

Wisdom and passion in the subconscious of Nizami Ganjavi

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Abstract: Nizami Ganjavi's view about wisdom and passion is closely related to heavenly calls. Nizami believes that he changed his mind from focusing on wisdom and preaching to Passion Letter under the influence of heavenly calls. But is heavenly call the only inner voice which causes him to compose Khosrow-o-Shirin after compilation of Makhzan-ol-Asrar or other factors are also effective in this mind change? From the analytical psychology's view, subconscious is a driving force which directs many actions of human beings. In this way, Nizami's subconscious has an important role in his mind change from Makhzan-ol-Asrar to Khosrow-o-Shirin and it cannot be ignored. Unconsciously, Nizami tries to achieve the public acceptance and the desire, of course, causes him to feel guilty. To diminish such pressures, he turns to Soroush and Hatif and their heavenly calls. Thus, Nizami's unconscious desire finds a close association with heavenly calls.

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Introduction

The present research deals with the question that why Nizami Ganjavi changes his mind from wisdom and theosophy in Makhzan-ol-Asrar to passion-related works such Khosrow-o-Shirin, Leyli-o-Majnun and Haft Peikar considering famous psychologist Carl Gustav Jung's ideas as the analytical psychology initiator.

Reasons for Nizami Ganjavi's mind change from wisdom to passion

Among the five long narrative poems of Nizami, Makhzan-ol-Asrar is a long narrative poem full of exact theosophical meaning and moral preaching in which the poet wrote the poem willingly not based on the request of the time rulers. And as he acknowledges, in writing the poem he is influenced by Sanai's Hadighatol Haghgha (Monumental Garden of Truth). The first half of Sanai's poetic life was devoted to the service and praise of the royal court. But in his mental maturity period, Sanai turned away from the service and praise of the royal court due to a mythical inspiration and turned to sufism and theosophical poetry focusing on wisdom and preaching. It is quite natural and common that people lost in inhibitions turn to preaching and obedience in their last years of life under the grace of God. However, Makhzan-ol-Asrar is an early Nizami's work of art before his forty years old. Waiting for the mental maturity and his forties critics, the poet composes a unique and high content long narrative poem (Makhzan-ol-Asrar). He claims that a poem devoid of Sharia'h (tradition) is only a set of useless words. He takes a great pride in the fact that in young years his thoughts were as mature as an old man.

Waiting for the mental maturity, the poet composes Makhzan-ol-Asrar as a unique and high content long narrative poem (Makhzan-ol-Asrar, superiority of verse over prose, line 58).

Frieda Fordham believes that for Young, distinguishing between what he calls "his life stages" is extremely important. He acknowledges that the first half of life is similar to the morning and the second half of life looks like the afternoon. In the morning, sun appears above the horizon and slowly reaches the meridian. In the second half, the sun is fading and eventually disappears. What is desired for the morning of life is not valuable for the afternoon. The second half of life is devoted to finding an aim and new meaning for life. The aim and meaning are hidden in the ignorance-based, undeveloped and low level of personality (Fordham, 2009, p. 126).

Around forty, the human mind starts its metamorphosis and the individual feels that the once most important goals and ambitions are now devoid of meaning. In most of the time, the individual feels depression, stagnation, and lack of perfection as if he/she missed something. Young believes that it is true even for those who have reached a high level of perfection (Fadaei, Danzheh, 2002, p 82).

After composing Makhzan-ol-Asrar, Nizami continues his Masnavi style (double-rhymed verses) but in opposite direction of Makhzan-ol-Asrar. Four other set of long narrative poems of Nizami in his own terms are passion letters full of love romances; the love was not a mystical Platonic love, but strictly worldly and human-based love. The surprising point is the certain chronological order of Masnavi style works which is the subject of discovering the mystery of unexpected shift in the poet's perspective and his

considered themes without any apparent change in his ascetic life and fall of his spiritual authority and theosophical position. The first set of long narrative poems of Nizami after Makhzan-ol-Asrar is Khosrow-o-Shirin; it is a love story of an Armenian girl to the Persian's young king with truly exciting scenes and gleeful sessions. Of course, Nizami's art is revealed in ambiguity of binge and drinking sessions which art experts can take great pleasure from them without the chirping of ignorant person annoying their pleasure and prosperity. Such exciting scenes are fantasy fruits of a man who claims piety and virtue and apparently, it is not a pharisaic baseless (Sirjani, 1995, p. 668). Otherwise, it was impossible that a virtuoso king i.e. Toghrol Ibne Arsalan Seljuki set free musicians and singers because of the presence of Nizami in the royal court for listening his poems. (Khosrow-o-Shirin, Toghrol Shah's invitation to Nizami, p. 375, line 18).

He is not a drunker or a wrong doing man, otherwise he never had the courage to tell the truth and to swear a tough oath among all opponents, colleagues and claimants that he often complains about their jealousy and evilness (Sharaf Nameh, Section 6, Introduction to present situation and routines, line 70).

The question that arises is that what causes the man in the position of piety and virtue to turn to passion-based poems following the composition of Makhzan-ol-Asrar without any shift in his personal life and religious beliefs; in his terms, this makes him to find a combined personality, half vinegar and half honey (Khosrow-o-Shirin, p. 21, Khatabe Zamin Boos, p. 14).

