

Syntactic features of Nizami's unique style in Khamseh

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ABSTRACT

Based on the confirmation and emphasis of the individuals who are well acquainted with poetry, Nizami, with no doubt and uncertainty, should be enumerated amongst the few innovative stream-making poets. He posits a special language and style in Khamseh or Panj Ganj which is followed by a convoy of his counterparts keenly interested in that style and method. But, even with all the studies and researches performed on familiarization with such a wise figure as Nizami and his poems, there is still felt a missing place of an independent research on the introduction and objective revealing of the stylistic properties and even language properties of his "peculiar style" in a study field called recognizing and studying Nizami. "The peculiar method" used by this philosopher features indicators and properties in terms of intellectual, lingual and literal aspects that he has appropriately applied to individualize his style in reciting Khamseh and, in this article, we are seeking to extract and objectively offer the most frequent and stylistic characteristics of the personal style of the Ganjeh poet within the area of the Persian language syntax. That is because identification of such most frequently applied indicators in this philosopher's poetical style can, more than before, pave the way for the investigation of the extent to which his counterpart have been influenced by his techniques of reciting poetry.

Keywords: style, Nizami Ganjavi, grammatical features.

Introduction

It is believed by all of the individuals acquainted with Persian poetry, especially the ones who have made researches on poetry, that philosopher Nizami is inter alia the poets who have their own unique style of reciting poetry and he is enumerated amongst the few innovative stream-making poets who exercises a special language and personal style of his own and this is not at all a small advantage for this philosopher's Khamseh as compared to the works by thousands of Persian speaking poets. That is because "having a style of one's own in authoring a literary work is equal to having a specific personality for an individual as an exceptional being manifesting his or her own unique characteristics and revealing one's own difference with

the others and it is here that the real style grins at the general style"^[1] in such a manner that in the very beginning of his work, Nizami makes references to these cues poetically and aesthetically as presented below:

"They are lined up before Nizami, I am an exceptional figure so who are them"^{[2]1}.

The philosopher has been well aware of his magnificence of eloquence and enjoyment of a unique style in his Khamseh and he has pointed in his couplet-poems to "method", "peculiar method" and "novel style":

"What style should I innovate worthy of being spoken, what should I put on that can cover the world" (Ibid, 106)

"A speech is not devoid of good and bad words, everyone wants good words, but there isn't any"

"But, the person who has an insight over the semantics should know that this utterance is stated in a peculiar style" (Ibid: 339)

"That, one should not sit idle for a long time, I will grasp a novel method for a second time" (Ibid: 753)

In Haft-Peikar, he calls himself and Ferdowsi "style inventors":

"Two neologists revitalized the old criticisms by making use of the speech alchemy"

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"He made silver out of copper, a special type of silver; the other turns silver to pure gold" (Ibid: 579)

And, these same abovementioned verses that are merely implications to Ferdowsi's worth of literary works and, in Nizami's idea, to a higher value of his works as compared to Ferdowsi's, have made Hedayat to mistakenly realize him as Qavami's brother in "Majma'a Al-Fosaha" by writing "and he is Abu Muhammad Nizamuldin Ahmad Eliyas Ibn Abu Yusuf Ibn Mo'ayyad Al-Motarzi, Qavami's brother of Motarzi Ganjavi"^[3]. Also, in an interesting criticism to Hedayat's notion, the late Vahid Dastgerdi writes: "such an epithet and surname is completely fake and unoriginal and Nizami has never been called by the surname "Nizamuldin" and the origin of the name "Ahmad" is also not clear and, by the way, who is Abu Yusuf and from where have they found Motarzi; surely, these are all false and Nizami has not had any kinship relationship with Qavami and he has never been doing embroidery!!!"^[4] And, more interestingly, Dowlatshah Samarqandi, before Hedayat, has mistakenly perceived these two verses as meaning that Nizami "had become famous as an embroiderer because he was the brother of Qavami, the embroiderer, who was a master poet"^[5]. Meanwhile rejecting Dowlatshah Samarqandi's idea in an introduction to the revision of Haft-Peikar, Doctor Barat Zanjani, pointing to the idea that "Nizami is considered as an innovator in semantics and syntax and his words are replete with freshness and vivacity"^[6] explains the reason why Nizami was called "motarzi" (the embroiderer) as stated in the following words: "it has to be pointed out that Nizami was not Qavami's brother rather he was called Motarrez (embroiderer) for his novel style of reciting poetry" (Ibid: 10).

Although the philosopher Nizami describes his style of speech in Khamseh as a "peculiar way" and he is known by all of his antecedent and subsequent researchers as a poet having a style of his own and generally an innovator, all the things that we have inherited from the writings by the elders and the Nizami-researchers up to the current point in time, with all the efforts of those masters in coming to a realization of the style of this versatile poet, signify a sort of holistic approach and general expressions of generalities that somehow narrow the vision of the enchanted minds in gaining an insight over the special style of that master of discourse in reaching to something capable of covering all of his stylistic dimensions all at once. As the late Abdul-Hussein Zarrinkoub truly asserts, "both his poetry and art are still in need of more subtle evaluation and also his content and origin of thoughts and teachings need more investigation"^[7].

It is also undeniable that the steps taken from the beginning of the Iranian researchers' familiarization with Nizami's poetry in line with the revision and explication of the verses and exercising precision in his use of methods for processing the materials and personalization in Khamseh are not comparable with the measures taken for recognizing the details of the poet's individual style in Panj Ganj; however, the product of the researches made by the researchers in the studies of Nizami and

identifying his style can be summarized in the following excerpts.

