



Contentual study between Amir Khosrow Dehlavi's khamse and Nezami Ganjavi's Khamse

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ABSTRACT

Objective: Amir Khosrow Dehlavi as one of the greatest and the most successful followers of Nezami's Khamse in the Indian Subcontinent is narrator of Nezami's stories and words or he could create different work to Nezami's Khamse with his taste and creativity? **Methodology:** A look at the content of Amir Khosrow's Khamse and Nezami's Khamse shows that Amir Khosrow has repeated many images and themes of Nezami in his Khamse but sometimes with taste and artistic creativity has related some parts of his Masnavis different to Nezami's Khamse. **Results:** Therefore, his khamse in addition to that shows the colour of imitation of Nezami, is indicative of creativity of the poet in creating attractive and enjoyable images. **Conclusion:** The peak of poet's artistry and fantasy is observable in Majnun and Laili's story; Amir Khosrow has versified this masnavi at most of fantasy and charm so if justly look at that, find that this work has not got anything less than the work of eloquent poet of Ganje and the only element of Nezami's superiority over Amir Khosrow is his pioneering position in creating this work.

1. Introduction

"The poem of Nezami for centuries has been praised and imitated by Persian poets. Not only famous poets like Amir Khosrow and Khajoo Kermani have admired and believed in him, but some poet experts after him expressed that his pleasing Khamse has no equivalent and parallel on the earth and so much fine points and delicate which have been written down in Panj Ganj is beyond man's ability. Some of biographers have regarded him as one of the most outstanding poets equal to Ferdowsi, Anvari and Saedi and some others in the realm of romantic Masnavi have not found an equal to him.

Nezami, himself, calls his poetical method "strange" and this calling is not of exaggerated poetical claims. The beauty rhythmic and well-constructed words under the mirror of artistic images, have caused the strings of jewels of Nezami's couplets to transform into the rays of light and in consequence of scenes and sceneries, time to time, absorb the reader in an atmosphere full of music and light. Those who after Nezami imitated his strange style, except some who had succeeded to some extent, in the process of their monotonous repetition changed it to a usual method; the method which was imitation of a strange style and itself was not strange. Not only in Iran, but beyond Persian speaking lands, Nezami has found many admirers. In India since the Mongol Baberians many of the great poets like Amir Khosrow Dehlavi, Indian Abjadi, Sarfi Keshmiri and... in following him have created beautiful Khamse which among them Amir khosrow, entitled to parrot of India, is the greatest and the most successful of them. This study was seeking to know that whether Amir Khosrow as the first and most successful follower of Nezami's Khamse could create a different work with Nezami's work? Presentation and analysis the subject of the study showed that Amir Khosrow as one of the successful followers of Nezami, although has tried with his talent and artistic creativity to create a new and different Khamse but a look at his Khamse shows that he has repeated many themes and scenes used by eloquent poet of Ganje in his Khamse. At the same time, occasionally with his creativity and poetical talent has related some parts of his Masnavies different with Nezami's narration, so that gave special sweetness to his Masnavies, drew the reader's attention and accompanied the reader till the end of the story. A

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about the background of this study can say that some researchers like Vahid Dastgerdi in “The treasure of the poet of Ganje”, Safa in “The history of literature in Iran”, Shebli Noamani in “The history of the poets and literature of Iran”, Moulavi Ahmad in “Haft Aseman” and... who had studied on Khamse of Nezami and his followers like Amir Khosrow, only mentioned the name of Khamse versifiers and stated a brief explanation about contentual, rhetorical and linguistic aspects of their Khamse. Also some others like Hasan Zolfaghari in introduction of “Hasht Behesht” just compared and analysed one of the Masnavies of the two poets (Hasht Behesht and Haft Paykar) so that the necessity of doing an exact and comprehensive study between all five Masnavies of Nezami and Amir Khosrow, beside each other, from contentual point of view, determined the authors of this article with attempt and research carry this purpose out and with mentioning similarities and differences between the two narrations, present an artistic image of Nezami’s Khamse and innovative-imitative Khamse of Amir Khosrow to the readers who are interested in Persian poet and literature.

2. Materials and methods

2.1 *Nezami, eloquent poet of Ganje*

Hakim Jamal Eddin Abo Mohammad Elyas Ebne Yosuf Nezami Ganjavi is one of the celebrated masters of Persian poem in the sixth century A.H. He was born in Ganje and died there. Nezami except Panj Ganj which includes his five Masnavies, quoted from Dolat Shah has had a Divan of odes, sonnets and quatrains that has gotten twenty thousand couplets and now has remained a little of that.

