the scenes with our eyes (Eskandnameh Nezami: 251).

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