The Study of Aesthetic Principles of Cover Lover in Khosrow and Shirin of Nizami

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Abstract

Hakim Nizami Ganjavi is the greatest master of storytelling in classic literature of Iran that many of his followers as a crow-like methods "such as Quebec" have followed him but never have reached around him and he could never keep up with their officials, coordinates describing a fictional character's appearance is one of the main characters, including the description of the face, extremities, cover and move. Of those covering element in the story of Nizami Ganjavi, prominent elements in addition to the aesthetic, the aesthetic is also consideration. The latency at the time of occurrence of the story (Sasanian) at the time of recreating the story of piety and religious and cultural reasons, latency is a sign of moral virtue. On the other hand the Persian literary tradition rarely face with descriptions nudity. Hakim cases based on the culture, history and literary tradition traced the story of the appearance of the beloved characters and of course it's cover. In this article we want to explore a variety of aesthetic principles covered in the story of Khosrow and Shirin and compliance with the Sassanid and Seljuk time coverage patterns, the overall picture Cover speak achieve in Nizami speak.

Keywords: aesthetics, masking, lover, Khosrow and Shirin, Nizami.
1. Introduction

Hakim Nezami had a special attention to women, in other words "aesthetic in women-centered" checked in his work and in his poetry collection is ideal virtues that women, by virtue of Khosrow and Shirin offered. It is important to remember that the opinions and ideas in their own time, take clear and predictions indicate that the packet and the feudal society of the time do not have much relevance, but among so many other poets cannot be found for it. In other words, Khosrow and Shirin mirrors the aesthetic literary utopia of women's clothing that come down to us through the centuries and some of the ideals and the realities of today's shows. Nizami Ganjavi, as well as a clear picture of the face of the beloved and admired draw and made such an impression in the minds of readers has gained such popularity that hundreds temptation to imitate the poet Khosrow and Shirin of Nezami Ganjavi attain but none of these imitators are able to accurately portray the Shirin face (beloved) no. Nizami Ganjavi, such as painting the scope of the whole picture perfect writes, aesthetic predominantly draws her lover. Start incident romantic love stories, usually either by visiting the beloved face like Vis and Ramin (Assad Gorgani, 1998: 84-81) or see the picture like Khosrow and Shirin (Nizami Ganjavi, 2003: 64-58) or by listening to hear the sound like Farhad and Shirin (ibid: 219-218), or hear descriptions like Zal and Roudabeh beloved (Ferdowsi, 1995: 159-157) Or because growing up together near a school nurse and studying like Layla and Majnun (Nizami Ganjavi, 2001: 65-60). In the story of Zal and Rudabeh, this story begins with hearing the description Lover. It has been one of the traditional aspects of love that can be seen in many Eastern stories and it should be part of the story and the emotional factors increase the amounts it. "From the perspective of sociology, the basis of this feature is that the number of women in Iran curtains, sociological and cultural normative" (Kazazi, 2007, vol. 1: 404). In this paper, trying to come up with a Shirin face explaining minutes ago lover samples aesthetic principles cover up her lover lay in Khosrow and Shirin be paid Nizami Ganjavi.