Mansoor Servat writes in the "treasure of wisdom" that "the wonderful imagination power of Nizami is extraordinary in the depiction of the scenes, application of the terms and words with such a huge beauty as well as the utilization of similes and metaphors"^[8]. And, Master Zabihullah Safa in a valuable book named "the history of literature in Iran" writes "he is one of those speakers who succeeded in creating and perfecting a unique style and method, quite like Sa'adi and Ferdowsi"^[9].

In continuation of his statements, he scrutinizes Nizami's specific style qualitatively and quantitatively at full length and writes "in selecting the appropriate words and terms and creating new and special compounds and innovation and invention of novel and pleasant meaning and contents in every case and displaying the details as well as in the use of imagination and precision in describing and creating astonishing sceneries and exercising niceties in recounting the nature, individuals and moods and also in his utilization of desirable and new similes and metaphors, Nizami should be enumerated amongst those unprecedented individuals who were not repeated afterwards" (Ibid: 808). It seems that Master Safa has more than anybody else paid attention to Nizami's style in Khamseh and, although some of his statements are true about the other poets, he has made good reference to a number of the philosopher's style-specific characteristics.

Herman Ette gives Nizami the title of "an eloquent master" and "a romantic master" in regard of his descriptions of the nature^[10]. And, two elders of Nizami-research, i.e. Vahid Dastgerdi and Shebelli No'mani, having a sort of dogmatism towards the philosopher's comprehensiveness of poems, have had their own specific ideas regarding the poetical method and style of Nizami and the late Abdul-Hussein Zarrinkoub, in the first volume of his book, "the literary criticism" rejects some of the formers' insistence and urging in stating that "in criticizing the poets that is fundamentally based on fanaticism and prejudice, there is a need for the observation of 'balance principle' so as to not consider Nizami as the most prominent poet like the late Vahid did"^[7]. Shebelli No'mani frequently admires Nizami "in terms of the comprehensiveness in various types of poetry, strength of speech, his powerful use of innovative metaphors and similes and description as well as the fluency of his discourse"^[10]. Vahid Dastgerdi, as well, uses general expressions without dealing with the details of stylistic characteristics of philosopher Nizami's poetry to, propelled by the attachment and abundant fanaticism he has had towards the philosopher, write "the speech masters and the fellows of pondering and contemplation all know that nobody has had such a style of speech before Nizami and although there a thousand of poets after Nizami, like Amir Khosrow, Khajoo and Jami, who have, in an imitative manner and following his lead, involved in reciting quintuplets, none have succeeded even in imitating him and composing a book of poems that can please the general public's taste and interest and worthy of reading and studying"^[4]. Such a way of speaking about the poetical style of the philosopher is suggestive

of the late Vahid Dastgerdi's too much zeal for Nizami's style of elocution but it, lacking the investigation of the details, cannot be applied for the forthcoming generations in their study of Nizami's style. The late master Dr. Reza Enzabi Nejad, in a valuable introduction he has written at the onset of his eclectic selection of *Makhzan Al-Asrar* under the title of "the veil of the dawn mystery", illustrates the "peculiar style" of Nizami in poetry in the following image "the peculiar style he had in reciting poetry renovated his thoughts and granted his language an aesthetic beauty. It was for this same seeking for the newness that he was inclined towards metaphor more than simile and to simile more than ordinary descriptions. His creative imagination bestowed his poem with such a balance that could not be found in the discourse of his contemporaries except for a few"^[11].

Of course, when coming to discussion about Nizami in regard of his poetical style, master Enzabi Nejad writes in inherent humbleness that "at this point, I know it better to stop my tongue from running and halt the mustang of speech to take a short journey to Nizami's Panj Ganj accompanied by the great wise master Dr. Abdul-Hussein Zarrinkoub" (Ibid: 14). And, the topics offered above as quoted from him regarding the generalities of Nizami's style are in fact reflective of the late Zarrinkoub's speech in the mirror of the valuable book of Master Enzabi Nejad and he has not added anything new concerning the special style of the philosopher other than that quotation.

Upon coming to a discussion about the philosopher Nizami, doctor Ahmad Tamimdar, as well, in his book "the history of Persian literature", prefers to make succinct and general expressions about his style within two lines in lieu of dealing with his poetical method and individual style and presents statements about the middle Azerbaijani style and the poets from Azerbaijan and his opinion about Nizami's style is cramped into the following short and general sentences: "he draws after Khaqani in his style but his specialty is reciting couplet poems and his couplets were so much welcomed that such a similar support can be found for a few poems in Persian literature"^[12].

Qolamhossein Yusefi, in a short part of his book "the brilliant spring", meanwhile dealing with the aesthetical aspects of Farhad Story in Nizami's "Khosrow va Shirin", uses expressions like the aforementioned ones to describe Nizami's style of poetry and writes: "Nizami's faculty of imagination and his sympathy and affectionate bond with the story's heroes, in his reminding of his adventure in between the incidents, and his good palate and talent in reciting lyric poetry and love story have all made him appear as a unique and prominent poet in Persian literature"^[13].

Upon coming to the topic of Nizami's poetical style in his book "Nizami Ganjavi's thoughts", the late Behrouz Sarvatiyan, as well, who has spent a lifetime on research in the philosopher's Khamseh and has authored several books besides the revision of Nizami's Khamseh regarding his thoughts and poems, sets a large table for only his poetical style and knows it necessary to perform a comprehensive research and suffices the following

few sentences in describing that grandiose style: "the research on Nizami's artistic style necessitates the codification of a voluminous book and a comprehensive research so that we might know him as a pioneer in the originality of art style and he has made use of an artistic language in reciting every verse and utilized a trope in every word and a metaphor in every trope"^[8].