“Nezami is one of the poets that undoubtedly should be considered among the pillars of Persian poem and one of the certain masters of this language. He is the poet who like Ferdowsi and Saadi succeeded to create or complete a special style or method although story telling in Persian language was not start by Nezami but the only poet who till the end of the sixth century A.H could raise this kind of poem, namely allegorical poem, is Nezami. He is among the poets who in selecting suitable words, creating special compounds, inventing new and desirable meaning and themes, depicting details, creating beautiful views, describing nature, persons and states in details, using new and pleasant similes and metaphors, has not found equal after himself.” (Safa, 2006). If consider Ferdowsi as the myth of epic, Hafez the lord of lyricism and Sanayi representative of mystic-philosophical poems in literature of Iran, undoubtedly Nezami is considered the total of artistic creativity and deep talent of all the three because with his unique content creation in the areas of epic, lyricism and mysticism, could allocate all three positions to himself and with glory and honour shines in the highest position uniquely even till now. In the Biography of the poets came: “His speech more than the method of poetry has got sufficient sweetness that the accomplished are interested in that.” (Samar Ghandi, 1958). The author of Atashkade said: “In the position of poetry is further than what I can write” (Lotfali beig, 1960).

2.2 *Amir Khosrow, parrot of India*

Amir Naser Eddin Abol Hasan Khosrow Ebne Amir Saif Eddin Mahmood is one of the Persians speaking poets and mystics of India in the second half of the seventh century and the beginning of the eighth century A.H. He has been considered the first follower of Nezami’s school who following Nezami has provided Khamse in Persian language. Amir Khosrow in addition to Khamse has versified Divan and Masnavies such Daval Rani and Khazar Khan Tajol Fotooh, Noh Sepehr, Toghlogh Nama and Gherane Saedain Safa about his poetry said: “Amir Khosrow undoubtedly is one of the greatest Persian speaking poets in India and one of the sweet spoken and powerful poets in Persian language. He has followed in sonnet of Saedi, in Masnavi of Nezami, in preaching and wisdom of Sanayi and Khaghani and in ode of Razi Eddin Neishaboori and Kamal Eddin Esmail, so the reader in his poem encounters to the different styles that also with the help of poetic gift, God given taste and acute thought and because has trained in the new environment of Persian literature and allotted fresh accent new compounds and specific ideas, in his speech many innovations and new themes can be observed and poets and writers after him, many times have mentioned him as a master” (Safa, 1995).

Shebli Noamani about his Khamse said: “Although there is not any doubt that Amir Khosrow’s Khamse is relatively better and superior from others which have been composed in answer to Nezami’s, but the fact is that among these Masnavies, some are not comparable with Nezami’s” (Noamani, 1947).

2.3 *Matlaol Anvar of Amir Khosrow and Makhzanol Asrar of Nezami*

Amir Khosrow in Matlaol Anvar has benefitted from plan and frame work of Makhzanol Asrar of Nezami. Matlaol Anvar like Makhzanol Asrar begins with eulogy and praise of God, praise of the holy prophet and description of Ascension. Then come verses in the praise of Sheikh Nezam, the sage and mentor of the poet, that these verses is not seen in Nezami’s. In continuation, the poet expresses admiration of the king and motivation of arranging this book. In the part of motivation of arranging the book, introduces himself follower of Nezami and Makhzan, then claims that as well as Nezami is enchanted poet and his purpose is creating a work worthier than Nezami’s Makhzan: *When the light arrived from Khaje Nezam, so my work went toward Nezami.

*Although elocution ended to him, but my coin broke the seal of his work (Dehlavi, 1975).

Then the solitudes of the poet start; the number of solitudes contrary to Nezami’s solitudes which are two and each followed by its fruit, are three and have not got any fruit to be after them. Poet’s description of these solitudes is attractive and pleasant and contrary to other parts of the book which have been composed extremely simple and unadorned, in this part the word of the poet from aspect of pleasing and charming, closes to the speech of Nezami in his nightly solitudes, though still is away from chimerical elegance of Nezami:

*The drop of water on the fresh Jasmine, was like blister on the face of tender skinned.

*The hidden bud, the lover of flower, was revealed by the north breeze.