Enter to discuss

Be it literature, poetry and the sublime intricacy found that women are not revelatory. Natural poets and romantic lyrical poetry and even full descriptions of the effects of this divine blessing. Artists consequently asked the audience, or they tried to satisfy the sense of beauty and in his works of creation as supreme enjoyment artistic beauty began to return possible for its readers. Nizami Ganjavi was ousted from the audience to respond classic literary tradition on the other hand that wears the disadvantages of the natural world and in every field, the full goodness and good offer. Systems of Nizami Ganjavi also according to tradition, women in the story are all pretty positive figures show, even if their beauty does not have a special role in the scheme and plot. Women have a positive role in the literature, should it be beautiful! Precisely, for this reason, no women found positive in this area cannot be ugly. Poet to achieve the goal, all the beauties in his poem Rays, or in her fictional characters gather, this description is a miniature depictions According to the authors, such as miniature paintings lack perspective; therefore differences and distances people do not show correctly. Nizami Ganjavi described miniature samples in fresh and girls who gathered at the court Mahin Banu,
Shirin Springs, Roxanne girls, the girl and the bodies of seven princess climates in the palace of Khornagh Bahram (Khosrow and Shirin,: 138 853 -50) can be seen. Some Iranian and Arab historians, Shirin to the Roman Christian faith. But the Iranian name promises sebeas Armenian historian believes he has been the people of Khuzestan, seems acceptable. (Basari, 1971: 24) Algenib kings in the ancient books such as Gharar news, Shrine of Purity and the Shahnameh of Ferdowsi, Shirin Bozorgzadeh of indigenous peoples and women is not known. (Riahi, 1997: 85), but the authors of the books, he knows that Khosrow when a young woman comes before the throne, due to its fascinating beauty of his beloved, and most of the time he spent with him, including failure. Khosrow after reaching the King, Shirin forget-untill the day that the king is going to be hunting, beauty and perfection in your booth with a view of Khosrow. Because the eye Khosrow Shirin happens, turn it off again love is alive. So he sends one of his palaces and his ethics will agree that his official wife. (Shahabi, 1987: 70) The translation of Tabari said, "and the Maid was leaving and leaving Shirin name that involved all of it was beautiful. Parviz said it took slave girls as well as for rock and ... Parviz said to have written description of the slave girls and sent to Rome to Turkistan and all over the world to one person because he did not strip and someone like him. (Balami, Vol. 2: 1090 and 1091). According to the report from the translation of Tabari described guess that Khosrow Parviz full blown woman in her strange letters with good wishes Ridak statements (the slave that Pervez was great thanks to attention and) and dialogue with the king of the prettiest and most pleasant woman on a mission Pahlavi been inserted, is very similar to that described can be said about Shirin true. "The woman always thought that love is man. He tempers his heart and he wishes. It should not be too old nor too young the air, not too big and not too small, not too thin nor too fat, but in terms of fitness and the best of women is one aspect of humor pleasant and catchy, mid-high, broad chest and head and buttocks and neck are well-designed. And her hair is long and black and red ... and less willing to tell and is very popular and he is not never drove rude." (Basari, 1971: 31) In the history of love Shirin to Farhad and Shirin to Farhad has also written material. "And the servant« Shirin » go love that Farhad was, Farhad punishment and sent to the mountains to dig. (Balami, Vol. 2: 1091) Looking at other poetic works of Nizami Ganjavi effect suggests that Shirin (also historically) been the aristocratic family. There is also a beautiful woman Zoroastrian faith and reason, Khosrow marriage and priests opposed him and has aroused great indignation. (Riahi, 1997: 88) In the Shahnameh, we read that great after marriage Khosrow Parviz with Shirin do not go to meet the king. Khosrow fourth day summoned and an allegorical representation of the pan with blood once again be filled with water, marry Shirin explained, that if the blood bath Shirin like this:

Mattresses will be no problem and we In this way we smell the smell was

And thus keep satisfy elders from this marriage. Beloved main feature of this group is their physical beauty and attractiveness, to ensure that in such cases, poet or narrator character of the word mistress is used to refer to such women in our classical literature, only positive figure, beloved and lovely or are descended from kings and miners are operating or development are the main character. Shirin story of Khosrow and Shirin, both in its character. Nizami Ganjavi explicitly referred to the Prince of Shirin; because "the lineage and Khanvadhdar being a woman, being a good sign that we can rely on it in accordance with the
customs and norms of ensuring women. (Quoted by Hosseinzadeh, 2004: 56- 53) Shirin character of fiction, dynamic personality. In other words, he changed the flow of the story is important. The causes of this change is also in line with the objectives of fiction. Also what can be concluded from the whole story is that "Shirin character at the beginning of the story is simple character" Whenever this kind of character appear, are readily recognized and vision to recognize their emotional well-singer (Yousefi, 1973: 110) But in the course of the story as there is to the extent that it should be acknowledged that Shirin very complex personality and an exceptional Mirdsalaran in the literature of ancient Iran. (Hosseinzadeh, 2004: 76)

In systems of Nizami Ganjavi, there are three types of love:

A. Love heroic, active and passionate "ground, but flying the sky, and the manifestation of perfection is love poem Nizami Ganjavi" (Zarrinkoub, clear spring: 178) loyalty, fair play and the stability of its characteristics and problems and obstacles not it can be a stumbling block. Lovers in such love, trying to get to each other, purchased difficulties in life and not sit down. Love Shirin is a good example.

B. Love sad, tragic and passive in this love, lovers burn and could also satisfy itself and because they are desperate, fled to the port, whining, and seek Joiner beyond death. Layla and Majnun written in this valley mystical interpretation of it has been done.