With these general definitions of the style of a poet like Nizami Ganjavi, who leads the caravan of the quintuplet reciters coming after him, his fandoms wishing to come to a realization of his poetical style cannot be blamed if become dazzled and amazed in the constriction of the ambiguous and general expressions having not dealt with the details and objectification thereof.

Putting aside the writings of the antecedents in their books, in between the articles left from the very beginning of such a study field as Nizami-research till now, as mentioned by Miss. Zeinab Nowruzi in her valuable book "the culture of Nizami-research", we are faced with a handful of the articles on the individual style of Nizami's poetry in terms of language, thought and literature inter alia which the majority of the works, except for the few ones having briefly dealt with one characteristic of Nizami's poetry, are more investigations of the techniques and arts applied by Nizami in storytelling than studies of his poetical style. Sirus Shamisa is amongst the few researchers who has directly attended to Nizami's poetical style in his book "poetry stylistics" but he, as well, has confessed, with an admirable honesty, in the introduction to his book, that "in this book we largely deal with the styles of different periods and the study of personal styles pertaining to more excellent periods should be termed stylistics"^[14]. And, in these few words, he has made reference to the most original point that there is a lack of studies entering the contexts of the poetical masterpieces by famous Persian poets and presenting the interested readers with the poets' individual style so as to elucidate their poetical techniques and one should not ignore this saying by Shamisa that "the truth is that the discovery of the individual styles, especially the fundamental features of the personal styles, is the thing that every stylistics envies. This is the most difficult stage of stylistics and, on the other hand, the most useful and sweetest part of it" (Ibid: 97). In the present research paper, we aim at entering the details of the philosopher's specific style so as to extract and offer the most frequent grammatical aspects and features in Nizami's Khamseh.

The Main Text:

the poems by every elocutionist, particularly by a poet possessing genius and innovation, feature individual and personal specifications and, meanwhile being similar to the others' poems, are distinct in certain properties which are the target of the stylistics. In doing so, "every poet's personality is given a value ranked based on the degree of his or her genius. Therefore, the robust artists do not lend themselves to any sort of ranking"^[15]. And the treasure-making poet of Ganjeh is amongst the few artists whose poems are distinct from those of the others, even his followers and it can be stated that the

signature and the stamp of the philosopher is clearly vivid all over his poems and he, himself, affirms this issue in his unique style, as reciting the following verses with the maximum beauty:

“As you read this book of poem, you will find Nizami's vivid presence everywhere”

“How can be manifestation concealed from you, when he reveals to you a secret in every verse”

“After a hundred years, if you say where he is? Every verse will shout here he is!”^[2]

In an article named “Nizami's understanding of poetry and poem”, Sirius Shamisa, pointing to Nizami's invention of his own style and the prestige and distinction of his poems from those of the others and novelty of his diction, makes use of the philosopher's theory regarding his poems to say that “Nizami's speech that is based on an individual style ... and stylistics that brings testimony to its newness”^[16]. This result is the product of the philosopher's own utterances regarding his individual style where he, from the very beginning of Khamseh, to wit Makhzan Al-Asrar, underlines his “peculiar style” and exhibits a “novel jugglery” and “molds a new body” to show that his poem is stamped with the seal of individual style which is followed to the end of his work, gradually becoming more sophisticated and more perfect:

“I have instigated a new jugglery, I have molded a new body”

“The style is peculiar so do not feel unsatisfied, if you pamper it, it cannot be considered weird”^[2].

And, in some parts of “Iqbal Nameh”, he explains the method of entering innovation and novel style as stated in the following verses:

“In every epoch of the world's celestial sphere will come instructors exercising new methods”

“The commander will eradicate the background history of the wrongdoers and will bring new order in a new world ...”

“This way, the newcomers of the locution will renovate the old decorations”

“The fresh face of the bride of [my poetry] suffices the style specialist in analogy”

“If you did not go through this letter, you will regret that you have lost this fresh style of speech” (Ibid: 1022-1023).

With this preface on the backgrounds of the studies performed on Nizami's style and the philosopher's own idea regarding his poetical style and considering that the prerequisite to the study of a style is the study of the work and that the study of the work is the study of the creator's signature and not his own self, the present study provides the readers with a presentation of the innovative and unprecedented contents of Nizami's work, the illustration of the motifs and themes making the work dodging any type of configuration and underlining the work's uniqueness^[1]. The stylistic properties of Nizami's poem have been taken into account herein within the domain of Persian language literature.

Being in a constant struggle for individualization of his style, the philosopher is continuously employing artistic techniques by making special uses of some verbs, adverbs and adjectives and

making certain dislocations in the form of substitutions and interconnections from the perspective of the grammatical rules so as to attain his intended objectives. The followings are but some of the outstanding characteristics of Nizami's unique style of poetry within the realm of the Persian language literature:

A) Blending or inversion in the use of some verbs:

A-1) inversion in constructing compound verbs: “in Persian grammar, the compound verbs are consisted of two parts one of which is inflectional and the other is not and the latter is mostly preceded by the former, also known as “light verb” (general verb) and there are two general scales for recognizing the compound verbs from the others: 1) the light verb (general verb) does not have a syntactic relationship with the word(s) preceding it, meaning that the word should not accompany verb, object, predicate and so forth; 2) the part before the verb, should not be expandable, otherwise the verb can be suffixed or transformed to definite or indefinite that makes it a non-compound verb^[17].

