



Point of View and Narrative in Moive and Nizami's Khamsa

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ABSTRACT

Cinema and its categories have provided contexts for research on art and literature. Cinema with its elements owes its success to literature and literature is inseparable from artistic elements (cinema). In this regard, Nizami's Khamsa can be investigated due to possession of cinematic contents. He has employed illustration and characterization in this work. This paper tries to investigate these elements in Nizami's Khamsa and depict his power and knowledge in narration.

Key words: Nizami's Khamsa, cinema, narrative, point of view

INTROUDCTION

Nizami was one of the great poets. He was master in literary sciences, Arabic language, natural sciences and philosophy. He has shown his artistic skills in Khamsa. In addition to offering the contexts for artistic skills this work possesses cinematic concepts. Although, literature and cinema are two separated branches of knowledge and art but they are originated from the same root. Concerning to cinematic capacity in Khamsa it can be referred to narrative as element mentioned in Khamsa and cinema.

As like a flower when she looked at herself as narcissus

She tore up herself into pieces

She was converted into the same essence and color that was before (Iqbalnameh:854).

Nizami has described the characters and employed characterization as the main element of cinema and movie and he has offered a clear image by mentioning the details.

Added on her beauty

The pearls on her hair and face

Any heart bits for her desires

Her hair is dark as night and her name is Leila (Leila and Majnun,340).

It was a landscape with water and color

Its arch was desecrated with stone (Iqbalnameh,859).

Some books and articles have been written on this subject it can be referd to: Firdausi and the art of cinema, Seyed Mohammad Hashemi: Film literature, William Jenkins: The structure of narratives in the fictional literature, Abulfazal Hurri: Literature from the perspective of cinema and etc. There is no comprehensive research on Nizami's Khamsa. For this reason, different authentic journals have been referenced.

The couplets have been chosen from Nizami's Khamsa corrected by Vahid Dastjerdi and Parviz Babaei.

Point of view and narrative in the movie and story

"Point of view is culmination point that the narrator supervises on the story beyond that. Selection of point of view is important for a director and writer, since basically it determines the story that is being narrated" (Jenkins, 1987:46).

"Since for the audience observation of the events is impossible except by camera, so the camera should show the point of view of the director. Although, the point of view of movie is limited compared to literature, but the movie could reflect the reality in its different grades successfully" (ibid: 49).

It can be said that the story reaches to climax or declines by point of view. The fact is that climax of a story requires creative thinking and artistic soul and Nizami culminated and eternalized Khamsa by understanding of this fact. As a narrator that is apparently unaware of the end of the story; accompanies by the reader until end. This point is obvious in the story of the movies. Nizami develops the story like a camera particularly in Sharafnameh in the state of Alexander and the reader accompanies the protagonist.

There was an old man at that gathering

In his turn to speak

He begun to praise
 And kissed the earth like other great men
 Do not scale up your valued life
 That the soil is treasure and holder of treasure
 If you want to have long life
 Wash yourself in the spring of life
 The people were disappointed
 Since the spring of life was in darkness
 Alexander told that pious man
 How I can find spring in the darkness
 In that dark ground there is spring of death
 Once again the experienced man said
 There are mysteries in it
 There is a veil under the North Pole
 With purified and flowing waters
 The veil that was called darkness
 The spring of life is flowing there
 Everybody who drank that water
 He gained long life(Sharafnameh, 819).
 Sometimes the protagonist narrates the story (from the language of Shirin in addressing of Shapur to Khosrow), where Khosrow sends Shapur to meet Shirin and Shirin replies:
 Since then announced her love
 And said if the king loves her
 Shirin reminds him the customs
 Say him that love of Merriam is enough
 And want him to forget the love and join
 If he wants join with her
 Say him if never obey her order
 He will suffer separation
 If he wants her, say him to keep silence
 When she told Shupr her words
 She calmed down

(Khosrow and Shirin, 189-190)

"In all periods the people have dealt with narrative and it seems that it has deep roots as metaphor. Basically, narration and storytelling is a strategy that aids us in comprehension of the experiences and desires. Clark J. Prado in the book *Egoism and philosophical reflections in the story* believes that narrative is a fundamental method in organizing of information"(Rahimiyan, 2010: 203).

"Some directors have found complex methods for conformation with three folded unities. For example, Alfred Hitchcock in the movie of *Rope* tried to make a long film in one plan and he implemented this style by preservation of the expressive capabilities by spatial organization of the rhythm by the help of a mobile camera. Concurrent narration of two or many events in one time and in one place could offer the narrative mood of the movie or different locations in one frame. The *Lonedale Operator* by David W. Griffith is one of the primary examples in the history of cinema that has been employed the concurrent narrative (Rahimiyan, 2010:219).

