

## **Specifying the Place of Speech in Hakin Nezami Ganjavi's Literary Theory**

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### **Abstract**

The place of "speech", its relation to language and thought, and the status of this divine blessing in the opinions of famous Persian speakers is a subject that can show the history of this profound scientific view in Persian. Regarding the poetic position of Hakim Nezami Ganjavi in the process of the development of Persian poetry, the poet's profound scientific and literary knowledge, his approach to some technical, scientific and ethical categories in the field of poetry, as well as having a coherent literary theoretical frame; it is of particular importance to understand his views.

In this essay, the five treasures of his were investigated through historical research method and it was found that his views are very scientific, sometimes novel, and in

accordance with some of the most recent theories of linguistics. Specific investigation revealed that the Hakim of Ganjeh is a theorist poet in various fields of art and science, each of which deserving an independent study which leads to a deeper appreciation of the poet's thoughts and a more objective delineation of his artistic and scientific views.

**Key words :** Speech, Khamseh, Hakim Nezami, Modernism, Poetry

### **Introduction**

The date of the emergence of language in human life can hardly be determined though anthropologists estimate it to be five hundred thousand to one million years ago; therefore, Language is a very ancient phenomenon. However, its role in human life during this long period has never been as great as it has

been in the past ten thousand years. "If anyone does not speak, he remains a mystery while he begins speaking, his thoughts reveals bit by bit. "Speech is the manifestation of thought." (Shamisa, 1374: 48)

If thinking is an internal act, speech is the outside equivalent of it, so man is called "speaking animal " because he is the only animal that can express his thoughts, this shows the relationship of thought and language which is one of the most important issues in linguistics and psychology.

Plato believed that while thinking, the human soul speaks to himself. Watson, a pioneer in the school of behaviorism, believed that thinking is nothing but speech that has converted to gentle movements in the vocal organs. ( Bateni, 1369: 116)

Mowlana interprets speech as thought that is covert, he believes the thought is manifested by speech; hence they are the same. Fih-e- ma Fih reads: thought refers to a particular "thought" , but in fact it is not the thought that people have understood . By the word thought, we meant, if one would interpret this meaning delicately, "Man is a speaking animal. And speech is thought, whether overt or covert." (Molai, 1369: 196)

Nezami Ganjavi, a prominent poet and linguist of the sixth century, recognized the

high position of speech and its relationship with thought regarding mood and position. (see, Nezami: 18)

The unique feature of Nezami in dealing with different scientific, ethical, and especially literary categories is that he sometimes aims at a particular category, investigates it directly, and reveals its different angles, and the result of this process, which is seen in his works, shapes the pieces of the valuable puzzle of the poet 's view.

However, in the past, valuable research has been done on Nezami's speech and thoughts and poetic art, the most important of which is: *The Old Man of Ganje's Search for Nowhere* by Dr. Zarin Kub, *Wisdom, Ethics and Mysticism in Nezami's Poems* by Allameh Mohammad Taghi Jafari, *Nezami's Life and Thought* by Mobarez et. al, *The Treasures of Wisdom in the Works* by Mansour Sarvat, *Nezami. The Great Poet of Azerbaijan* Bortles, *The Utopia of Beauty and the covert mirror of Ganjavi*, both by Saeed Hamidian and Hassan Vahid Dastgerdi' studies. But so far, there has not been any independent discussion on the poet's scientific and literary theory, and in particular of his views on speech and speaking. The question that we try to answer is: where is the position of speech in the literary theory of Hakim of Ganja and what are his views on this particular subject?

Dr. Shamisa believes: As a great poet and style owner, Nezami has a special style. Like Attar, his ideas are scattered throughout his books and can become a significant independent book if collected with commentary. (Shamisa, 1388: 98)

While compiling the literary theory of Hakim of Ganja, as a dissertation, rereading his works and extracting his direct and indirect references to speech and its dimensions, beside considering the other 'findings, it was possible to find an answer for the above question.

In Makhzan al Asrar, the first treasure of hakim, there two independent titles: "speech on the Virtue of the Discourse " and " the Superiority of poetry on Prose ". They contain the poet's views on the position of discourse and the comparison of poetry and prose. It also consists of chapters entitled "In Presence of Heart and Regaining it" and "poetic Loneliness". They are about discourse and speaking to make the poet's mind alert.

