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Assessing the Diachronic Etymology and Lexical Collocations in Nizami's *Khamseh*, *The Quintuplet*

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Courtesy: http://en.wikipedia.org/wiki/Nizami_Ganjavi

Abstract

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Lexical collocations, which occur based on semantic relevance between lexicons, are of considerable importance in any language and in close relation to morphology and semantics. Nizami's innovative and creative use of lexical collocations in syntagmatic axis makes his work different from other poets' works.

Due to the fact that recognizing the poet's style and his way of applying the lexical collocations can elucidate his attitude towards life, the present study aims to assess the reasons underlying lexical collocations and etymology in the Nizami Ganjavi's *Khamseh*.

To achieve this goal, lexical collocations have been investigated on the basis of lexical relations, references to the Holy Quran and Persian mythology. Considering the criteria which have been used in evaluating the *Khamseh*'s lexical collocations, the reasons of most lexical collocations in other poets' works can be perceived; therefore, the research's findings can be helpful in different researches appraising the Persian collocations.

Key words: collocation, lexical relations, syntagmatic axis, diachronic etymology

1. Introduction



Courtesy: http://www.parstimes.com/events/khusrau_throne.jpg

One of the fundamental issues of linguistics is lexical collocation which indicates the existence of lexical relations and relevance between the vocabularies. Lexical collocations are of

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considerable importance between the speakers of a language mirroring their attitudes, thoughts and customs in using their language and literature. Prevalent collocations of Persian language are also of great importance in structuring this language.

Collocations refer to the arrangement or juxtaposition of words which commonly co-occur, and no generalized reason can be given for their grouping and functioning. There is no specific and universal criterion for collocations and we, as researchers, can only assess the collocations' causes and investigate how and based on which linguistic elements a poet created lexical collocations in his/her work.

Generally speaking, lexical collocations define a sequence of two or more words which are used by native speakers as common as any other linguistic element. Some collocated pairs are so often repeated and associated which it is expected to see them always with each other or one of the pairs reminds us of the other.

One of the most dominant characteristics of poets' compositions is the way they benefit from the lexical collocations. Owing to the fact that eleventh and twelfth centuries occupied the highest position in Persian literature and since Nizami took much advantage of lexical collocations to make his poetry more coherent, the Nizami's *Khamseh* - a collection of five narrative poems composed in twelfth century- was chosen to be investigated both historically and comparatively. One of Nizami's strategies in composing this work was citing the Holy Quran which created more subtlety and elegance. He applied this method in a very coherent and homogeneous way which caused no damage to his poetry and can be regarded as the indicator of his special skill in using lexical collocations and taking advantage of lexical relations.

To investigate the diachronic etymology of the vocabularies and lexical collocations existing in this work, we chose more frequent ones. The present study aimed to find the diachronic etymology of these collocations and the underlying reasons of appearing together. The lexical relations also were appraised.

It should be pointed out that this study can be an opening for other debates concerning more attention to the diachronic etymology of lexical collocations and the reasons of grouping with each other.

2. Statement of the Problem

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Since some of the linguistic compositions, due to the lack of collocational capabilities, are not frequent between the speakers of a language, they may be omitted after some time. These compositions are personally made pseudo-collocations which are unpopular with most of the people. There are some other frequent collocations which can be accepted by most of the speakers.

There are various reasons for the co-occurrence of two words. This article has assessed the lexical collocations according to their diachronic etymology and lexical relations. It means that some sequences of words and collocations are just the result of their social application and repetition in different periods of time; therefore, they cannot be regarded as the consequence of syntactic reasons or they have not had any origin in the past, so they have not been transferred from a generation to the other.

The present study has classified different collocations into different groups on the basis of their etymological origin. It aims to clarify various reasons of lexical collocations which have become commonplace in speaking. To achieve this goal, lexical collocations which exist in Nizami's *Khamseh* and are accepted by majority of the people have been investigated.