C. Quite earthly love, style, instinctive and sensual usually gold and force its acquisitions royal toys and always leads to success. Perfect example of this kind of love is a system where seven bodies, Bahram Gur, seven princess of seven climate and the nature of the seven planets and seven domes in black, chair, red, yellow, white, and green gon win, puppet to each day of the week in one of the pleasure dome sits down and writes a story for him princess of the dome. Nizami Ganjavi stipulates that the purpose of these legends is purely material and sensual (Nizami Ganjavi 1939: 146)

Nizami Ganjavi role in type one and type two heroes have lost the love of women, but in the latter, which belongs to the human animal, respect women's privacy is completely maintained. This is made clearer that we respect the princess in the fairy tales of lusty quoting the seven bodies have been appointed to Bahram Gur, in this context, tell stories, often against the animal and spiritual show and would lead to results ethical, philosophical and spiritual; Khosrow and Shirin, the frenzy and conflict Valentine heart desires as well as the test arena is chastity and piety. Love the one hand, Khosrow as playful with all the toys and luxuries that wants to Shirin and true love interest, and on the other hand Shirin Pakbaz that everything except his reputation at the foot of the love unfit down. When is the first meeting between the two that Shirin in Search of Khosrow goes to Madain and in spring you are halfway round the body, at the same time Khosrow and Shirin, who left for Armenia, as well as spring arrives and sees him being bathed. Shirin ashamed, frightened garment wears a strange feeling tells him that this man may be the same popular he wants to speak with him, but thinks to himself: I see that the clarity of the center of the screen sits a round (Nizami Ganjavi 84: 2009) After the Shabdez shakes hands and feet and goes in an instant gallop so that only sees his Khosrow, beauty And The Beast Among the nine, as he seeks does not and be surprised (Pourjavadi, 1991: 11-2) Mahin Banu, aunt of Shirin, the ruler of Armenia, such as Shirin
becomes aware of love, like a mother caring for her modesty and restraint gives advice and arson devil and his temptations between the lover and the beloved reminder that if you neglect and palate Khosrow measures, the notorious show and says he is leaving you, but if you exercise restraint, according to tradition matchmaking and you close the cabin.

You know that I honor your Married the love (Nizami Ganjavi, 2009: 121)

So much advice that psychological considerations full of love and female worlds, his oath to respect that about socializing and if he wanted to speak, loneliness and solitude chew (ibid., 121-119) Nizami Ganjavi pen cleaner it is thought that some scenes candid image, but it should be noted that the story of Khosrow and Shirin is the passionate love affair that happens outside of Islam. At the confluence of Zoroastrianism and Christianity value system of Islam is not the same value system, so multiple events that occur romantic fiction, including Khosrow and Shirin consistency may not be possible without them, but the important thing is that Nizami Ganjavi is concerned, first, they use the language of similes and metaphors tell punishment, and secondly, not lovers of cross border risk, because it is incompatible with the object and plot. Shirin have characters that love beyond immediate pleasure to know, so the frequent desires Khosrow which says: You and I, but I warn you, beware what is here is here (ibid: 142) Do not give a positive response, although it is also entirely welcome:

Do not search for water to flow backward I do not want it centered risen com
What should taming nature of evil? Two defame the good name?
We would do better ashamed of themselves The shame, the shame of our God (Ibid., 151-150)

Thus, one of the concerns of the story, the radical opposition of Khosrow and Shirin stay away Chastity is the consequence of stigma and fears and firm your heart desires alone (ibid: 155-159, 300-309, 380.)