Dr. Gasemipoor in an article investigated the narrative style in the *Haft Peikar* (Seven thrones) of Nizami and in survey on the stories of seven domes offers fantastic results:

"One of the important branches of structuralism is narratology that not only covers analysis of literary narratives but also studies the analysis of the mythical, historical, moral, cinematic and biographical narratives. Among the old and modern narrative texts *Haft Peikar* (Seven thrones) of Nizami is the best example for analysis of the theorists' viewpoints. Like any arts narrative requires communicative actions so it is necessary to consider the senders and receivers of the messages that both of them are different people. The senders are real writers, implied authors and the narrators and the receivers are real addressees (readers, hearers or viewers), implied audience and narratee. It is possible that the narratee is in internal or external position relative to the story. The implied addressee is the assumed or ideal reader that the author assumes him or her and in reality he is the storyteller and the addressee is the real reader so in a narrative text the narrator is the voice that speaks.

The narrators are classified into four types:

-Extradiegetic narrator: the narrator who is external and he neither involved in the narrative events nor attended in the narration. This narrator describes the events from outer world and he is beyond the story

that narrates. There is an extradiegetic narrator in the Haft Peikar (Seven Thrones) of Nizami that narrates the life of Bahram from birth to death. This narrator narrates the birth of Bahram, his travel to Yemen and his hunting, description of the Khornaq palace, his attach on Iran and holding a crown between two lions, his story with hi slave, his relationship with the seven princesses, storytelling of the princesses, complain of the seven oppressed and etc. In these stories the narrator neither involves in the events nor appears in the stories.

-Interdiegetic narrator: he is part of the story and narrative text world. According to Rimmon Kenan if there is a narrator that is a character in the story his position is narrated by extradiegetic narrator and he is the second order or interdiegetic narrator. All princesses of the seven countries in the seven thrones narrate a story and they are interdiegetic narrators since they are characters- narrators that their states are narrated by the extradiegetic narrator.

-Heterodiegetic narrator: he narrates the others life events. In Genette opinion, this narrator does no play any role in the narration but the important fact is that he is not extradiegetic. Rimmon Kenan writes on Shahrzad: She never appears as a character in the stories that she narrates so she is heterodiegetic narrator. The place of seven princesses in the Seven Thrones is similar to the position of Shahrzad in One thousand and one nights. Since they appear in the story they are interdiegetic narrators and since they narrate others narratives they are heterodiegetic.

-Autodiegetic narrator: the narrator is a protagonist or a hero in the story. Bahram Gurr or some characters such as Mahan and Fetneh, the slave of Bahram in the Haft Peikar are autodiegetic narrators that narrate their incidents in some parts.

According to above mentioned it can be said that there are many narrators in Haft Peikar that attend in different story levels and some of them are only the narrators of the story and some others are characters and narrators and some of the narrators are protagonists. The narratee is understood by the readers as the person who is being understood and he is the link between the writer expression and the reader.

As we know narratives of the princesses constitute significant part of Haft Peikar. They narrate their stories and legends for Bahram Gurr. So, Bahram is the only narratee of Haft Peikar. Structurally, he is like a frame that offers the narratives due to being intra-textual addressee. The narratee does not deal with production and reaction when he is addressed but he is the hearer of the narrative. When each of seven princesses narrates a story for Bahram he only listens to the story and never interferes in it. As before said these princesses are interdiegetic narrators and Bahram hears the story from them not from extradiegetic narrator.

In Nizami's Haft Peikar, Bahram is a narratee and he never interferes in the story. In some novels there is a narratee and character. In Gerald Princess opinion, the narratee who participates in the events is closer to the characters than the narratee who has not heard the events before.

The narrator and narratee in a narrative or a story might play the role of protagonist. It should be pointed that the princesses of Haft Peikar are simple characters.

In addition the narratee has other important functions and he or she acts as an intermediate between the writer and the reader such as the extradiegetic narrator of Haft Peikar that transfers the story directly to the reader and narrates the story for Bahram Gurr by the help of the narrators. The content and meaning deep structure of the narratives contain some ideas and beliefs and in other words, any narrative involves a strand of themes that the lexical pattern is dominated in them. So that existence of narratee and his expectancy cause that some deep structural concepts are emphasized.