3. Review of Literature

Collocations are universal issues in all languages. Widespread researches in this field can be an indication of its significance. But in spite of all these researches, there is no universal definition for collocation and different linguists have presented several definitions for it.

The concept of collocation was firmly grounded by Structuralist-linguists and this term was first introduced by J. R. Firth (1957) in his semantic approach¹ arguing that "you shall know a word by the company it keeps" (Palmer, 1971, p. 161). Palmer simply stated that each collocation must be learnt as an integral whole or independent identity, rather than by the process of piecing together their component parts.

Lyons (1997, p. 261) also believes that a collocation cannot be meant by separating its components but it should be considered as a whole.

¹ - by J. R. Firth in his paper *Modes of Meaning* published in 1951 according to <http://www.chilton-computing.org.uk/acl/applications/cocoa/p010.htm>

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According to Halliday and Hasan (1976, 284), collocation is “cohesion that is achieved through the association of lexical items that regularly co-occur”. They believe that lexical cohesion, again the grammatical cohesion, cannot be predicted. It means that no prediction can be made to why two certain vocabularies combine with each other in creating a lexical collocation.

According to Cruse (1986, p. 24), the term collocation refers to “sequence of lexical items which habitually co-occur, but which are nonetheless fully transparent in the sense that each lexical constituent is also a semantic constituent.” Moreover, collocations, owing to their semantic constituent, can be recognized easier than idioms.

Other researchers like M. Hoey (1991) and M. Lewis (1997, 2000) define collocation as sequence of words or terms which co-occur more often than would be expected by chance (Sung, 2003, p. 17). It seems that this definition has been more accepted by most of the linguists especially Iranian linguists and they recognize two following words as a collocation if those words are juxtaposed with each other most frequently. But in this research, the authors believe that the criterion of high frequency cannot be adequately enough to meet the required information for determining the lexical collocations in Persian language.

Sharifi and Namvar have presented a new classification of lexical collocations and assessed both linguistic and metalinguistic elements in shaping collocations. They have proposed eight criteria for determining lexical collocations in Persian language which are as follows: pivot word, feature percolation and inseparability, juxtaposition, number and the type of vocabularies, linguistic and metalinguistic features of lexical collocations, upward and downward collocations, simple and multi-word collocations, semantic collocations, contextual collocations, etc.

Eight following criteria have been chosen as the yardsticks to consider the collocates of words as a collocation:

1. Frequency: Just those groups can be regarded as collocations whose repeated co-occurrence is not by chance and accidental.
2. Pivot word: Pivot word in a collocation should be a lexical morpheme.
3. Feature percolation: Semantic features in a lexical collocation are percolated from the pivot word to the associate words.

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4. The notion of upward and downward collocations: If associate words are closely linked to each other, they can be regarded as collocations. But if a grammatical item occurs between them, they cannot be considered as collocations.
5. Characteristics of semantic choice: Semantic features of associate words should not be contrary to the semantic feature of pivot word. For example, the terms “mountain” and “eating” cannot be regarded as a collocation even if they follow each other several times.
6. Separability: This criterion has been used to make a difference between compound words and collocations. It suggests that if the components of a group of words are not used separately in other contexts, they cannot be considered as collocations.
7. The capability of expanding: This criterion has also been used to differentiate between compound words and collocations. A group of words can be considered as a collocation only when the pivot word can be expanded at least with a word; otherwise, they cannot be regarded as collocations.
8. Linguistic intuition: Although linguistic intuition is considered no longer as a criterion, some scholars still use it. In the present study, it is applied only when there is no other acceptable criteria to determine the collocates of words as collocations (Sharifi & Namvar, 2010, pp. 5-8).

It should be noted that the concept of collocation is a relative concept, rather than an absolute one; therefore, it differs from language to language. By and large, no specific criterion can be determined for classifying a group of collocates as collocations.

The present article has investigated lexical collocations of Nizami’s *Khamseh* through diachronic etymology and on the basis of the following classifications: lexical relations between the vocabularies such as synonymy, antonymy and hyponymy, and also historical origins which are derived from the Holy Quran’s verses and Persian mythology.

