

The Generation of Beauty in the Layered Styles and Romantic Themes of Majd's Sonnets Compared to the Thematic and Visual Beauty of the Great Mongolian Shahnameh.

Abstract

Majd Hemgar is one of the poets and renowned speakers of the 7th century AH. and little is studied regarding his literary works in the present time. The dispersion of copies and the lack of an authentic correction of Divan Majd is one of the main reasons for his anonymity. One of the literary works parallel to this historical period is the Great Mongol Shahnameh and in terms of aesthetical values, it is reflected as one of the great literary and artistic works of the 7th century AH. Hence, the comparative study of the mentioned literary works is aesthetically significant. In the present research, Majd Hamgar's sonnets have been evaluated based on layered stylistics in five phonetic, lexical, syntactic, rhetorical and ideological layers and compared with the Great Mongol Shahnameh. The current research is compiled via a descriptive and analytical method by relying on the data of library sources. The stylistic study of different levels of the Majd Hamgar's sonnets shows that the poet deliberated on the phonetic layer and the musical dimensions of the word. Being orderly and discarding obsession, avoiding the use of uncommon and heterogeneous words, concentrating on the single meaning of the verses and relying on romantic themes are among the results of the present research. Results of which the researcher was capable of discovering the existence of incoherent poems in the field of lyric poetry. After the stylistic examination and explanation of the characteristics of Majd's sonnets, it was found that the poems that do not match the general perspective of the format of the sonnets in Majd's court and the doubtful attributions to the poet, were distinguished. On the other hand, it was also concluded that the beauty in Majd Hemgar's sonnets was consistent with the exquisiteness of the great Mongol Shahnameh.

Research aims:

1. Analysis of the layered stylistic analysis of Majd Hemgar's poems.

2. Comparative study of beauty in Majd's poems with thematic and visual beauty in the Great Mongol Shahnameh.

Research questions:

1. Regarding the layered stylistics, what layers can be counted for Majd's poems?
2. How are of Majd's poems and the Great Mongolian Shahnameh compared in terms of aesthetical values?

Introduction

Khwaja Majd al-Din Hebaullah bin Ahmad (Muhammad) Hemgar Yazdi (607-684 A.H.), was one of the first-rate poets of his time. Divan-e Majd Hamgar was very famous during his time, and his eloquence and artistic taste were famous. Most of the autobiographers have praised his eloquence and thoughtfulness. As it can be seen from the notes, Majd's meticulousness and precision in the field of poetry criticism made him refer to other poets when judging the quality of their words. The correction that is now available from Divan Majd and is the basis of the present research is Ahmad Karmi's correction. Another modification of Divan Majd has been made in the form of a university thesis (Mustafa Monsef, 2016, under the guidance of Dr. Mahmoud Abedi and the advice of Abbas Mahyar). In this adjustment, according to the versions that the corrector had in hand, Divan-e Majd has approximately 2654 verses. Considering the fame and credibility of Majd among his contemporaries and the instabilities that arose in his poetry, the stylistic study of his poetry can, in addition to introducing his literary position to the audience, be accommodating in the accuracy of the attribution of a number of poems or their placement in his poetry. Particularly the layered stylistics through which the smallest elements of the word are also considered in the study and analysis of the text. At this historical moment, we witness the creation of another literary-artistic work called the Great Mughal Shahnameh, which is thematically and visually the property of many aesthetic elements; Therefore, the examination of these two literary works at this historical moment can be considered as a necessity.

Regarding the background of the current research, it should be said that so far no independent research with this title has been published so far. However, a number works have investigated Majd's poetic style and works. Apart from the introduction of Majd in the books of stylistics and history of literature, a handful of researches have been done on his poems. An article titled "Majd Hamgar and Poetry Criticism" (2013) was published by Ruhollah Khademi and Hossein Karami (edited by Divan-e Majd) in Kaush-nameh Quarterly. Majd Hemgar was known for his speech analysis and at times was asked to judge between different poets. The mentioned article - as it is clear from its title - has paid attention to this aspect of Majd's poetry and has examined Butiqa or Majd's theories regarding literary studies exclusively in regard to poetry. Khademi and Karami have also published another article about Majd Hemgar's poetry in the specialized quarterly of stylistics (Bahar Adab) with the title of "Examination of Majd Hamgar Shirazi's poetry style from the perspective of literary issues" in 2013. The title of the article proves that the content of the mentioned paper is similar to the topic of the current research, however, the present that it should be the closest research to the current research. However, this article has examined the classical arts of expression and innovation in Divan Majid - relying on the poems of the poet.