*The Tulip which wind was kissing its mouth, was under spying the eye of the Narcissus.

*In this paradise garden, I was drawing my thought to every direction... (Dehlavi, 1975).

*The day-Lily with the tongue of Jesus, showed the hand of Moses to the down.

*The Tulip came to the fire temple of mystery, prayed like the Indian Magi.

*The spring was brighter than the eyes of the celestial maidens, that is might dim the source of the light.

*The Verdure had made it's ablutions at that spring, gave thanks for its purification, and arose.... (Nezami, 1964) After solitudes come twenty discourses like the discourses of Makhzan which following each is seen an anecdote suitable and appropriate with the theme of discourse. The poet with bringing couplets at the end of each discourse, makes a link between the theme of the discourse and the anecdote. All discourses like discourses of Makhzan are in spiritual – moral issues and their purpose is development and purification of man's. Repetition of the theme and subject except some cases such: necessity of inattention to the world and not to be deceived to that, can lees be seen. Amir Khosrow tried with a simple and unpretentious language to offer his goals and inner intentions to addressee and step by step rises him to the highest point of human flowering. A look at the discourses of Matlaol Anvar shows that Amir Khosrow has paid attention to many themes of Makhzan and tried to express them in his work with another language and narration, among them can mention the themes like: the kings advice, in observing justice and regarding Peasant, description of old age and the value of the youth, leaving the fickle world, reproaching ignorance and neglect and perfection of human's speech. However sometimes Amir Khosrow with his creativity and artistry has inserted some new themes in his discourses which Nezami has less attended to them; the esteem of martyrs and chivalry of the valiant, in honor of relatives and the five key principles of Islam, are noteworthy cases. In Matlaol Anvar of Amir Khosrow not only is seen repeated themes derived from Makhzan, but sometimes words and compounds used by Nezami attract the reader's attention:

*Secret goal of those who are seeking him, revealer the secrets of those who know the divine mysteries (Dehlavi, 1975).

*Revealer the secrets of the mysterious heaven, secret goal of those who know the divine mysteries (Nezami, 1964).

Furthermore, in Matlaol Anvar has come a couplet that is also observed in Makhzan and throws the reader into doubt that perhaps has occurred a mistake and Nezami's couplet located among Amir Khosrow's verses:

*Libra bowed down to the glory of that night, because she had not weights enough in her scales to weigh its dignity (Dehlavi, 1975 & Nezami, 1964).

The study and comparison between Makhzanol Asrar of Nezami and Matlaol Anvar of Amir Khosrow shows that Amir Khosrow in versifying his Masnavies however tried with the help of language, refreshing words and poetical talent to create a new and different work to Makhzan, but in general except passing on the path built by Nezami in composing Masnavi, has not made a new plan and not created a new path and continuously is far from the high position of Nezami with that scientific and spiritual knowledge and power of imagery and fantasy. For example description of Ascension and passing prophet through the heavens is worth hearing of the both poets' speech and is indicative of Nezami's superiority over Amir Khosrow's:

*When Sagittarius drew him toward, like Jupiter, gained the portion of fortune luck from his quiver.

*When he left the Capricorn's garden, the Goat started pouring milk.

*When Pisces saw his sea, full of generosity, while was thirstily from the nine sea, ran toward him (Dehlavi, 1975).

*When he hit the target with the arrow from the bow, the poison left the kid which was on his table.

*He became Joseph of the bucket like the Sun, he became Jonah of the Fish like the water bucket.

*When set the throne of the Pleiades on the sign Aries, the army of flowers pitched its tents.... (Nezami, 1964).

2.4 Shirin and Khosrow of Amir Khosrow and Khosrow and Shirin of Nezami

There are differences between Amir Khosrow's narration and Nezami's which are including:

The primary parts of Nezami's in which Khosrow for violating villager's privacy and destroying their culture to be punished by Hormoz and in following dreams his ancestor, Anooshirvan, that gives glad tidings of kingdom, a beauty and an unique horse, is not seen in Amir Khosrow's (Nezami, 1934).

In nezami's, Shapoor expresses a description of Shirin for Khosrow and himself on Khosrow's order goes to Armenia for finding Shirin. While in Amir khosrow's, after showing Shapoor the picture of Khosrow to Shirin, both for finding Shirin go toward Armenia, in a plain Shirin and her companions arrive to Shapoor and Shapoor answers to her questions (Dehlavi, 1962 & Nezami, 1934)

In Nezami's, the scene when Shapoor several times puts the picture of Khosrow on the tree and Shirin with seeing that gets in love with Khosrow, is not existent in Amir Khosrow's (Nezami, 1934).