4. Research Analysis

One of the most prevalent ways of assessing lexical collocations is corpus-based analysis. Frequency is the most important criterion in corpus-based studies, but it should be considered that some restrictions are always accompanied with these studies. So, using some other criteria besides frequency can be efficacious in determining lexical collocations to decrease these

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restrictions (Cook & Widdowson, 1998). In this research, corpus is in the form of a literary text in which Nizami's *Khamseh* has been appraised to find the lexical collocations.

To analyze the data, first, a definition has been represented for lexical relations between vocabularies and then, analysing the assembled data from the Nizami's *Khamseh*, the diachronic etymology of collocations and the reasons of their gathering have been assessed. It should be pointed out that owing to the huge volume of data, just those collocations have been appraised in which there has been a close linkage between their components and have a high frequency.

5. Collocations and lexical relations at lexical level

Lexical relations are patterns of association which exist between lexical units in a language and affect the speakers' attitudes and interpretations of a sentence. Based on the old tradition of studying meaning, there are some concepts in the semantic system of a language which may seem to be independent at the first sight, but in fact, they are in close relation with each other and cannot be easily distinguished (Safavi, 2000, p.99).

In Persian, most of the collocations are grouped on the basis of existing lexical relations between the vocabularies; therefore, lexical relations and their types are involved in this article. Then, the data, which is assembled through lexical relations existing between the vocabularies, have been analyzed.

5.1. Synonymy

Synonymy is one of the most popular lexical relations. Synonymous forms are two or more forms which are in close relation with each other in a way that can be interchangeably used in a sentence without damaging to the semantic structure of the sentence. It should also be considered that no synonymous words are absolutely the same.

Collocations which are created through synonyms are consisting of two synonymous words connected to each other by the conjunction "and" to demonstrate its importance and prevent from repetition. These synonymous words can make a collocation which is known and used in people's casual speech. In other words, the poet was not satisfied with using only one word to describe an issue and made his explanation more complete through using a synonymous word along with the first vocabulary. In the Nizami's *Khamseh*, the poet did not directly use two synonymous words with each other, but he used some vocabularies which one of them reminds

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us of the other and makes it complete. In this way, each word helps the other one's meaning and creates both synonymy and lexical collocation. For example:

5.1.1 Promise and loyalty

همچو الف راست به عهد و وفا
اول و آخر شده بر انبیا (ص: 8)

CT²: He keeps his promise and loyalty, and is considered as the first and the last of the prophets. (p.8)

“Promise” and “loyalty” are collocations, since keeping the promise means being loyal. So, collocating these two words indicates the poet's emphasis on “keeping the promise”.

5.1.2 Sugar and sugar cube

چو ما را قند و شکر در میان هست
به خوزستان چه باید در زدن دست (ص: 184)

CT: Until there are sugar and sugar cubes available for us, there is no need to go to Khuzestan (one of the 31 provinces of Iran in the Southwest of the country. (p.184)

Both “sugar” and “a sugar cube”, in this collocations in general convey sweetness, so they can be considered as synonymous words, since expressing one of them, the other comes to our mind.

5.1.3 Path and custom

ره و رسم شاهان چنان تازه کرد
که هندوستان را پر آوازه کرد (ص: 926)

CT: He set up the new ways and customs of kings, in a way that all people of India heard of it. (p.926)

In this collocation, both “path” and “custom” express the same meaning. Both of these vocabularies refer to the Persian tradition. This collocation has been used widely in other poets' works as well.

5.1.4 Thorn and thistle

گر بر دین او رغبت کند شاه
نماند خار و خاشاکی در این راه (ص: 331)

CT: If the king becomes interested in his religion (manner), no thorn and thistle can be remained in this path. (p.331)

² Couplet Translation

In these couplets, the poet used two synonymous words “thorn” and “thistle” to prevent from repetition.