Although, in the story of Khosrow and Shirin, there is no independent section on speech and its value; as a means of communication, Shikhan has been considered more than any other section. Nezami, in Khosrow and Shirin, combines the art of speech with music and painting and uses this imaginary triangle to create images

and narrates the story. Beautiful speech, along with the music and passionate sonorous lyrics, make the love oven hotter, and clears the obstacles that always stand like a steady mountain. In Khosrow's debate with Farhad, where solutions and tyranny do not work, the storyteller, instead of the dignity of government and the power of the arm, employs the means of speech for claimants and the distinguishing criterion of speech to show his superiority on them.

In Masnavi of Laili and Majnoon, we also see the title "In Reporting This Order and Intention of the Jealous" which contains the poet's view and his beliefs about speech and speaking. He speaks about the Poet's richness due to his command of words and considers it as the reason of envoy which is shiftless in confronting his command of speech.

In Haft Paykar " seven figures", under the title of "In Praise of Speech and Advice," the poet emphasizes, above all, the divine characteristics of speech, and considers the other human's properties and abilities as worthless and mortal. Another manifestation of the speech in Haft Paykar is shown in Haft Gonbad where the daughters of the kings of the Seven States narrate a story for the powerful and revelrous king of Samani, and speech is a means whereby beautiful girls present their knowledge to the king and draw his attention. As if, Like the creator of

themselves-Nezami of Ganja-, these beautiful souls intend to remind the modern belief that life goes in vane without speech and story, so without suffering and expense, it is possible to acquire predecessor's experiences and add them to one's own experience. the message of Hezar o yek Shab stories is that either speak and tell a story or die.

Eskandar Nama "The story of Alexander ", the reflection of Hakim's philosophical thought, discusses the subject in a section entitled "In Praise of Speech and Advice to Kings" and, of course, the poet intends to emphasize that he is the owner speech territory. He believes the kings who are fair and compassionate deserve being addressed. In Iqbal Namah, in the light of Alexander's philosophical life and his association with philosophers and great scholars, the place of speech in scientific and philosophical contemplation and its role in revealing the secrets of existence are presented.

To his mind, every rhymers and talker cannot be referred as a speaker. The artist speaker must, first of all, possess the innate talent. Those who do not enjoy the inspiration are mere imitators and thieves of literature, although this innate talent is not sufficient. He believes that human nature and innate talent, like gold and silver, will not gain

worth unless they are mined and processed. (Mobarez,A.1360 :39)

Nezami attributes indescribable value to the type of speech, and states that the first creature of God was " speech", and other creatures were created by the divine command of" Kon", be; and creation occurred.

This first creature after the pen was speech that brought life to the earthly body and made the world famous. Speech is the essence of the world of love, our body is nothing but speech, every thought needs to be transmitted through speech, delicacy of speech is possible in the form of speech, and dozens of vivid and live interpretations of this kind that appear in the next verses of this discourse show the high position of speech to him. The subtle point drawn from these verses, which is linguistically important, is that Nezami, unlike many critics of the time, distinguishes language from thought , he considers thought to form through language and speech and it needs the form of speech to transfer. In this way, the beginning and ending of thought is in the form of speech. This view is well in accordance with the views of many modern insightful linguists. (Batani, 1387: 68)

In many cases he equates speech with gem, and even he prefers it, and considers pleasant speech as a rare virtue, and he promises to

continue the job till he is alive. (see Nezami: 1454 & 943)

His beautiful and elegant words originate from divine inspiration originating from somewhere beyond this materialistic world. He calls it the inspiration of God. He considers poetry as an approval of God and reminds that people like Khezr and Angels convey the meaning to him. Nezami's intellectual frame, in this case, is in accordance with that of Socrates and Plato's poetic theory.

