

Hakim Zolali Khansari and the Art of Synthesis

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Extended Abstract

1. Introduction

Zolali Khansari (1616 AH) is one of the greatest Persian poets with his own style. He is among the best poets possessing complete mastery of artistic language use. Unfortunately, from the many poets' and writers' works, Zolali Khansari, is the only name or title he called with. Drawing on his poems and Mir Damad's comments, a scientist, who identifies Zolali as a Hakim, he can be realized as one of the poet in the world specialized in fields such as philosophy, mathematics, astronomy and music in particular. Mirdamad, with sufic disposition, is the only one who truly praises him with worldly and otherworldly honor. Zolali generated his works as ordered, encouraged by him or his name (Shafiyoun,2009). He was a creative and innovative poet in his unique way of presenting thoughts which resulted in creating new combinations that sometimes required additional explanation, for example, "like a bud lover in a plain" which means someone looking for a bud or picking it in the plain. Surprisingly, some believe that he has consciously created all these strange themes and the newly created combinations and interpretations (Safa,1994). Generating new combinations and novel interpretations are the essential qualities of his words (Zarinkoub,1977). Zolali is introduced in 'Tazkareye Sham-e Anjoman' as "Zolali Khansari, his taste of Masnavi creates storm, and his writings lights this marvelous sea of land, the width of his planet has given the land of speech sky width, and his world of imagination is astonishing" (Bakhshi,1958).

His awareness of the secret of artistic language use significantly influenced his ability to generate combinations in his poetry. There are many metaphors and ancestors in his poetry which are commonly presented in form of combinations and derived from of his creative in-born talent. Zolali

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was especially skillful in creating strange themes and unfamiliar combinations and expressions. He even innovatively expresses common and known themes which like his innovative combinations attract attention. Beautiful and unique combinations shine like stars in the sky of his poetry especially Masnavi Mahmud and Ayaz. That he has created many of the forms and shapes of his imagination based on these combinations makes it possible to consider these combinations as the elements and techniques of his poetry.

Few studies have been conducted on Khansari's poetry. Amiri Khorasani and the writer (2006), in the article Hakim Zolali Khansari, introduced the poet and his poetic characteristics concluding that he is an innovative, creative and well-versed poet with a unique style in expressing his thoughts. Beautiful images, similes, and metaphors have a special place in his words granting a beauty to his poems. Masnavi Mahmood and Ayas are his most important and most detailed Masnavi, in which spiritual and mystical points are described lyrically. Najafabadi and Norowzi (2016), in their study titled 'Comparative study of the inner music of the clerical poetry of Khansari and Ibn Mutaweq Mousavi', explored the religious poems of Khansari and Ibn Mutaweq Mousavi. They believe that he deserves praises of great religious figures and indicates his mystical disposition. Ibn Mutaweq Mousavi is also a Shiite poet in the Arabic literature contemporary with Khansari during the Ottoman Empire. Both his poems in the exudation of religious figures and in the worship of the rulers of his age are in religious genre. Finally, the authors conclude that between the poetry of both poets there are differences and similarities in terms of form which are due to similarities and differences in their individual styles and Arabic and Persian literature. Also, Rahmani (2016) studied his style of poetry.

2. Method

Considering that no independent study has been carried out on lexical combinations in Zolali Khansari's poems, the author in this article tried to explore different types of combinations in his poetry to show the supremacy of these language features in his poems. To achieve this, and to ensure that the composite element is overwhelming in his poetry, all the versus, one by one, was examined, and all the new combinations, more than two thousand combinations, have been extracted and categorized. This descriptive research employs content analysis within a library-based method for data analysis.

3. Discussion

Word formation is the main indicator of the creativity of a language and is considered as the most important ways of preserving a language. The generative capacity and the creation of new words for presenting new concepts depends on the lexical richness and the active, powerful and generative word formation system of a language. Word formation device must have a solid foundation that can play a role in the production of new words geared to the needs of writers and speakers. Word formation for the purpose of communicating and inducing new concepts happens in different ways, among which derivation and combination are the most prevalent ones (Tabatabai, 2004). Persian language is incredibly capable in this sense. It is one of the Indo-European languages and belongs to a hybrid language group. Combined feature combining words or adding prefixes and suffixes to create new words to express new meanings and concepts (Moqarebi, 1994). Therefore, a huge number of the new words are made through word combination. With no doubt every language uses its own rules to develop word combinations. In Persian, word combination is used to create categories including compound nouns, adjectives, adverbs and verbs, prepositions, and conjunctions, and the likes. Every poet, in light of his specific world and language views, uses particular patterns in his works consciously or unconsciously. Zolali Khansari belong to this group of poets. Accordingly, the new combinations created in the poetry of Khansari's poetry can be studied in the sense of their thought lines, the structural patterns, and rhetoric.

4. Conclusion

By exploring and carefully examining Zolali Khansari's Divan of poems and the stylistic patterns used, one can determine the dominant feature of his poetry. Accordingly, the dominant feature in the Divan of Poetry is the word combination, which is used geared to his speaking needs and thanks to his artistic genius. The high frequency of combinations in the poems has given it a privileged place in Persian literature. Accordingly, it should be acknowledged that some of the rare compounds used in his Divan of Poetry, has never been used in other Persian literary works. That is, they are great and unique in their own rights. The important point about the work of the poet is that most of the verses in Masnavi Mahmud and Ayaz include one or two beautiful and unique combinations. The thought line and content ground of most of his novel combinations are lyric and related to his personal feelings and emotions. Among the various structures of compounds, the Persian grammar structure and the structure of the name + name (nominal

compounds) are more frequent. Since these combinations are more in the form of compound adjectives, they create special rhythm and music which enhanced the music of his poetry. The relationship between the two words in this type of compounds is rather a matter of commonality and similarity. The topmost eloquence power of these combinations is shown when they are used to create images and themes through similes, metaphors, and allusions. This reflects the breadth of his thoughts, and the creativity of his mind and language. Zolali Khansari has effectively used these new combinations to create personification, and images in his poetry and to enhance the artistic richness of his work.

Keywords: Hakim Zolali Khansari, Poetry Poem, Composition, Nominal Compounds

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