5.2 Collocation and hyponymy

Hyponymy, which is a kind of lexical relations, is a specific term used to designate a member of a class. It refers to the relationship between a specific word and a general word when the former (hyponym) is included within the latter (superordinate) (Safavi, 2000, p.100). This linguistic system has been widely used to make various lexical collocations. For example:

5.2.1 Saba’s Wind

و آن گه مژه را بر آب کردی با باد صبا خطاب کردی (ص:390)

CT: Then you have called Saba in tears. (p.390)

In these couplets, “Saba” is a kind of “wind”, so it is a hyponym of the superordinate “wind”. Poetically speaking, most of the writers use this collocation to refer to the spiritual feeling with regard to the East (Dehkhkoda Encyclopedia, 3rd volume).

5.2.2 Flower and plant

چو ما را چشم عبرت بین تباه است کجا دانیم کاین گل یا گیاه است (ص:337)

CT: Since we get advice from nobody, telling the difference even between a flower and a plant is impossible for us. (p.337)

In this example, the poet created a nice collocation through using flower and plant side by side, which are hyponym and superordinate, respectively.

5.2.3 Prayer and fast

بی روزه و بی نماز و بی نور بیگانه ز عقل و از ادب دور (ص:494)

CT: He who does not fast or say prayers is neither polite nor wise. (p.494)

“Prayer” and “fast” can be both hyponyms of the superordinate “to worship”. This is an exquisite collocation which is nowadays used between people even in dialogical speech.

5.2.4 Wheat and barley

از سر تا پای دهن باز کرد (ص:37) گندم و جو خوردن تو ساز کرد

CT: He (it) started to eat wheat and barley, and opened his mouth as much as he could.

(p.37)

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“Wheat” and “barley” are both hyponyms of the superordinate “grain”. The poet took advantage of hyponymy to create lexical collocations.

It should be mentioned that the hyponyms like “wheat”, “barley”, “fast” and “prayer” are also named as “co-hyponym” due to the fact that their value is equal in the hyponymy.

5.2.5 Sun and moon

گرم شو از مهر و زکین سرد باش
چون مه و خورشید جوانمرد باش (ص:43)

CT: Be warm, kind, empty of hatred, and gracious like the sun and the moon. (p.43)

“Sun” and “moon” are considered as hyponyms, since both of them are of celestial bodies. These two hyponyms are mostly used side by side as a collocation, but they can be also regarded as antonymy owing to the fact that the sun shines in the sky during the day but the moon shines at night. This feature of antonymy can also change them into a collocation. In other words, collocation of “sun” and “moon” can refer to “day” and “night”.

5.2.6 Snow, rain, and cloud

ز هر سو قطره‌های برف و باران
شده بارنده چون ایر بهاران (ص:280)

CT: Raindrops and snowflakes are so much that it's similar to the spring cloud. (p.280)

The vocabularies “snow”, “rain” and “cloud” are mostly collocated with each other. They are so associated that hearing one of them can remind us of the other ones. In this example, “cloud” is the superordinate, and “snow” and “rain” are the hyponyms as well as “co-hyponyms”.

5.2.7 Water, fire, wind, and earth

اگر چه خاک و باد و آب و آتش
کنند آمد شدی با یکدیگر خوش (ص:102)

CT: When four elements of water, fire, wind and earth gathered together, they made a happy and tireless community. (p.102)

“Water”, “fire”, “wind” and “earth” are four elements which are associated with seven major planets: Venus, Jupiter, Mercury, Mars, Saturn, the Moon and the Sun. Upon these four elements, the constitution and fundamental powers of anything such as plants, inanimate objects and animals are based. According to traditional beliefs, these elements were used in describing the human body with an association with the four humours of human beings. Most of the poets

have applied them in their poems (Yahaghi, 2007, p. 3). Considering the aforementioned collocation, a close linkage has been created between the four elements which are regarded as hyponyms.

In Nizami's poetry, water and fire are primarily the symbols of coldness and excitement. "Pouring water on the fire" means quenching some body's agitation and pacifying him/her. Nizami also took much advantage of this collocation. The mentioned collocation can also mean changing the situation from quarrel to peace and stop fighting.

