Adjectives in Nezami Ganjavi` Makhzan-al-Asrar

Parivash Jamshidi (M.A)

Educational Organization,Zanjan,Iran

Abstract

The description is not new in Persian poetry and has a special place in the works of famous poets, including Nezami. This study showed that Nezami used many types of adjectives in Makhzan-al-Asrar. In its simplest form, he used image; this indicates the high imaging and imagination power of poet. However, this study aimed to use experts' adjective definitions to determine them in this work and classify them as simple, derivative, compound, and derivative-compound.

Introduction

Nizami Ganjavi is one of the poets who composed Makhzan-al-Asrar under the influence of Sanai. Since he sought reputation, he tried to be innovative in his writing; he did not borrow from anyone and is famous for making compositions (Zarrinkoub, 1995: 16-14). There are many compositions and terms in his poetry which make it excellent. Sometimes, he uses two or more words to create one compound word to use and avoid long sentence; this has influenced on the brevity of his poetry. The description is a means to express different interpretations and matches exactly with perception; it is mainly based on expression of different scenes, events, and scenarios (Kianbakht, 2012: 108). The solidity and stability of Nezami's poems is either unique or exceptional. The solidity and stability is in highest level in verses of Ascension of the Prophet. In Makhzan-al-Asrar, he mentions important psychological and legal facts (Allameh Jafari, 2000: 131). The Nezami is like Shakespeare (Shamisa, 2000: 161).

The image, in fact, is the base of imagination and poetry is the most perfect expression media (Ashouri, 1998: 183). The poet uses imagery to show his/her worldview. The poem is not conveying meaning; rather, it is the creation of meaning (Ahmadi, 1993: 128). The poem is considered to be creation of beauty by words. Kadkani quoted a Russian formalism: (poetry is resurrection of words) (Shafiee Kadkani, 1989: 5). Considering different types of descriptions, Souratgar states that: (In imaginative descriptions, the poet remembers an event or scene after many years and images it based on shade of that event in his mind. He/she visualizes that event to others as he/she wants and is able to articulate (Souratgar, 1968: 2). Considering Nezami's imagery, it can be said that his work is different from others; the themes in his poetry is new and strange. This innovative poet avoids consciously from crude imitations and just relies on his talent and ingenuity. In Makhzan-al-Asrar, Nezami uses compound words different from others and determines equivalent Farsi words for Arabic compounds which show his interest in Persian language. Some other words and compositions are: **Laughing pears, painful, magic words, Khalil pear, friends crimes, crimes friends and ...**

In many cases, he uses adjectives to make compositions: Khanlari states that: (New concepts are

created along with progress and development of society. Therefore, new words are inevitably needed to express them. The new words can be created through composition, derivation, extension, adoption, and so on (Natel Khanlari, 1990: 97). It should be considered that the extent of vocabulary in a language determines its power and efficiency. If the vocabulary is limited, this causes its dysfunction in transferring concepts and ideas. The composition of new vocabulary and words is delicate and technical. Undoubtedly, it should be done based on some rules and principles; one of the principles is that the composer should be familiar with language and its intricacies.

The imagery is created by using figurative language which includes all rhetorical figures such as simile, metaphor, irony, allegory, symbolism, exaggeration, hyperbole, allusion, myth, figurative citation, personification, paradox, and etc. Nezami sometimes insists on extraordinary using of analogy and makes his poems to suffer from redundancy (Zarrinkoub, 2004: 238). According to language and literature scholars, the vocabulary of language is important. The extent of vocabulary of a language effects on its ability and efficiency. In traditional view, the descriptions and imagery in poem is similar to painting. Therefore, the color is used in poems. Nezami also uses color in many cases. The type of images and descriptions is different in each era; for example, the descriptions and imagery of poets in Khorasan is limited to sensory world and does not exceed describing the appearances (Kianbakht, 110: 2012).

Structure of adjective in Makhzan-al-Asrar:

1. Absolute (simple) adjective: In total, the simple adjective is used 653 times and some of them are repeated more than others. For example:

2. Compound adjectives: It is composed of two or more independent morphemes (Allama Falsafi, 2002: 120). For example:

3. Derivative adjective: you can take certain prefixes and suffixes, add them to nouns and verbs, and produce derivative adjectives.