It can be repeatedly observed in the philosopher Nizami's poems that the non-inflectional part, that should precede, is interchanged with the inflectional part and a sort of inversion occurs in the making of a compound verb and, interestingly, these precedence and subsequence have not been made as a result of the common poetical constraints and limitations, that most often take a firm grip of the poets, rather they are highly frequent and common constructs of the philosopher and the proof of this claim is the great many of the specimens that the poet could have adhered to the primary order (non-inflectional part + inflectional part) without it incurring the poem with blemishes to the rhyme and the rhythm of the poem but he has intentionally refrained from doing so.

Now, samples of this stylistic technique of the philosopher's poem as used in Khamseh are presented below:

“They swear to the religion and entreaties of the peasants of the close and far kinship”^[2].

“He who boasts his chivalry can find the title of lion-heart in a fight with a lion” (Ibid: 202)

“Out apostle used his powerful proofs to reveal his prophecy in the world” (Ibid: 331)

“In that government, a lot of lessons could be earned by Mukhtar's miracles” (Ibid: 334)

“In this muddy grave and stone palace, I have exercised patience for a long time hoping to see you” (Ibid: 263)

“In the very beginning, he made a promise and swore to the name of the God” (Ibid: 417)

“If I practice patience, it is a dangerous place and I can be harmed or suffer pain” (Ibid: 623)

“He promised him that this treasure is his, tonight you should have hope and then tomorrow you will achieve what you desire” (Ibid: 635)

“This way, as soon as the night reached its end, then, he could not be harmed by anyone” (Ibid: 799)

"When the compass draw another line on the previous one, then the extendedness came out of the two" (Ibid: 316)

"Do not boast of the sweet and sugar so much because the son of a butcher can never become a mat-weaver" (Ibid: 268)

A-2) Inversion in making future verbs: the future verbs appear in Persian grammar in the form of the "modal auxiliary" + "the infinitive without to" like "will stay", "will become", "will say", "will send" and others of the like. In all of them, the auxiliary verb usually precedes the infinitive but inversions can be seen in the stylistic technique of Nizami. Examples are the following verses:

"If he wishes to give a peasant a treasure, will firstly ask him to remember how much pain one should suffer" ^[2].

"Anyone wishing to understand the meaning of these verses, would have to order the words so that only blackness will remain" (Ibid: 285)

"The person who wishes not to suffer great pain in death, will have to die first before submitting his soul" (Ibid: 327)

"The king of the good told a dear person that our dice will be soon rolling the same number" (Ibid: 681)

"Who do you say will foster you, which wild animal will eat you" (Ibid: 778)

"It was made certain in the verdicts of the seven stars that the world will give him the key" (Ibid: 779)

"The throne was brought the news that the crown will someday settle down there" (Ibid: 905)

"In this garden as colorful as the feather of the pheasant, neither flower nor cedar will remain" (Ibid: 910)

"If the time wishes to give me comfort, I would have to ponder over such thoughts" (Ibid: 1015)

A-3) Inversion in the natural ordering of the verb in infinitive construction: this grammatical characteristic is *inter alia* the most common stylistic cases used iteratively by the philosopher through utilizing the inversions in the natural order of the verb construction in the infinitive forms and, meanwhile highlighting this type of verbs' usage in Khamseh, Nizami has most often freed his poetical language from the rhythmic constrictions and the followings are but specimens of such a stylistic technique:

"When the king was acting as the chamberlain of the moon, the queen could be taken not without catafalque" ^[2].

"Two liquors can be drunk not from a beaker, two lords can be worshipped not by a single person" ^[2]

"But, one can lose backgammon not to oneself, one can be happy not always" (Ibid: 183)

"One can get rid of his desires not by magic, one can shut his house's door not to the thief"

"He has to be called with a hundred hopes in the beginning, he has to be sprayed with gold like the sun" (Ibid: 220)

"One can rule the world not alone, one can eat the world not alone" (Ibid: 241)

"Retell what he has told us is a must and when we said it, acting it the way it deserves is a must" (Ibid: 257)

"If the raw pearl needs to be pierced, it has to be whispered in the ear of the sea" (Ibid: 268)

"Neither the soul with body can be asked nor the movement can be seen without compass" (Ibid: 312)

"When there are a lot of wolves, the shepherd should seek solution in wearing guise" (Ibid: 314)

"One can fleece the people's properties not by deception like the wise merchant robbing the unwise merchant's properties" (Ibid: 315)

"The injury can be covered but not by this ointment, one can flee the disease but not by this drug" (Ibid: 336)

"More importantly, one has to spray a black color in confrontation with a fragrant wind" (Ibid: 687)

B) Extending the use of some verbs:

during the composition of Khamseh, Nizami has shown that he is very keen in making combined words and very versatile and stylistic in expanding the normal use of some of the verbs with such a skillfulness and technique. The following samples are indicative of this stylistic grammatical technique in the area of making use of some verbs:

B-1) Extensions in the usages of negative and positive imperatives: the negative and positive imperative verbs are the most widely applied verbs in Nizami's Khamseh, especially in "Khosrow va Shirin" and also in "Leili va Majnoon" in which the lyric literature manifestations are most distinct. That is because in these works, Nizami speaks on behalf of the agonized heroes and uses the negative and positive imperatives as entreaties to most beautifully decorate his "peculiar style". In making use of these negative and positive imperatives, the philosopher somehow expands the domain of these verbs' usages. As we know, the Persian language positive and negative imperatives are made up of infinitive without to and mostly taking the third person singular form and today "there is only left few conjugations of them: like "be it", "lest" and "be that as it may" meaning "may be" and their negatives" ^[18].