نخواهم آب و آتش با هم افتد
کز ایشان فتنه ها در عالم افتد (ص:268)

CT: I don't want to combine water and fire with each other, since these two have made many tempting and intriguing stories in the world. (p.268)

5.3. Collocation and antonymy

When two words are the opposite of each other, they are called antonymous. Antonymy is of considerable importance in making a determination of lexical collocation at a poem or any other work. Through collocating two antonymous words in a collocation, a unified meaning is conveyed, and this is the exact reason of semantic relevance between lexicons. A large number of antonymous words have been found in the Nizami's *Khamseh*, since the poet benefited from antonymy to make new collocations and emphasized on some concepts. It should be pointed out that this method is sometimes used to show the importance of some vocabularies. The following examples indicate antonymy in the Nizami's *Khamseh*:

5.3.1 Night and day

ای شب گیسوی تو روز نجات
آتش سودای تو آب حیات (ص: 12)

CT: Your black locks rescue me and bring me a bright day, and my wild desire for you is described as the fountain of life. (p.12)

درِ نومیدی بسی امید است
پایان شب سیه سپید است (ص:404)

CT: Even in Great despair, a tinge of hope can be found, since the end of the black night will be the bright day. (p.404)

The existing antonymy between "night" and "day"; "blackness" and "whiteness"; and "twilight" and "dawn" indicates the opposition between "darkness" and "lightness"; and

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“goodness” and “badness”. By and large, using the antonymous vocabularies side by side provides the opportunity of presenting both semantic aspects of the words; in this way, the poet can accentuate both of them.

5.3.2 Goodness and badness

ای نیک و بد مزاجم از دردم ز تو و علاجم از تو (ص: 473).

CT: You are the reason of both my goodness and badness; you give me both pain and relief. (p.473)

تا خدایی که خیر و شر داند بر من این کار سهل گرداند (ص: 648)

CT: God who knows my goodness and badness, and will help me. (p.648)

5.3.3 Angel and demon

این دو فرشته شده در بند ما دیو ز بد نامی پیوند ما (ص: 92)

In Persian literature, “angel” is the symbol of goodness, elegance and beauty, and “demon” is the symbol of badness, evilness and filthiness. The above-mentioned collocation shows the antonymy between goodness and badness.

The concept of duality can be also seen in Islam. Muslims believe that God has created pairs of everything both between the natural elements (Hajar, 28, 29) and supernatural ones. The opposition between “God” and “Devil” is of the latter. Some contemporary poets have taken advantage of this device and have used antonym as an instrument to create collocation in their works.

It should be mentioned that there is a verbal root in some of antonymous words. To put in another way, a collocation can be also created through combining two antonymous verbs.

5.3.4 Verbal root collocations

اول و آخر به وجود و حیات هست کن و نیست کن کائنات (ص: 3)

CT: You’re the first and the last of existence. You’re the source of both creating and destroying. (p.3)

چون بستانی ببایدت داد کز داد و ستد جهان شد آباد (ص: 452)

CT: If you ask me something, I have to give you, since giving and taking (trading) are the sources of flourish. (p.452)

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6.1 Noah and typhoon

نوح که لب تشنه به این خوان رسید چشمه غلط کرد و به طوفان رسید (ص:15)

CT: When Noah reached here thirstily, the stream got ashamed and changed into a typhoon. (p.15)

The collocation of “Noah” and “typhoon” is one of the first examples. Nizami benefited from this collocation by referring to the Holy Quran, seventh chapter, Sura Al-A’raf.

6.2 Gharoon’s treasure

گنجم و درکیسه قارون نیم با توام و از تو به بیرون نیم (ص:27)

CT: I’m a treasure, but I’m not in Gharoon’s coffer; I will be always with you. (p.27)

The name “Gharoon” was repeated in the Holy Quran for four times in suras “Ghesas”, “Al-Ankaboot” and “Momin”. In Persian literature, “Gharoon’s treasure” is a phrase which refers to a huge unprofitable amount of money. Most poets use this collocation as a piece of advice for those people who just try to achieve monetary goals in their life.