4. Derivative-compound adjective:

Multiple use of adjectives:

In cases where wants to show the importance of character, Nazami uses several adjectives.

Description and aesthetics:

1. Simile

In literary works, most of poets use real and tangible things to visualize unreal and intangible things. In his work, Nezami also uses artistic structures such as sun, moon, night, etc. in different connotations. The simile is an image closer to nature and more direct than metaphor (Shafiee Kadkani, 1987: 253). In Makhzan-al-Asrar, Nezami uses 650 similes.

The بسم الله   الرّحمن   الرّحیم is considered to be a key to achieve the desired treasure. The

(53/5): The morning is described as shining lights for its brightness.

2. Metaphor

A figure of speech in which a word or phrase is applied to an object or action to which it is not

literally applicable. Metaphor is more compact and more difficult than simile; therefore, it is considered to be the greatest discovery of poet and the most prominent feature in language.

3. Synesthesia

It refers to a technique adopted by writers to present ideas, characters or places in such a manner that they appeal to more than one senses like hearing, seeing, smell etc. at a given time and is an artistic and poetic device which attempt to express a linkage between the senses. The sight is the full-featured sense in synesthesia and the color is the most important element in perception of this sense. The imagination gives us the opportunity to use one of the senses in different way; for example, crystal sound (Kadkani, 2008: 272- 271).

4. Metonymy

It is a figure of speech in which a thing or concept is called not by its own name but rather by a metonym, the name of something associated in meaning with that thing or concept. It is a word or phrase that is used to stand in for another word (Homayi, 1975: 256). Sometimes a metonymy is chosen because it is a well-known characteristic of the word. However, it is a figure of speech that consists of the use of the name of one object or concept for that of another to which it is related, or of which it is a part (Aghdaie, 2002. 186). There are more than one hundred metonymies in Makhzan-al-Asrar.

Conclusion:

The poem can be considered as a combination of three elements: music, painting, and language; these three factors are inseparable and impact on each other. According to personal style or dominant style in an era, each poet uses one or more factors more than others. A competent poet is capable both in terms of form and meaning, like Nezami. He always try to choose the best words with pretty meanings. The specific use of some words is his poetry's feature. Knowing the Persian language has the potential of composing new words, Nezami creates these compounds; he is unique in this area. Nezami is one of the few artists who have managed to benefit artistically from all Persian imagery tools to convey his mental concepts to reader. He also considers the social life by narrating short anecdotes. He applies all of his efforts to express these thoughts as verses to be lights to the way of future generation and human history. In terms of description and imagery, Makhzan-al-Asrar is rich and dynamic. Some phenomena are frequently described in this work such as monotheism, Ascension, creation, and so on. The aesthetic elements which are used in his descriptions include metaphor, simile, metonymy, and personification. In general, the used descriptions and images are highly integrated.

References:

Aghdaie, T. (2002). Role of imagination. Zanjan: Nikan Ketab.

Ahmadi, B. (1993). The structure and interpretation of text. V 1, Tehran: Markaz.

Allama Falsafi, A. (2002). New procedure of Chart Persian Grammar. Payam Azadi Publication.

Allameh Jafari, M.T. (2006). Three poets (Sa'di, Hafez, Nezami). Tehran: Institute to develop and publish the works of Alamae Jafari. Third Edition.

Homayi, J. (1975). Rhetoric literary arts, Volume 2, Tehran: Iran's Revolutionary Guards University Press. Zar Publication.

Kianbakht, Z., Mobasheri, M. (2014). Description in poetry of Forogh Farokhzad. Journal of Persian Literature, Faculty of Literature, Islamic Azad University of Sanandaj, fourth year, No. 11.

Natel Khanlari, P. (1990). Persian history. Volume I, Tehran: No publication. Fourth edition.

Shafiee Kadkani, M.R. (1987). Imagery in Persian poetry. Tehran: Aghah publication, Third Edition.

Shamisa, S. (1992). Expression. Tehran: Ferdows Publication. Second Edition.

Souratgar, L. (1968). Descriptive literature in Iran. Tehran: Ibn Sina.

Zarrinkoub, A. (1993). A poem free of lie and veil. Tehran: Elmi Publication. Seventh Edition.