Exercising scrutiny in the expression style of Nizami in Khamseh, one can figure out two types of extensions in the positive and negative verbs: the first is the extensions in the verbs, to wit lifting the limitations of the negative and positive imperatives to just certain infinitives and the second is expanding the persons, to wit constructing positive and negative verbs for the other persons like "may they", for third person plural.

In the following examples, meanwhile bearing witness to the use of negative and positive imperative verbs in other than third person singular, we can see, on the other hand, that the philosopher has most beautifully endowed, in his peculiar style, a special expansion to the very meager domain of the positive and negative imperatives and he has also, besides the old and common infinitive "be", made use of other infinitives like "fall", "cut", "bear", "stay", "give" and others of the like to make his own stylistic positive and negative imperatives that sound more euphonious and rhythmic. And, as believed by the citer of these lines, these are the cases that the circle of the Persian positive and negative imperatives can be enlarged through carefully attending to this stylistic technique of the philosopher.

"May this shining be not taken away from the visage of this moon; may not be fallen this hat from the head top of this king"^[2].

"May all the Turks in China be Hindu; may the Chinese be not Chinese in their eyebrows" (Ibid: 116)

"May God free you of this industry; may he bestow you wisdom in this grammatical work" (Ibid: 206)

"May not a single star be inflicted with what I have; may nobody be born with such a luck I have" (Ibid: 224)

"May Shirin remain if Farhad died; there is no fear of the yellowing of the flower, may Nasrin remain" (Ibid: 236)

"May the unrested heart be calmed down; the thing that goes off the eyes will move away from the hearts" (Ibid: 238)

"May Kasra remain if an idol was destroyed; do not feel sad for Marry, may Messiah remain" (Ibid: 239)

"You are sometimes in peace and sometimes in war with me; may God help you repent of this hypocrisy" (Ibid: 277)

"May the son remain, if the father died; may gem remain if the bulb is broken" (Ibid: 470)

"May you live a long life to be just and religious; that one was bestowed to you by the God so that you may have this" (Ibid: 552)

"May you live a long life because you are very fortunate; may you be in possession of both long life and fortune" (ibid: 687)

B-2) Making use of intransitive verbs meaning as transitive verbs: as we know, "transitive means "to invade", i.e. the meaning of the verb goes beyond the subject and reaches to the object"^[19]. This is while the intransitive verb does not need an object and its meaning completes solely by the presence of the subject. Nowadays, the intransitive verbs can be rendered transitive in two ways: a) using "make" like stopping something or making something stopped or also by ordering someone to do something like "make him stop it" and b) by adding an object to a verb like "return" which is turned to "return something back" or leave which is made transitive by "leave something somewhere" and sit which is turned to "sit something somewhere"^[16]. But, the evident and sure thing is that the artistic style used by Nizami turns some intransitive verbs to transitive verbs which is different from the discussions on the bimodal verbs. The creative composer of Ganjeh makes use of this frequently used characteristic of the verbs in reciting Khamseh to turn the intransitive verb "stay" to a transitive verb, to wit "release" and "leave". As it is visible in the following evidences:

"The hopeful soul and heart went away from there, the moon was left alone like the sun"^[2].

"The spare horse cannot be left in a domicile, it will be ridden asking for the news from house to house" (Ibid: 145)

"The sky will be remained with a crownless throne, the world will be remained to another world-seeker" (Ibid: 166)

"You will be remained with your wrongdoings which will be directed towards another temptation" (Ibid: 168)

"When the situation became harsh for the Wooden Bahram, the sword and the throne will be left for Khosrow" (Ibid: 190)

"The luggage will not be remained in one hunting ground, it will be ridden hunting a prey after another" (Ibid: 255)

"He will call for the rival to go close to him that why the beloved is not stayed with us?" (Ibid: 256)

"Why have I been left with no blessing, have I not read 'be merciful to be mercied'" (Ibid: 397)

"The Kiyani Dynasty and the religious people went away, the world was left to their subordinates" (Ibid: 452)

"He who was a good companion of the people and saved them for himself was never left without sustenance" (Ibid: 591)

B-3) Using Transitive verb as intransitive: the treasurer of the Ganjeh frequently applies the infinitive "see", a transitive verb and in need of an object, as an intransitive with complement. The philosopher mostly accompanies this change of usage with prepositional complements to more completely accomplish his objective of interest. The followings are reflective of this stylistic method.

"Do not see in the celestial sphere's image that it is a fancy; untying the knots of this problem is improbable" (Ibid: 102)

"Do not see it in the heart because he (the heart) is the sultan of the body; step into love because he (love) is the soul of the body" (Ibid: 119)

"His kind eyes saw the other way in that manner that his body was tranquil" (Ibid: 137)

"When Shirin saw the visage of Shapoor gave him a sign of familiarity from distance" (ibid: 138)

"Do not look at dervish from a stance of power because he is also a man of honor in his position" (Ibid: 201)

"Do not look at the laugh of a lion in haughtiness because he will not show you his teeth but the sword" (Ibid: 202)

"I sat with all due respect before you, I will sew my eyes and then see through you" (Ibid: 276)

"Do not see in iron wrinkle, o' you idol breaker because it is selfish and self-conceited" (Ibid: 294)

"Do not see yourself because the self-absorbed individuals do not have insight; you have to become a theosophist because being an inconsiderate person is not an art" (Ibid: 332)

"Do not see it in dualities and in its origin, see it in unity and in its oneness" (Ibid: 736)

C) Grammatical Substitutions:

in linguistic discussions, there are two general pivots defined and delineated for language as the communicative system of thoughts and words. One is the pivot of association that is the apparent form of the sentences and the order by which the words of a statement or a sentence are placed like a chain one at the side of the other. In fact, this pivot can be envisaged as a direct line and "the relationship between the words placed thereon and complete one another is an association relationship and it is so-called as the "associative" or "contrastive" relationship"^[20].