6.3 Yusuf’s collocations

روزی از این مصر زلیخا پناه یوسف خوش خلق برون شد ز چاه (ص:28)

CT: Once in Egypt- Zulaikha’s birthplace- very beautiful Yusuf had emerged from the well. (p.28)

آه بخور از نفس روزنش شرح ده یوسف و پیراهنش (ص:32)

CT: Narrate the story of Yusuf and his shirt while you’re sighing deeply. (p.32)

چو یوسف گم شد از دیوان دادش زمانه داغ یعقوبی نهادش (ص:162)

CT: When Yusuf had been lost, Ya’qub became depressed and distressed. (p.162)

The narratives of Yusuf (Joseph in Bible) are told in Qur'an 12.4-102. Yusuf was one of the God’s Prophets and lived all his life confronting conspiracies developed by the closest people to him. His brothers plotted to kill him, but they amended it to exiling him. Then they killed a sheep and splashed Yusuf’s shirt with its blood and told their father, Ya’qub (Jacob in Bible), that Yusuf had been eaten by a wolf. This happened to him while he was a boy. He was sold to the slave market in Egypt, where he was sold at a low price. Then he fell victim to Zulaikha’s seducing attempts (wife of chief minister of Egypt, Al-aziz (Potifar in Bible), when her plot was

foiled, was sent to prison in order to save the royal family's respect. In spite of all these disasters, he at length approached close to the Egyptian throne and became the king's chief minister

6.4 Salih and Naghe

صالح مرغی چو ناقه خاموش چون صالحیان شده سیه پوش (ص:432)

CT: The hen was silent like Salih's Naghe and it was dressed black so similar to Salih's supporters. (p.432)

The synopsis of the story of "Prophet Salih and the camel Naghe" has been stated in sura Al-Araf, verses 73 and 79. This camel is called "Naghe Allah" in Sura Ash-Shams, verse 13 (Yahaghi, 2007, p. 538). Owing to the fact that this camel is one of the Prophet Salih's miracles, these two names together make a collocation.

6.5 Israfil's Trumpet (Blast of Trumpet)

سر برون زد ز مهد میکائیل به رصدگاه صور اسرافیل (ص:542)

CT: He expanded his land wider than Mikaeil's fatherland and Israfil's trumpet. (p.542)

The story of "Israfil's Trumpet" has been mentioned 10 times in the Holy Quran. It is perceived that there will be two blowings of the trumpet. First, when the trumpet will be blown, all will die and this has been referred in Sura An-Naml and Sura Az-Zumar which are respectively named as "faza" which means a fear and horror that fills the whole heart. Second, the trumpet will be blown again which will cause all to become alive. The collocation of two words "Israfil" and "Trumpet" refers to the Resurrection Day and people's awakening.

6.6 Paradise and Hell

عذابم می‌دهی و آن ناصواب است بهشت است این و در دوزخ عذاب است (ص:159)

CT: Torture received from you is pleasant for me; and paradise without you is nothing but a hell. (p.159)

Twenty two names have been stated in the Holy Quran for the paradise. Suras "Mohammed", "Al-Rahman", "Waqiah" and "Hajar" have discussed some material qualities of the paradise. In Persian literature, paradise is the symbol of peacefulness, happiness, completeness and elegance. Hell is described in the Holy Quran with seven doors from each door a group enters. According to the mystics and sages, hell refers to a place of inner punishment,

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overcoming lusts and deprivation of God (Yahaghi, 2007, p. 229). It is clear that “Hell” and “paradise” are two antonymous vocabularies.