The scene where Khosrow on his path toward Armenia suddenly sees Shirin while is bathing in the spring and does not know her, in Amir Khosrow's even does not refer to that (Nezami, 1934).

In Amir Khosrow's, the scene where Khosrow after getting help of the Roman Emperor attacks on his land, the wind brings his treasures toward Iran's border and all is given to Khosrow, is not seen in Nezami's (Dehlavi, 1962).

In Amir khosrow's, has not been named of Mahin Banoo, the aunt of Shirin who has got kingdom of Armenia and before her death gives it to Shirin (Nezami, 1934).

In Amir Khosrow's, Farhad is a stonemason who his ancestry reaches the kings and himself for the reason of reluctance of the kingship job turned to stonemasonry. While in Nezami's, Farhad is a simple engineer (Dehlavi, 1962 & Nezami, 1934).

In Amir Khosrow's, Shirin in walking around Bistoon, herself finds Farhad and requests from him to make a brook for coming easily the sheep milk down the mountain, as if according to Amir Khosrow's, Bistoon mountain is in Armenia land. While in Nezami's, Shapoor finds Farhad and introduces to Shirin and also the brook has been built in Kermanshahan Mountains where shirin resides there (Dehlavi, 1962 & Nezami, 1934).

In Amir Khosrow's, Farhad determines his wage seeing the face of Shirin and Shirin accepts the proviso and puts coverage aside of her face. While in Nezami's, Farhad does not ask any wage for his task and pours the precious gems which Shirin gives him to her feet. (Dehlavi, 1962 & Nezami, 1934).

In Amir Khosrow's, is not any news of that palace which has been built for Shirin in a bad weather area in Kermanshahan and Nezami has talked about that (Nezami, 1934).

In Amir Khosrow's, when Khosrow does not receive a favourable response from Shirin, on Shapoor's proposal goes toward Esfahan by Shekar and Shirin with hearing the news of his love making with Shekar, gallops toward Bistoon and there gets familiar with Farhad. While in Nezami's, first Shirin shows

her love and enthusiasm to Farhad and when Khosrow became aware of this incident, with conspiracy destroys his rival to win Shirin but when meets with her indifference, on the proposal of audiences of meeting goes to Esfahan by Shekar (Dehlavi, 1962 & Nezami, 1934).

In Amir Khosrow's, Shekar invites Khosrow to her house, accepts his request and after a few days becomes engaged to him. While in Nezami's, Khosrow first makes contact with her maids then marries her (Dehlavi, 1962 & Nezami, 1934).

In Amir Khosrow's, Khosrow sends Bozorg Omid to Shekar with pearls to deliver his message to Shekar. While in Nezami's, Khosrow along with a slave goes to shekar and says his request to her (Dehlavi, 1962 & Nezami, 1934)

In Amir Khosrow's, when Khosrow goes toward Shirin's palace, Shirin speaks with him from the roof of palace and for the reason of his drunkenness does not let to enter the palace but when sees his cry and weep pities him and invites him and his companions into the palace, Barbad and Nakisa along with Khosrow enter the palace and each one of the two lovers' mood starts singing and playing. While in Nezami's, whatever Khosrow insists, Shirin does not give him way to the palace and after going Khosrow, she gets repentant, overnight moves toward Khosrow's palace, requests from Shapoor to hide her in the corner of palace and when Barbad and Nakisa start singing, Shirin becomes impatient and throws herself in the middle of meeting. (Dehlavi, 1962 & Nezami, 1313) In Amir Khosrow's, one night Khosrow for punishing Shirin because of her bad behaviour with him, sends an ugly slave man into her bed and himself sits down to watch, Shirin with seeing the slave horrified wakes up, Khosrow quickly takes himself to her and comforts her, While in Nezami's, Shirin on the wedding night when understands Khosrow is drunk sends a crone to his bedside (Dehlavi, 1962 & Nezami, 1934).

In Amir Khosrow's, a crone from Shirin is send to Esfahan by Shekar for providing arrangements of her killing. While in Nezami's, of being killed Shekar by the messenger of shirin, is not any news (Dehlavi, 1962).