The pivot is more reflective of the chain-like relationship between the words of a sentence and in fact the authenticity of the relationship is determined when the product of this association is a meaningful message to the audience. The other type of the word pivots discussed by the linguists is the

substitution pivot in such a way that it can be said in defining this pivot that "the relationship between the present parts of a message with the other missing parts is called the substitution relationship because amongst the components of a grammatical topic the speaker chooses one of them and substitutes in on the association pivot" (Ibid: 51).

The individual who is accustomed to Nizami's style can easily observe some of the most frequent applied dislocations placed on the substitution pivot of his discourse to the extent that the substitutions with such a frequency are suggestive of their high involvement in "the peculiar style" of the philosopher's poetry and examples of which are given beneath.

C-1) making substitutions in imperatives: the imperative verbs used in Persian language are most predominantly made of adding an inflectional prefix to the root of the verb; but, the philosopher makes substitutions in the prefix in every corner of Khamseh and such a substitution is generally applied in making past perfect tense. The following samples are indicative of the stylistically newness of such substitutions in Nizami's poetry:

"Until the dust of annihilation has not rose up of the nothingness, you can ride and spur because the arena is all yours" ^[2].

"You can enter any job in the world in happiness and take its tribute and spend it" (Ibid: 241)

"You should also hide it from the eyes even when you are in your private room because there are many ears behind the walls" (Ibid: 249)

"When you found everything out of your reach then you should take by the hands of the others a snake" (ibid: 320)

"In the table of this contrastive line, try your best to acquire self-knowledge ..."

"Be a worshipping jurisprudence but not a deceitful jurisprudence"

"Be a Christian physician but not a human-killing doctor"

"Do your best in every page you read to learn that knowledge at full length" (Ibid: 377)

"Do your best to pay the loan so that you might be released of being a debtor" (Ibid: 502)

"Move forward and never look back so as not to fall down onto the earth" (Ibid: 735)

C-2) Substituting "He" by "that" for nonhumans:

"I have found myself a high-rise fortress, may the jealous eyes be taken away from him" (Ibid: 27)

"I dropped my shield in the battle with him and used my body as a shield to his (morning) dagger"

"In pursue of my life, the dawn leaped over the ditch and he (the morning) pulled out his dagger and broke into the morning" (Ibid: 35)

"When you cannot sleep, seek solitude of him (the world), reserve something for the other world" (Ibid: 63)

"There is no solution of the shield and blade of he (the world) who is not an artist in this field" (Ibid: 70)

"The religion has made you worship the light then do not follow your dispositions and worship him (religion)" (Ibid: 90)

"What is better than the pain love in the world? And, without him (love) neither the flower laughed nor the cloud cried"

"Do not see it in the heart because he (the heart) is the sultan of the body; step into love because he (love) is the soul of the body" (Ibid: 119)

"The cultural elocutionist said when piercing the ancient language's pearl"

"That there is a cave beneath the skirt of the monastery and inside him (the cave) there is a stone riding on a black bulb"

"There comes on the entrance of the cave from a hundred mile-distance, in him (the cave) a sermon like a snake enters its hole ..."

"Fecundation is taken from him (the black stone) by the order of the God; it is as if the God accepts the wonderful hearts" (Ibid: 132-133)

"May nobody be awaiting his beloved because from him (waiting) the face will become yellow and the life becomes short" (Ibid: 158)

There are numerous evidences in this regard and the reason behind Nizami's frequent use of the subjective pronoun "he" seems to be his huge interest in "personification" which is an important factor giving rise to dynamicity and mobility and liveliness of his poetical illustrations and also his use of the subjective pronoun "he" to refer to the nonhumans like animals, though the use of "that" has also been occasionally observed but not as frequent as "he".

C-3) The use of interrogative and imperative conditional sentences in lieu of statements: the third and the last widely used substitutions in the area of Nizami's poetical style grammar pertains to his use of interrogative and imperative conditional sentences instead of statements and, more interestingly, fifty percent of the conditional sentences he posits in Khamseh are imperative and interrogative conditional sentences in lieu of being statements. Such substitutions are considered as the common and familiar components of the philosopher's poetical style as it can be seen in the following samples:

"What else can the enemy kiss other than the soil in this court even if he hits the heavens?" ^[2].

"You do not mind it when you are in the army of Fereidun even if you are bitten by Zahhak's snake" (ibid: 115)

"If you are conscious or drunkard, live in such a way so as to stay away from abuse" (ibid: 117)

"You could have not been considered an alive person during the historical epochs if you had become the heart of the world while having no love" (Ibid: 118)

"Where could have been the earth prosperous if you had been free of the love of the heaven?"