6.7 Yunus and fish

و گر کرد ماهی ز یونس شکار زمین بوس او کرد ماهی و مار (ص:1022)

CT: When Yunus was hunted by the fish, he was prostrated by three fish, earth and snake. (p.1022)

The story of “Prophet Yunus and the fish” has been told in Sura Ambia in the Holy Quran Prophet Yunus (Jonah in Bible) was one of the greatest prophets of Allah. His story is mentioned in 21 and 10 chapters of Quran. Yunus boarded a small ship in the company of other passengers. The ship sailed all day in calm sea with gentle winds blowing at the sails. When night came, the sea suddenly changed. A horrible storm blew as if it were going to split the ship into pieces. Behind the ship, a large whale was splitting the water, waiting for his prey with his mouth open. A command had been issued from Almighty Allah to one of the greatest whales of the sea to surface. The whale found Yunus floating on the waves and swallowed him into its furious stomach. Yunus continued praying to Allah, repenting this invocation. Allah Almighty saw the sincere repentance of him and commanded the whale to surface and ejects Yunus onto an island. Allah told Yunus that if it had not been for his praying to Him, he would have stayed in the whale’s stomach till the Day of Judgment

Due to the fact that this amazing story and the way Prophet Yunus went into the fish’s mouth has had much effect on the Persian literature, Nizami also used it as a collocation in his work.

7. Collocations which are derived from the Persian mythology

Sometimes the reasons of making a collocation can be found at the root of mythology and many poets such as Nizami have taken advantage of it which is shown in the following examples:

7.1 Al-Khider collocations

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ای چشمه خضر در سیاهی

پروانه شمع صبحگاهی (ص:468)

CT: You're the Al-Khidr's fountain of life in the land of darkness; you're the burnt butterfly of the dawn. (p.468)

چرخ روش قطب ثبات از تو یافت

باغ وجود آب حیات از تو یافت (ص:6)

CT: Earth's cycles have gotten balance on your power; and you have bestowed life on every creature. (p.6)

ز آهنی گر سکندر آینه ساخت

خضر اگر سوی آب حیوان تاخت (ص:551)

CT: if Iskandar built a mirror from iron, and if Al-Khidr looked everywhere for the fountain of life. (p.551)

The Fountain of life of the Fountain of living waters is a symbol shown as a fountain which restores the life of anyone who drinks of its waters. Al-Khidr, one of the prophets of the Bani Isra'il could drink from the fountain of life and get eternal life. The name of Al-Khidr has not come in the Holy Quran but it is alleged that Sura Al-Kahf verse 65 refers to him. Based on Islamic beliefs, if a person drinks from the fountain of living waters, he/she will put an end to the transience of life. When Al-Khidr and Iskandar were looking for the fountain of life in the land of darkness, Iskandar got lost but Al-Khidr could find it and gain eternal life; therefore, the fountain is also called "Al-khidr water" or "Al-Khidr fountain". Nizami (p. 1022) also benefited from this story in his *Iskandarnamah*. There are popular collocations in Islamic mysticism vis-à-vis the story of fountain of life. According to the mystics, this fountain is the origin of love and kindness and anyone who drinks from it will be immortal (Yahaghi, 2007, p. 12).

7.2 The cup of Jamshid (Jam-i-Jam)

یعنی که چو با حروف جامم

شد جام جهان نمای نامم (ص:465)

CT: It means that my name – Jam-e-Jahanbin- has been made based on the letters of my cup- Jam-i Jam. (p.465)

There is a relationship between the story of "Al-Khidr and Iskandar" and the Persian mythology of Jam-i Jam (the cup of Jamshid) or Jam-e-Jahanbin (the mirror of the universe).

7.3 Fereydoun and Zahhak

می که فریدون نکند با تو نوش

رشته ضحاک برآرد ز دوش (ص:18)

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CT: Although Fereydoun doesn't drink wine with you, he will defeat Zahhak and his snakes. (p.18)

"Fereydoun" is a mythical figure which is of great importance in Iranian mythology and has been narrated in the epic of Shahnama by Ferdowsi. Fereydoun lived at one of the Alborz Mountains in Damavand and led the people against "Zahhak". Fereydoun did not kill him, but chained him up and imprisoned him on the mythical Mountain Damavand to be killed by Gashtasb at the end of the world.