In the explaining his methodology changes, Nizami mentions two points: one is that the change is due to the ruler's order and death sentence for disobedience. The ruler's courier arrives with a new message. And dignity of the royal decree reveals the ruler's demand for love stories. For responding to the royal order, he composes passion-based poems i.e. Khosrow-o-Shirin. It is an unacceptable excuse, such as the expression on Sadi's satires that "I was threatened to death by the time ruler affiliates to write satires and I so wrote my satires". Another explanation is that at the time, people was reluctant to read or even hear preaching, instead they were enthusiastic about new love stories and passion-based writings (Sirjani, 1995, p. 669).

It is the clear justification of Nizami for his transition in poetry and choosing the way which continues up to his dead. In addition to Khosrow-o-Shirin, Leyli-o-Majnun and Eskandar-nameh (Alexander the Great), and Haft Peikar follow exactly the same route. Assuming the acceptance of such justification, the question is that whether only the

ruler's order and common recognition as the external factors have led him to write such love stories and act in oppose of tradition or the truth is something else and external factors were not so important in changing his work context as a real devotee who doesn't take care of ordinary people opinions (Khosrow-o-Shirin, p.13, The book order background, line 11).

The more influential factor is his desire. If it was the preference of the time, why he tried to make a relationship between passion-related verses with monotheism and ascension? Moreover, if we accept such an excuse, we will lower the greatness of Nizami the thinker to his contemporaneous ordinary people.

In this case, there is no choice but accepting the fact that there are other possibilities behind the fundamental changes of Nizami's mind who turns to passion verses instead of preaching in his second half of life. As a result, five reasons are enumerated respectively as:

- 1) Changes due to extreme asceticism during young years;
- 2) Inherent humor and mirth character of Nizami;
- 3) Environment, time and living conditions of the poet;
- 4) Display of Iranian culture and Iran's art history;
- 5) Positive adjustment between individual and collective unconscious.

In the following, a summary is provided about each of the above mentioned reasons.

In the first case, such transitions stem from extreme asceticism during young years and isolation in some periods of life. Examples of this type of transitions are numerous in the history and also are seen and known in the routine life. Sheikh Sanan, for instance, fell in love during his late years of life and Bersysa as the most worshiper lost his faith and became disbeliever, Sanai and Naser Khosrow turned away from royal court and focused on religion and spirituality and Fazyly Ayyaz the rubber, turned to theosophy. Given the known examples, is it impossible to consider the passion-related verses of Nizami as a reaction to Makhzan-ol-Asrar? (Sirjani, 1995, p. 670).

Another possibility is inherent humor and mirth character of Nizami who was born in a region far away from direct aggression of people of Baghdad and in the neighborhood of Armenia as a country without social dominant constraints of the time where men and women contributed equally in the social life; and importantly he grew up in a home where his mother from Kurdish tribe tried her best for children upbringing; and more importantly his wife (Afaagh) was among brave women that are described in Eskandar Nameh.

Is Nizami's Kurdish mother influential on upbringing and rearing heroines like Shirin, Shekar and Noushabeh, the later as a beautiful girl who lift a powerful bull from seventy stairs?

The other explanation may be that Nizami's inherent humor is due to environment, time and living conditions of the poet, his respectful status among people, his ties with the time ruler, and his welfare in personal living. Thanks to these endowments, Nizami with an inherent patience which is due to his amiable and kind heart tries to make fanciful festivities joyful and also to convey his moral messages explicitly or implicitly through pleasant and artistic verses and narratives. In the other words, he hides the bitterness of admonition with delicate sweet glaze. The same thing that a hundred years later was happened by another poet i.e. Sheikhe Shiraz (Saadi) that his living conditions and social situation have similarities with Nizami. Similar to Nizami, he has followers too and wins people respect and rulers attention. And also, he has brought up with the great people's blessings without feeling concerns about living sustenance. For the reasons, his sonnets, odes, Masnivi, and delicate prose are full of liveliness and vitality (Sirjani, 1995, p. 672).

The fourth point is that if we assume his intentional ignorance of history and legends of ancient Persia, is a vague feeling the only reason that leads him toward obedience to Parviz and Bahram Gur? Is his lamentation for Dara's blood-stained corpse rooted from his national and deep feelings? We should remember that among the four love story poems of Nizami, Leyli-o-Majnun is the only long narrative poem which doesn't have any Iranian origin, and he claims that it is a customized art work because Shah (King) Akhestan asked him to write the poem.

If we evaluate the thinker's (Nizami) personality from the viewpoint of Young, it will be revealed that he changes to a creative person in his late years of youth and begins the transition with Makhzan-ol-Asrar which is the focal point for manifestation of religious-moral thoughts. It is the time when the "self" or ego turns to unity and creates a positive adjustment between individual and collective subconscious. Based on Youngian and Freudian

thoughts, thus, Nizami has a perfect and outstanding personality, and so he is able to create contradictory works such as Makhzan-ol-Asrar, Khosrow-o-Shirin, and Leyli-o-Majnun. In essence, time-based analysis of Nizami's works confirms that firstly he discovers his own features (intuitively) and then gradually uses the positive and negative features of his character and other human beings in his lyrical verses.

In addition to above mentioned reasons for Nizami's mind change, it is possible to assume that from the beginning Nizami tries to compose love-based verses but in order for gaining popularity, he at first composes Makhzan-ol-Asrar and then turns to love stories.

Conclusion

Nizami's fundamental change of mind from composing Makhzan-ol-Asrar to Khosrow-o-Shirin and other love-based verses or in his terms, passion letters, is not solely due to social or cultural factors. But the main factor is his mind and unconscious desires. These desires are not detectable through apparent assessment of his works and need a deep analysis based on psychological criticism which somehow discloses Nizami's subconscious and the main reason of his turning to passion style verses instead of preaching and wise remarks.

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