"If the love does not know any magic, it cannot free you of the obsession with yourself" (Ibid: 119)

"If I ate the tongue as if it is sugar, so be it full of sugar now that you are the tongue" (Ibid: 120)

"If you met the new king on the way, then show the new moon to this new king" (Ibid: 149)

"And, if one is incumbently urged to sit thereon, the night would not be more beautiful than the full moon" (Ibid: 142)

"If you are a king then where is your gem emblem and if you are sweet then where is your sugar" (Ibid: 266)

"If your goodness did not impress me then you should be enjoying that goodness of the countenance" (Ibid: 299)

"If you are a lion then do not knock down the strangers; the dogs are the enemies of the strangers" (Ibid: 339)

"If you are afraid of the sigh of the afflicted then completely uproot that tooth" (Ibid: 430)

"If you are not a heart-burnt but an immature in the mind so why are you black like the burn?" (Ibid: 432)

"If you become the companion of the others so do not forget us even if by the tongue" (Ibid: 443)

"If he does not help you then you will be in danger, isn't it better to help?" (Ibid: 488)

"If a dog puts on ragged garment, how can he lose his doggish temperaments?" (Ibid: 555)

"If a guest arrives at your gate, who is the one who would spread up a table of food?" (Ibid: 557)

"If I show my chivalrousness by sacrificing my life, how can I afford losing my head?" (Ibid: 661)

"And, if you do not have a rival, you should be afraid of the more powerful ones" (Ibid: 782)

"If you come from a place then hold to it otherwise your head will be trampled beneath the legs" (Ibid: 795)

C-4) Emphasizing Repetitions of Compound Adverbs: one language tool which is frequently applied by Nizami as a sign of the uniqueness of his personal style is the repetitions of "letters" and "words". He sometimes repeats words in the verses to make emphasizing compound adverbs. The emphasizing compound adverbs repetitions have been frequently presented in two types in Nizami's Khamseh and we believe that they have been utilized to serve two functions: one is the euphoniousness of such types of adverbial combinations within a verse indicating the great precision Nizami has paid to the intra-verse melody and the other signifies the philosopher's special emphasis on the subject and concept he has intended for the verse. There are several examples given below of both of the two types so that our claim can be offered to the reputable reader in a more documented manner.

A) Compound adverbs made up of immediate repetitions:

in this type, the philosopher uses a simple or compound word two times one immediately following the other so as to make an emphasizing compound adverb:

"He counts the breath one by one in happiness and plays a cheerful and cheerful game with the world"^[2].

"The spare horse cannot be left in a domicile, it will be ridden asking for the news and asking for the news from house to house" (Ibid: 145)

"Speaking, speaking all the way, they travelled all the road to their hometown" (Ibid: 143)

"In showing him his thankfulness, he frequently and frequently praised him" (Ibid: 159)

"He agreed with him that he can boldly and boldly sit with the king both in the field and in the palace" (Ibid: 169)

"He was extracting bags, bags of musk from the lock of the hair, he was pouring sugar by laughing from house to house"

"He silent, very silent coiled on the door from which a slave wearing a ring on his ear came out" (Ibid: 244)

"If I do not have silver and gold coins so that I might pour on to your feet thousands of thousands of it" (Ibid: 226)

"I should sooth with this comfort gave to me by Khosrow and spend my days happily and happily by this myth" (Ibid: 321)

"If he has a spike full of grains, I will bring spike after spike pearl grain" (Ibid: 346)

"Crying, crying he sat beside him and washed himself by the water of his own eyes" (Ibid: 519)

"A mountain of archers, mobilized for hunting down the preys, is swirling and swirling" (Ibid: 573)

"The gold is poured stack by stack like a mountain if they plow that ground group after group"

"From all those lands to which the witch penetrated, there is still left that soil pierced and pierced" (Ibid: 733)

"There is gold poured down and a treasurer is not enough; scrape by scrape and perfect and perfect" (Ibid: 754)

"He gives it to the afflicted wrapped and wrapped in sacks so that nobody would be afflicted with it" (Ibid: 1077)

B) Compound adverbs made of intermediated repetitions:

"He was brought to the king's fiesta and he sat hand on hand like a bunch of flower" (Ibid: 123)

"In every corner, there were two birds, ear to ear, and calling out to the flower cheer on cheer"

"The chick birds were bold and bold, scheme on scheme, horn on horn" (Ibid: 137)

"The head ruby, the cloak garnet and the waist sapphire, his face was also seen like jewelry, gem on gem" (Ibid: 142)

"He was demanding somewhere away from the crowd, periphery after periphery, mountain over mountain" (Ibid: 154)

"The supporters who were line up queue after queue looked back in amazement" (Ibid: 199)

"From the moon to Venus to the foot-gate of Saturn, they all were dealing with him porch on porch"

"Intending to give a kiss on his hand from a mountain peak to the other mountain peak, the troops in the vicinity have made up their minds" (Ibid: 241)

"Do not be greedy so that you mind find more then you can see yourself conquering after conquering" (Ibid: 248)

"He has stretched a castle from sixty to sixty, the people are standing at his gate hand on hand" (Ibid: 286)

"His embryo that has ripened from time to time, the Adam is the king of the king" (Ibid: 368)

"Leili is taking a trip from garden to garden and Majnoon is crying what a mistake I have made that now I have pain on pain" (Ibid: 391)

"He asked from the culprits of the house and they retold the myth one by one" (Ibid: 392)

"This openly-speaking bold arrow and that raven who has flown branch to branch" (Ibid: 433)

"He moves from journal to journal and reads odes after odes" (Ibid: 480)

"He has drawn a black line from the head to tail and freckles on freckles from heads to hoof" (Ibid: 573)

"The treasures have become uncountable and they sacrificed their wealth after wealth" (Ibid: 589)

"The king, bearing witness to my warmness of policy, ordered me not to try to make him perished early and soon"

"He saw a cozy resting place, greenery in greenery shade on shade" (Ibid: 598)

C-5) The Frequent Use of the Adjectives indicating the amount (many): Nizami's language in the area of storytelling is inherently of the lyric and romantic type and is specially inclined towards descriptions of the live and motile type.

Here, we would like to speak of a stylistic technique used by the philosopher to take advantage of the adjectives indicating amount, like "many" that are applied in roles beyond their part of speech; also, based on what we have found out through research in Panj Ganj, the philosopher has made use of this adjective well beyond its adjectival limits in Persian grammar.