7.4 Leyli and Majnun

لیلی بودم و لیک مجنون ترم از هزار مجنون (ص:466)

CT: I was Leyli but now, I'm thousand times madder than Majnun³. (p.466)

"Leyli and Majnun" is a love story in which Majnun falls in love with Leyli- a representation of undying love. In Persian literature, Leyli is the symbol of divine and mystic love and Majnun is the symbol of restless soul of humankind that has become mad of great pain and agony. Thousands of adaptations have been written on the basis of this story (Yahaghi, 2007, 732). Nizami popularized and portrayed this story in one of his books, completely devoted to these famous lovers.

7.5 Khosrow, Farhad, and Shirin

حدیث خسرو و شیرین نهان نیست که زو شیرین تر الحق داستان نیست (ص:118)

CT: The story of Khosrow and Shirin is not unknown, since no other story is sweeter than that. (p.118)

که فرهاد از غم شیرین چنان شد که در عالم حدیثش داستان شد (ص:219)

CT: Farhad has died of Shirin and his story became popular with all people around the world.(p.219)

"Khosrow and Shirin" is a famous tragic romance which depicts the love of Khosrow toward Shirin, Khosrow's intimacy with another woman named Shekar in Isfahan, and also the love of Khosrow's love-rival, Farhad, toward Shirin. Lots of poets were inspired to use this story in their compositions and created novel and exquisite themes. The collocation of these two names side by side refers to the notion of a lover and a beloved.

³ - The word majnun means a crazy person.

7.6 Vamegh and Azra

جمله و بزم اینک تنها شده و امقش افتاده و عذرا شده (ص: 44)

CT: She is alone in the party, she has lost her Vamegh and her destiny is similar to Azra's. (P.44)

Vamegh and Azra are the names of two lovers, who have been depicted by the poet Onsoni, but unfortunately the written form of this story has been lost and what is left is just a clutter of disordered lines (Yahaghi, 2007, p. 748). Vamegh's burning love toward Azra has been clearly manifested in Persian literature and their names have become a collocation which means love.

In addition to these stories, Nizami has used the following collocations to indicate love in his poetry:

7.7 Candle and butterfly

تو هستی شمع و او پروانه مست چو شمع آید شود پروانه از دست (ص: 235)

CT: You're the candle and he's the butterfly; when candle is there, butterfly is willingly burnt. (P.235)

The collocation of "candle and butterfly", which is an indication of love, is a popular one with different poets and myths. This story shows that the butterfly revolve around the candle as many times as it can until it is burnt. Candle and butterfly are symbols of lover and beloved in poetry.

7.8 Flower and nightingale

طبع نظامی که به او چون گل است بر گل او نغز نوا بلبل است (ص: 12)

CT: Nizami's heartfelt effort of composing poetry is akin to a flower, it motivates him to sing like a nightingale. (P.12)

Nightingale's singing can be interpreted as an indication of its love for the flower, so there is a semantic relevance between two vocabularies "nightingale" and "flower" and they can be collocated with each other to convey love. The way Nizami has used this collocation is obvious in the aforementioned example.

Conclusion

Lexical collocations and their underlying reasons are of considerable importance in any language. Nizami's creative use of lexical collocations and his innovative way of combining them in syntagmatic axis has made a significant semantic relevance in his works. This feature, which has been chosen based on the existing semantic relevance between the lexicons, has made lexical collocations which are classified in the present article. By and large, the literary strategies which have been more significant in creating lexical collocations in the Nizami's *Khamseh* have been recognized as synonymy and antonymy. The Quranic verses and mythological stories have also taken a consequential role in creating lexical collocations.

On the basis of the achieved results of assessing lexical collocations, it can be concluded that when we are collocating two vocabularies, we should pay more attention to the reasons of collocation, semantic relevance and lexical relations.

Due to the fact that there can be various reasons for lexical collocations and their popularity with Persian language, researchers can take more advantage of the presented classifications in determining lexical collocations.

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Colophon

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