Discussion

Covering and veil, awning and fence body and calm spirit Hijab is the Arabic words with multiple meanings, such as coating, by covering the walls and so on. In "Manjed Altollab" about the meaning of the hijab stated: "Hijab: buffer means. Cover, barricade (Veil) the word modesty, Curtain, clothes and anything else that something covered with a cloth, every obstacle and barrier between two or more things "and also means of additives might be thought that the arrangement according to the hijab and chastity in educational literature and religious and mystical teachings and systems are lyrical and romantic dish suitable for this purpose and describing the beauties of coverage and importance of the hijab and chastity thanks reduces lyrical stories, but in our literature, poets committed to ethics and morality even in the context of Islamic teachings are the seeds have grown frustrated dream loves Earth. Hakim Nezami is in this category. Nizami Ganjavi in all his works, even in the ground yet your love, as Sufi Islamic ethics that not only does not detract from Ghana thanks to its
pleasant but laced with ornament closes. In "Khamse" of Nizami Ganjavi is considered women's dress and veil. At the same time, the stories on the theme of renunciation and chastity for women and for men in all systems he has seen. Hakim cases where the need to describe the appearance, allowed with particular grace and precision picks. One important point is that in the Khamseh Nizami Ganjavi, original and famous women like Shirin and Lily have been described with chastity and the veil servant and female servants and Ridakan. We were established in ancient history is witness to the process of slave girls, more free and easygoing than other women. Handmaidens in terms of coverage and etiquette were much different famous women and ladies. They perform a variety of tasks such as playing and chanting and drawers, receptions herald more and more socially attended; but the women of the upper classes but did not come out on a stretcher and covered the house and in relation to men should be bound by rules and constraints. The difference between the two groups of women is evident in the works of Nizami Ganjavi. Women cover their merits is in the Khamseh of women's and features a solemn and originality. Shirin following lines describing the beauty of the veil covering the following:

1- Paridokht, let Perry, Fish Under the veil owner of the hat  
2- Night Vigil such a young moon Such eye black water of life  
(Ibid: 152)

Nizami Ganjavi’s poetry as well as the meaning of a poem at the height of art. Nizami Ganjavi is a professor and eloquent in describing Shirin says: It’s girls like fairies are you even set foot on Shirin's and thinks like the moon, and the subtly likened creates detailed. In the second verse of Nizami Ganjavi illustration man is forced to wonder Shirin's face such as clear moonlit night vision and beautiful eyes Shirin sees life as water and thus creates a beautiful metaphor. Nizami Ganjavi on the type of coverage pays lover in all of his work, especially Khosrow and Shirin that Shirin as the most prominent figure in this poem, describing its most devoted. His whole story, morals and religious woman and shame that differ from love and lust knows in his interview with Khosrow cache, inspector within that prohibits him from immorality and marriage except in the context of camaraderie Khosrow not allowed.

Although without Kavian Kingdom Not that I'll duration of Palatine  
(Ibid: 301)

He is due to the commitment, sufferings and endured many failures, but patience and promiscuity stigma and flees and so in the firm belief that Egypt and Khosrow - The easygoing man - to turn triumphantly to his knees and made that in the context of Islamic teachings on marriage. Shirin in the story of miracles and takes the veil on a purple and Gulnar and reed wears the clothes of birds. Nizami Ganjavi in support of chastity doing Shirin, the story of her bathe in the fountain project in such a way that the reader does not expect a court lady. Confidently Shirin was in this scene of swimming, but when strangers look at him Khosrow accidental falls, the shame shakes:

The shame in her eyes melted Trembling because in the spring moonlight  
(Ibid: 17)
Interestingly, Shirin purpose of the observance of chastity at the scene forced away from sin; the purpose is compatible with Islam:

Sees me to the center of the screen That no birds sitting round (Ibid: 20)

Khosrow and Shirin types of coverage

Coatings in the Khamseh are: the burqa, mask, veil, miracles, hats, Farqband

1. Burqa "to Arab women and Persians is attached to B and Q veil and the burqa is an absolute meaning" (M. King: 678)

They're not the burqa on high Since entering the detriment evil eye (Nizami Ganjavi, 154: 2009)

2. Mask "mask to deduct, is the act occurred or be nailed to throw exquisite things" (Rampur, 919: 1958)

However, the width of the mask Moshkin Not Nozhat be accelerated by the field (Nizami Ganjavi, 191: 2009)

3. Veil "to deduct, the width is narrow tent" (Rampouri, Ibid: 854)

Fairy princess, fairy Let the fish under the veil owner of the hat (Ibid: 102)

Never try to fit a few people, a few scarves to wear (Ibid: 229)

4. Miracles "means women's scarves and robes" (Rampouri, 840: 1958)

The shit out of his scalp, loose miracles Ghulam picked up his hat (Ibid: 322)

5. Farqband: «In the Islamic period - Turkish head strap that women are tied around the head

Look different from any tall cypress Iraqis of different packages like (Ibid: 324)

6. Saraghoosh: the word on the form such as Saraghoosh, Saraghvajch, Saraghvaj, Saraghaj and Saraghash can be found in cultures Saraghoosh coming to gem Chinese drawing thrown over (Ibid: 280)