A) Turning Adjectives to quasi-sentences indicative of exaggeration and the core of the compound sentence:

in such cases, Nizami has made use of two adjectives, namely "many and much" or "good" in such a manner that he pluralizes the noun which is described by the adjective and then turns the adjectives "many and much" and "good" into their exaggerating forms as a result of which the adjective is converted to a hyperbolic quasi-sentence. Such a construct necessitates a linking "that" and the conveyed compound message is the yield of the hyperbolic quasi-sentence as the base sentence and an extra dependent sentence. Using scrutiny in the poetical evidences given below from the philosopher's Khamseh, we will figure out that the two adjectives "many and much" and "good" appear as the base sentence taking the role of the hyperbolic quasi-sentence as "there were many" and "good to" and their reference nouns, after being pluralized, are linked by "that" to an element of the predicate:

"There were many works that were made clearer than the moon by the ambitions, especially the ambitions of the king"^[2].

"There are many works that can be accomplished by assistance so there is a need for an assistant to accomplish a task" (Ibid: 137)

"Good is the kingdom that sustains life, better is the day of the youth" (Ibid: 159)

"There are many birds that become famous with love and there are many old loves that become fresh" (Ibid: 171)

"There are many clouds that close their tips like musk and dry the peasant's garden out of coy" (Ibid: 180)

"There are many people with eyes who become blind by Gold and there are many irons that are rendered powerless with gold" (Ibid: 220)

"There was much blood that were shed on this soil and no Siavash could flee of the blood-tub" (Ibid: 232)

"There were many drunkards who opened their locks and then shouted in complaint of the thieves upon becoming conscious" (Ibid: 304)

"There are many beautiful women who are lion-hearted like men and there are many fabrics that are used to purify milk" (Ibid: 325)

"There were many speakers, with their tongues reaching their ears, who became dumb with me" (ibid: 339)

"Good is the time for he who has someone and the mall of his greed is not prosperous" (Ibid: 780)

"There is many fish that is eaten by the ants when being thrown of the salty water onto the salty soil" (Ibid: 846)

B) Using the adjective "very" to make "gerunds:

inter alia the cases in which the philosopher has exceeded the adjective use of "very" is the time when he utilizes the adjective in another form like "of many" or "of much" in a combination seemingly adjective clause; but, the combination is in the end bears the meaning and concept of a "gerund" and the meaning "abundance of something" is inferred thereof. In fact, the seemingly adjective clause conceptually appears as a prepositional phrase. For instance, in the phrase "of the great many of the laughs that caused the nectar to become crystalized" the poet means "of the abundance of the laughter that caused the crystallization of the nectar". The following examples can better display such a Nizami's style-specific use of "very":

"Of the great many of the laughs that caused the nectar to become crystalized, the Afghans rode their horses towards Khouzestan" (Ibid: 172)

"Of the great many of the spears that the canebrake has covered its head, the road has been shut to the travelling of the thought" (Ibid: 189)

"It is so as of the great many of the dirham coins that the king is donating, there is still dirham pouring from the fish back" (Ibid: 303)

"Of the great much of the blood that was spilt of the king's body like water, the sweet narcissus woke up of the sweet dream" (Ibid: 322)

"Of the great many of the blessings that have been taken from him, he is called the benefactor of all the world" (Ibid: 767)

"Of the great many of the cries that came out of the ambush, the sky fell down to the ground" (Ibid: 787)

"Of the great many of the elephants that came out of the hole, the ground became azure of the elephants' feet" (Ibid: 793)

"Of the great many of the uses of crimson and yellow colors, the vault has become an azure dome"

“Of the great many of the wealth packed on the elephant's back, hundreds of bridges were constructed over Nile” (Ibid: 804)
 “Of the great many of the blade's sneezes on the blood and soil, the air's nose was filled with the pure souls” (Ibid: 835)
 “Of the great many of the wealth that was given to Iran's army, the troops' armor was filled to their hoods” (Ibid: 866)
 “Of the great many of the foulards with golden banners, the air has become flower-like and the plain purple” (Ibid: 890)
 “Of the great many of the gifts and expensive garments and wants, the throne became a decorated bed” (Ibid: 913)
 “Of the great many of the prosperity and water in that forearm, there was made silver plates over mercury”
 “Of the great coldness that turned my fate into ice, I wrote the magic of both on ice”
 “Of the great many of the gem-bearing alternatives, the Oxus side was turned to the garden of Eden” (Ibid: 955)
 “Of the great many of the hearts that were injured by that brutal lion, the lion-heart of the army troopers was broken” (Ibid: 978)

Conclusion:

The prerequisite for gaining an insight over the personal style of every poet having a specific style is the extraction of the intellectual, lingual and literary tools frequently used by him in the foundations of his poems. The present study scrutinized the stylistic techniques applied by the Philosopher Nizami in the area of Persian language grammar to the maximum extent affordable by the authors thereof. The most widely and most style-specific grammatical components of the “peculiar style” exercised by the innovative poet of Ganjeh were extracted in his special use of some verbs, adjectives, adverbs and style-specific dislocations in language substitution pivot that were objectively exemplified by examples from his Khamseh. It is evident that one can all at once figure out the framework and style-innovating regulations of his “peculiar method of composing poetry” with such detailed approaches to the intellectual and literary style of Nizami's personal method of reciting poetry and these rules and indicators can also be evaluated and assessed in the works by his counterparts so as to make it clear to what extent they have been influenced by Nizami's style and method of elocution.

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