Socrates believed that:

"poetry and literature are the result of some kind of form of ecstasy and assimilation. and it is in such moments that he is inspired by angels and he has no will of himself. Socrates considers poetry a sort of insanity and madness, and of course, which is the gift of the gods to the man." (Plato, 1395, vol. 3, 1312)

In his view, in order to inspire virgin meanings into the heart of the poet, the spiritual foundations of it must be prepared, and it is only by preparing these conditions that subtle meanings are reflected to the poet's heart. (see Nezami: 1319)

In this way, Hakim of Ganjeh considers the atmosphere of poetry to be a special space that provides him with the possibility of some kind of poetic intuition and whose poems are

the product of these special and enlightening moments. In other words, like modern critics of poetry, he believes in the authenticity of the poetic mental space in the creation of artistic and valuable discourse. As John Paul Sartre holds poetry and prose are not on either side of a straight line, that can be converted to each other by adding rules, images and imagination, but the nature of the poetic speech and its creation atmosphere is so special that cannot be realized beyond poetry. (Sartre, 1375:33)

In receiving and reflecting the meanings and connection with his spiritual worlds, he considers himself the pioneer of his contemporary poets who are just imitating him. This is a fine and delicate claim as his contemporary poet Khaghani Shervani did. (see Khaghani :17 & Nezami 1319)

The learned author of the Qabusnameh also assumes the same position for speech and thinks of it as a divine gift: "But respect the word that is from heaven". (Onsor- al-Maali, 1373: 52) Accepting this statement, Hakim of Ganja reminds it is better that the glorious and divine speech is employed in reporting the attributes of God and praising Him than anything else and is not contaminated by other themes. Because it is better to become silent and dumb than speaking wrong. (see Nezami: 3)

The inability to speak about the infinite God and the impossibility of contemplating on His attributes is another point that he emphasizes. He believes appreciating this divine blessing is beyond man's abilities and he should only seek the infinite forgiveness of God. Speaking in the light of thought, is incapable of accessing the glory of God. In other words, not only the senses but wisdom and imagination have no access to His place of glory. Speech with all its capacity is disable to achieve it. (see Nezami: 2)

The wise poet recognizes his gained status and rank due to the blessing of speech. Although he has mastered many of the sciences of his time and sometimes mentions them in his poems, it is speech and poetry that has made him famous. Sometimes this goes even further, He, like Masoud Saad Salman in his "Hesar Nay" believes that his eternity is due to his speech. (Masood Saad,1950 & Nezami: 22)

Hakim Ganjeh generally admires himself on his speech and prefers himself to his contemporary poets and those living before without mentioning their names but Sanai. He considers it the reason of being obliged to stay live in Ganjeh, which he is also in agreement with his predecessor, Massoud Saad, who considers his grace and superiority to be a cause of his imprisonment. (see Nezami: 88)

He considers himself to be very stringent, and believes it as a factor in achieving glorious speech. According to the poet, the world is full of seekers, some searching for the sea, and some for mining gem. A group like him is fascinated by the gem of speech and knowledge. Their paradise is poetry and the mine that they extract is their mind, and this is the only intellectual occupation that keeps them busy from dawn to dusk. (Sarvat, 1370: 41)

According to Dr. Shafi'i Kaddani, poetry is resurrection of words because in routine conversations the words are used in a way that is apathetic and in no way draws our attention; but in poetry, and perhaps with a brief displacement of words, the dead words become live; a word at the center of the hemistich makes all the words live, and this, in turn, makes them more effective on minds. (Shafii Kadkani, 1370:65)

The storyteller of Ganja also believes that rhymed speech, in the form of poetry, has remarkable advantages over simple prose, or in his own words, "aimless and unguarded". The poet holds the key to the treasures hidden beneath the divine throne. His rank is far superior to that of Friends and his speech is a shadow of the revelation of God to the prophets. In addition to the uniqueness of poetic atmosphere, as mentioned above, the words of poetry are not habitual rather

stimulated, as far as typology is concerned. ( see Haghshenas: 1368:154)

Unlike his contemporaries and imitators who followed his innovative style, Nezami Ganjavi's reasoning demonstrates that, in addition to the apparent abilities of language, a sort of spiritual perfection is needed to create the poetic atmosphere. In the past understanding the meaning of a poem was very simple and clear. The words were signs of reasons that denote results, even though metaphor and irony make the job a little difficult, (Purnamdariyan, 1380: 40) but make it artistic. Nezami is the master of this technic and always tries to move the usual speech to simile and simile to metaphor so as to strengthen the imaginary space, while he does not consider it to be enough for creating a poetic atmosphere. This is the reason why imitators tried to imitate and repeat his innovative style. (see Nezami: 19)