Dehkhoda culture and given what about the use of these coatings come in a nutshell is this: the niqab and the burqa occur on the face and cling on and the burqa covers the entire face. Farqband and head scarf and headband and threw the strap over and covered her hair with it. The size of the scarf two options (equivalent to a meter or twenty-four fingers) and ahead of the women were happy and Greyhound them at home and outside, threw the head. Farqband closed for glamor. Anemone was cast on the neck and apparently was a special kind of silk cloth. Fouteh none depicting that it was just a nuisance and underwear and tents. Sedreh, or chest Cup sleeveless shirts that cover the chest. Saraghoosh, coif women, hat on head and
coma in the loop in the decoration of the bag and put it to use. Museum of software that has a leg below the knee, leg and overtake. (Chakmeh). Elsewhere in the eyes of her lover instead of describing the story up a bit and a few bits of eye perspective examines the various spatial:

It will not leave loose wheel Kiani Hindu both eyes of policeman Two pearls of enamel cut Instead of the needle pulled strings Robbie opened the curtains were Lobat Kohl was intercepted willingly hurt Chu from the Court that Joseph was missing Hot times the Jacobite (Nizami Ganjavi, 272: 2009)

Such a ploy to get them to dramatically help the learning images and inducing effect. Indeed, the use of such structures can structure your thinking shows.

**Highlighting the beloved image**

The value of other words, the value of their image. His imagery indicated there had been only in the tissue. Because the need for image formation in rhetoric at least two poles of the vehicle and the vehicle to be defined, so it is natural that visual aspect in terms dialectically (opposition) will not find it; this means that the imager with all its expressive possibilities such as simile, metaphor, metonymy, and its further example of the archetyped, symbols and password on is based on a dual relationship. This means that dual relationship based strictly on the basis of the juxtaposition of succession is impressive and elaborate military has nourished this axis, for example, the following examples are considered:

The farmer finger garden torch Violets and tulips is killed (ibid: 96)

Perhaps every human being in order to use its conventional picture of language have the power of metaphor, but military art of poetry is such that he has some thought and art of writing, surely nothing but metaphorical networks are intertwined Khaqani a hand in it. Such games during bits, scattering sweets metaphorical ambiguity, uncertainty is the result of exposure to two or more parallel network video. This parallel networks, has considerable aesthetic value and can be divided into two separate species: This illustration is usually seen during a bit and using parallelism, creates two distinct images. The complex imagery such acts ambiguity that is simultaneously a poet, a round picture and creates an image closely, but only one of these images combined to him. In the example mentioned governing such a case is: parallelism in fairness, rosy and vibe and birds, reed. In many cases, Nezami Ganjavi, the type of clothing mentions of clothes. Three genera jump, gamer and especially reed of this category are:

Parand:
Gulnar put down jump He coma because lasso the horns
(Nizami Ganjavi, 280: 2009)
Parnian: The idols of silver ear heavy hearts (Ibid: 263)
Reed: Not me, because I have Betty reed cover (Ibid: 269)

Parand and Parnian cover up the server, such as Shirin and Ste. Reed that is used in the Khamseh, their coverage is for everyone, including men, women and slave girls. Professor Mohammad Moin of Parand and Parnian writes: "Both Parand purple robe and silk, but was a simple but depicting Parnian. Reed thin and soft as cotton or linen and silk woven Cup and said that it was. Wise conclude that constitutes a closet with two "description" and "ethics" even within the party and Ghana, Shirin taste joke that the singer gave a morality tale and white.

Result

Appearance of the coating coordinates describing fictional character is one of the main elements of character which contains descriptions of color, gender, clothing, latency, and nakedness are parts of clothing. Cover stories Nizami Ganjavi, prominent elements in addition to the beauty of the character, in terms of aesthetics is also consideration. The latency at the time of occurrence of the story (Sasanian) at the time of recreating the story of piety and religious and cultural reasons, latency is a sign of moral virtue. On the other hand the Persian literary tradition rarely face with descriptions nudity. Hakim cases based on the culture, history and tradition of literary fiction to portray the look of the characters and of course the covers. In this paper we review the story of Khosrow and Shirin cover types in terms of aesthetic and compliance with the Sassanid and Seljuk time coverage patterns, we can see that Nizami Ganjavi was trying to beloved characters in such a way as that the mythical character effects.
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