

## **Explaining the Pattern of Application of Figures of Speech and Expressions in Nafthat-Al-Masdur**

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### **Abstract**

Nafthat-Al-Masdur is one of the most renowned masterpieces of technical and artistic prose in the field of Persian language and literature that Shihaboddin Mohammad Khorandezi zeydari Nasawi has written in the description of the tragedies of Jalal al-din Khwarazmshah during the Mongol invasion. This book has a generous and passionate language that the author has devoted a lot to the use of arrays, expressions, verses, hadiths, and Arabic vocabulary and expressions. The question here is as follows: 'Has the author followed a particular pattern in using figures of speech, or has used these elements solely for the verbal and spiritual arrangement of his words?'. To answer this question we should say that the technical language of this work seems to have a coherence and a pattern in it and the author follows the pattern of choosing technical, verbal and artistic arrays. On the one hand, he used ironies and similes far more than metaphor and trope, and on the other hand, following the same pattern he chooses Saj and Pun and uses them for the creation of musical language of his work. In the intellectual domain, the use of exaggeration, assurance, and allusion, which are similar to simile, has made the similarity of the language of Nafthat-Al-Masdur stronger.

**Keywords:** Nafthat-Al-Masdur, Figures of Speech and Expressions, Deep Construction, Homogeneity, Equivalence.

### **Discussion and conclusion**

Familiarity with the profound and constructive method of a poet and a writer's language has a significant effect on recognizing his work, how to read the text, and creating a dynamic connection with it. It is also effective on the discovering of relationship among its constituents in three phases of phoneme, lexicon and the syntax found in that work, as well as its psychological dimensions.

The language of *Nafthat-Al-Masdur* in two phases of Figures of Speech and Expressions is profoundly similar, in the sense that similarity is the main factor in the selection of words and their arrangement in the synchronic language. This parallelism pattern in the rhetorical domain has made the two methods of *Saj* and *Pun* a prominent factor in the language. Hence the phonetic consistency between the lexicon creates a sound and sorrow that was caused by the Mongol invasion of Iran, and in line with this music, in the spiritual domain, the exaggerated words of the writer has been a reflection of simile in his work. The language of the *Nafthat-Al-Masdur* in expressing and application of its array is also subject to the similarity pattern governing this work and its psychological effect is doubled. *Zeydari* prefers ironies and similes more than metaphor and trope. Because the profound construction of simile, like *Saj* and *Pun* and ..., is based on similes while metaphor and trope and other exemplary verbal arrays have the same profound construction.

The reason for choosing this method of expression in *Nafthat-Al-Masdur* is, on the one hand, the greater and better impact on the audience, understanding of the real nature of the Mongol invasion using the music derived from the phonetic similarity, and ultimately emancipation from the sadness that dictates the soul and heart of the author. And this is also quite evident from the name of the work, which means "it leaves out what it does with pulmonary disease, from the sputum and itself to make it a little relaxing."

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