The stories of Haft Peikar do not follow the story narrative structure of episode. Episode is so that at first a story is narrated and before ending the other story is narrated inside the previous story and sometimes four or five stories are narrated in the initial story. Episode is an independent event in a long story and sometimes this independent event is related to the story plot and sometimes is not related. So, the stories of Haft Peikar are never narrated inside a story. Most of the literary critics introduce the structure of work episodic. Seven princesses of seven countries narrate different stories for Bahram and they offer prism of light and shadow. This work follows combinatory and mosaic structure that an external agent, Bahram connects the narratees to each other. The mosaic stories are narrated besides each other without any interference. In Haft Peikar, the theme is based on the narrator princesses and Bahram pleasing that connects them to each other so that for Nizami the life of Bahram is outstanding relative to other events and he narrates seven independent stories. Theodorve in the article on the narrators in the embedding stories writes: embedding is the main feature of a narrative. Since narrative as embedding is a narrative. Although the seven stories in Haft Peikar are not functions of embedding and his words can be expanded and said that Haft Peikar is narrative of narrative.

The main point of narrative in Nizami's stories is culmination of identification since the reader wants to know that how Khosrow attracts Shirin:

The king was patient

He met his beloved and
Kissed her lips and said
I am your slave be kind with me
I am trapped in your trap
Forget the past days

Now it is time to please (Khosrow and Shirin:161).

“So, it should be clarified that the style of a story is as important as the story. Point of view, light, negative, the angle of camera and distance are not only technical arrays but also they are the story”(Jenkins, 1987:71).

For a novelist time is flexible element and he or she can change the natural trend of life due to necessities and as a result he or she begins the novel with poverty and disappointment and then develops the story based on this subject and shows that how the family has encountered with this situation. Thus, change of time serves for showing off” (ibid:85).

Nizami has employed this capability in the poems of Leila and Majnun where Leila is in the palace of Ben Salam and Majnun is in the desert besides the wild animals or in the story of Khosrow and Shirin where Shirin is on the bed of Khosrow and when Khosrow is in the palace of Queen Mahin:

When Shirin left Khosrow
She suffered from his separation
When she left Parviz palace
Went to Medan with Shabdiz

She prepared to get married in official way (Khosrow and Shirin:139).

As before said Nizami has employed different narratives in Khamsa. The first person narrator narrates a story that has eliminated weakness in the poems and sometimes he could visualize all characters personality dimensions the style that is common in cinema and sometimes by narrating the moral stories has offered the chance the reader to judge holistically or in the Iqbalnameh could inform specific narration. It seems that Nizami not only is unique in narrative but also in documentation of the historical and geographical and wild life. He tries to inform the people. In Iqbalnameh he refers to the theories of creation of earth and also the debate between the Indian physicians and Alexander in skilled ways.

The ruler asked him
To not to make an excuse
To say what is secret
The Indian old man kissed the ground
Open his mouth as Indian sword
After praising the king
Told about the worldly affairs
I know there is a creator
Where can I seek him?
His signs are obvious but he is invisible
How I seek the key of the closed door
Can I seek him in my heart or mind?
If I am asked about his place
Where can I say?
Where is his place upper or lower?
There is no need for asking his place
Since there is no place for him
Nobody can count him
Everybody thinks about him
The creator is like a dream (Iqbalnameh,880).

CONCLUSION

Although Nizami's Khamsa contains six stories but it offers colorful world with different narratives and descriptions. He has chosen specific point of view for narration but point of view is an important element in the story. The story reaches climax by this viewpoint or declines. The culminated viewpoint requires creative thinking and artistic soul. Nizami has culminated Khamsa by perception of this fact and he is apparently unaware from the result like the narrator and the story is unknown for the reader until end of the story such the story of Leila and Majnun.

Does Majnun see Leila? What will happen? Indeed, the reader sometimes knows oneself in the place of Leila and wants to gain knowledge on Majnun and sometimes considers oneself Majnun. Perhaps this narrative type is effective from the perspective of psychology like the movies such as Titanic and

Casablanca. This story trend accompanies the reader intimately and it can be said that it is one of the eternal indicators of Nizami's Khamsa. The stories of Khosrow and Shirin and Leila and Majnun were the old stories that Nizami expanded them and added social and moral aspects by new methods. Nizami has employed different types of narratives in Khamsa. The first person narrator narrates a story that has eliminated weakness in the poems and sometimes he could visualize all characters personality dimensions, the style that is common in cinema and sometimes he has offered chance for the reader to judge holistically by narrating the moral stories or in the Iqbalnameh he could narrate in specific way. It seems that Nizami not only has acted uniquely in narrative but also he is skilled in documentation of the historical events and geographical places and wild life. He tries to inform the people on an event. In Iqbalnameh he refers to the theories of creation of earth and also the debate between the Indian physicians and Alexander in skilled ways.

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