He is not the kind of speaker who mixes truth and falsehood into speech, though he confesses that the best poem is the false one, he avoids imposing falsehood on readers as if by falsehood he means fiction rather than wrong messages and untrue contents. Of course, the poet never claims to use truth or falsehood because he does not endorse anything and therefore he never lies. On the contrary, the poet seeks to create an extraordinary world, as Sydney has done in

the rural romance of Arcadia. What is important is that the poet is delighted because of his innovative imagination. By drawing things in a way better than nature, he offers something quite new or characters that has never been found in nature, such as heroes, semi gods, monsters, dreams and fantasies, anger and wrath, and so on; he seeks to enter another world. (Harland,1393: 68)

The usefulness of speaking for others and thinking before saying is another point that Hakim emphasizes and believes speech that is off the way of politeness and lacks a scientific basis is not worthy of stating. (see Nezami: 88)

The ascetic Hakim narrates the argument of a nightingale and a falcon to prove the value of reticence. It is reticence and paying attention to meaning that gives the falcon his high status. Instead, singing and rattling of the nightingale made him a low bite seeker and a hunt.

An investigation of the poet's lifestyle all through his life reinforces the suspicion that the messages and the wise orders of his poems and heroes of the stories are generally reflection of the practical way of his life which he has remained faithful to them throughout it. As he claims he is obliged not back abide, so as not to be ashamed before others and respond good words to those who use bad words to make them ashamed.

The highly moralistic aspect of Nezami's poetic theory is reminiscent of Plato's views and his theory in this regard. Plato's View of Literature is entirely ethical- Social. His literary criticism is done from this point of view, that is, he wants literature to serve the purification of one's morality, and spiritual excellence in the community, he accepts literature as a device to develop the morality of human beings, but no more. In his ideal community, literature can play no role except the evolution of man and purifying his soul. (Sadeghiyan, 1390; 1)

What Hakim of Ghanj narrates about speech or other intellectual, cultural, social, and religious subjects is, in fact, his scientific and epistemological findings so that he selected story telling style to express them. Nezami's purpose is to express these transcendent goals, and the story format seems to be a good means for conveying them, the story itself is not the poet's goal.

### **Conclusion:**

In addition to his remarkable skill in poetry, Hakim of Ganja has also learned many scientific and epistemic points that his precious Khamse is a vehicle for the artistic presentation of his knowledge and experience. Living in a diverse and crowded community of Ganja and associating with different social classes, in particular with

noble and chivalric people, have enriched his treasure of information in various fields.

One of the fields in which Nezami has spoken and expressed his views is speech and speaking. Sometimes he devotes an independent section to speech and speaking and its status and value in his Mathnavies, and occasionally he talks in scattered verses through the stories expressing delicate points about the divine gift of speech. At times, using the power of speech to solve difficult puzzles, such as the Khosrow and Shirin marriage or Shirin and Farhad dispute, he demonstrates the base of speech among divine blessings. Nezami's view concerning the nature of language and speech is very scientific and close to the views of modern linguists. After describing speech as the first creature after the pen and describing it as highly transcendent, equating it with gem, he becomes more precise in the field of linguistics and distinguishes between language and thought, and he introduces language as the backbone of thought and questions the belief of the unity of language and thought which was popular at the time.

As for the language of poetry, Nizami is more concerned with poetic intuition and the teachings of Khezr and inspiration, and by these criteria he considers poetry superior to prose and presents the atmosphere and words of poetry as a special state in the light of the



mission. The venerability of speech and its abilities and subtlety are revealed in Nezami's stories, and the moral and social subtleties in employing speech are recalled. Because speech originates from heaven, it should be acknowledged with praising God, truthfulness, benevolence, and avoiding back

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abiding, slander and using dirty words. It should also be kept away from flattering and using it as a means for making a life. However, a tongue that speaks anything except the name and remembrance of God should keep silent.

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