Ruhollah Khademi and Mohammad Hossein Karami have also published an article entitled "Searching for Majid Hamgar's conditions and poems" in the 55th issue of Ayane al-Musharg. This article is for the audience who seek to acknowledge the general outlook and lifestyle of Majd Hamgar's poetry. By publishing the article "Comparative review of Majd's quatrains with other manuscripts and printed manuscripts", Ahmadreza Yalmeha paid attention to Majd's sonnets and their accuracy and attribution in manuscripts. Among those written regarding Majd Hemgar's poetry, according to the topic we are discussing, "Criticism and Analysis of Majd Hemgar's Poems" (2012) written by Sara Nikokar is worth considering, in which the literary characteristics of Majd's poetry, Sovar-e Khial and its illustrations are examined. In probing the evidence and presenting the results, the present article is diverse from the mentioned published material in many aspects, examining the linguistic, literary and intellectual elements of Majd's sonnets in different stylistic layers is the first aim of this paper; also, a skeptical approach regarding the correctness of the attribution of some poems or their non-attribution is also investigated.

Conclusion

The circumstances resulting from the current research can be categorized into six categories which will be discussed. The outcomes of the separate examination of the five layers and their common results show that the poet's tendency to emphasize the phonetic layer more than other layers; therefore, he has not created a balance that would make his audience pay attention to other layers, especially the ideological layer of poetry, at the same time towards the musical phase of the speech. The use of all kinds of verbal arts and the insistence on using methods that increase the melody and music of words can be seen at the musical level of many sonnets. Easing and softening the lyrical atmosphere is a feature that can be seen in the lexical layer. Majd Hemgar has avoided the use of abandoned and unfamiliar words as much as possible. The Arabic words of the sonnets are not more than the usual limit of the poet's age, but less; he does not use Mongolian Turkish words that were popular in his time. Majd does not have a new way of composing, and his preference is to use the common compositions of his era in the same common way. In other words, innovation and creativity are not visible in this field; moreover, the sonnets of Majd is far from literal devotion as syntactical soundness, orderliness and lack of vulgarity in this field are important features of Majd's sonnets and the omissions are generally rhetorical. Majd Hemgar's closeness to the poets of Khorasani style and his influence from them have made the syntactic features of his earlier poems to be prominent in his sonnets. Repetition of verbs in short and consecutive sentences, distancing the prefix from the verb or adding prepositions before and after the complement are among these features. Most of Majd's sonnets do not have an epithet. In the use of irony, he from time to time works creatively, and the use of this rhetorical element goes beyond what is expected in the literary and idiomatic sense. Majd's metaphors are similar to other metaphors and of course their frequency is not very high as his concentration is more on using the metaphor of imagination and this has triggered the semantic load of some elements to become more emotional and lively, including love, sadness and elements close to them. In the simile section, he occasionally attempted to make his image creation more artistic with a more conceptual outcome, therefore, the number of implicit similes are significant. His thought in sonnets are far from any ambiguity and there is practically no room left for various interpretations. The content of his sonnets are generally romantic.

In his romances, he interrelates description, poetry, and emotional and internal expressions. The parting of the beloved and not losing the loved one, along with the description of the beauty of the beloved, is the most focal point of his thought, which, of course, in this section, contrary to what

is usually expected from Iraqi style, the sonnet does not exceed the limits of lamentation, helplessness or exaggeration. His attention to music and the phonetic dimension of speech has a great impact in this category. The poet also pays little attention to Qalandaran concepts and elements belonging to it. His method in some of the sonnets are to bring praise verses at the end of the poem. Verses related to praise sometimes exceed the expected limit in the form of a sonnet, in which cases the use of words related to the field of odes or sonnets make the mind hesitate to accept or assign them as a sonnet, and it seems that there are disturbances in the transcription or mistakes must have occurred in the correction. Based on the stylistic evaluation, there is a serious doubt in the lexical, rhetorical and ideological layers, in the correctness of the attribution or correctness of inserting some poems in the form of sonnets. Inappropriate words for the space of the sonnet, the type of imaginary images, and also the inconsistency of the intellectual dimension are the reasons that indicate the inconsistency of these poems with the general course of Majd Hamgar's poetry. In the Great Mughal Shahnameh, similar to the Divan-e Majd, ideological and rhetorical elements exist that add to the aesthetical beauty of this literary artwork.

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