In Amir Khosrow's, Shiroye himself does not kill Khosrow and gets help of someone who his father was killed by Khosrow. While in Nezami's, Shiroye himself kills Khosrow. (Dehlavi, 1962 & Nezami, 1313).

In Amir Khosrow's, Shiroye before killing Khosrow reveals a secret and introduces Khosrow responsible for the death of his father, Hormoz, while at the beginning of the story there is no mention about how he was died and the story abruptly begins with dying Hormoz and sitting Khosrow on the throne. This narration that Khosrow is responsible for the death of Hormoz, in Nezami's story stated as an accusation from Bahram Choobin: "Khosrow made Hormoz blind" (Dehlavi, 1962 & Nezami, 1934).

In Amir Khosrow's contrary to Nezami's, Shiroye does not propose to Shirin (Nezami, 1934).

In Amir Khosrow's, Shiroye after the death of Khosrow and Shirin, as a sign of love, orders building a mausoleum for them. While in Nezami's the elders of the country build a mausoleum for the two lovers (Dehlavi, 1962 & Nezami, 1934).

In Amir Khosrow's, after being killed Khosrow and dying Shirin, the story ended. While in Nezami's after their death, mentioned other parts like dreaming Khosrow prophet and writing letter to him.

2.5 *Majnun and Laili of Amir Khosrow and Laili and Majnun of Nezami*

Differences between the narration of Amir Khosrow and Nezami's are including:

In Amir Khosrow's, after the birth of Gheis his father by a sage gets aware of his child's fate and the sage reveals his love and vagrancy. While in Nezami's until Gheis has not gone to school his parents are unaware of his distress and disturbance in the future (Dehlavi, 1964 & Nezami, 1934).

In Amir Khosrow's, Nofel is the head of tribe and Majnun's father and laili's, both are supported by him. While in Nezami's, Laili's father and Majnun's, themselves are the heads of Arab tribes and Nofel is a warrior man.

In Amir Khosrow's, Majnun's father for saving his son goes to Nofel and gets help of him. While in Nezami's, Nofel himself finds Majnun and Majnun for fighting with Laili's tribe and gaining her, asks him for help (Dehlavi, 1964 & Nezami, 1934).

In Amir Khosrow's the fight between Nofel and Laili's tribe takes place in one step and in Nezami's in two stages.

In Amir Khosrow's, Nofel takes his daughter to marry him. While in Nezami's, Nofel has not got any daughter and Majnun till the end of the story does not marry any one (Dehlavi, 1964).

In Amir Khosrow's, in the fighting between Nofel and Laili's tribe, a group of elders decided to kill Laili, flow her blood in the plain and thus calm the chaos. While in Nezami's is not any news of this auspicious decision (Dehlavi, 1964).

The described scene of Amir Khosrow's when the fighting between Nofel's army and Laili's tribe is finished, Majnun sad and painful lies down among the dead to raise the crows his eyes from the socket, is not existent in Nezami's (Dehlavi, 1964).

In Amir Khosrow's, Majnun finds a dog from Laili's street, instead he flings collar on his neck and strokes and talks to him.

While in Nezami's, Majnun becomes the dog of an old woman and along with her goes to Laili's street (Dehlavi, 1964 & Nezami, 1934).

The existent scene in Amir Khosrow's in which Laili dreams of seeing Majnun and Majnun in the same dream gets aware of the end of separation, Laili goes to the desert by Majnun and those two lovers spend a good time together till the morning, is not seen in Nezami's and only in the part of supplemental verses where has been spoken about the story of Zeid and Zainab that Zeid after the death of Laili's husband, provides preparations of their marriage, can find a trace of this scene (Dehlavi, 1964 & Nezami, 1934)

In Amir Khosrow's, Majnun's friend for testing Laili's loyalty, gives the news of Majnun's death to her. While in Nezami's is not any news of this incident (Dehlavi, 1964).

The existing scene in Amir Khosrow's when want to bury Laili, Majnun throws himself into her grave, hugs her, his sprit with her sprit takes wing and the elders with seeing this scene do not let to separate them, in Nezami's is otherwise and Majnun after attending on Laili's grave, puts his head on her grave, calms, among a host of predators dies and after getting predators away, passersby bury his body beside Laili (Dehlavi, 1964 & Nezami, 1934).

Taking Majnun's father his son to Mecca and praying for his healing, in Amir Khosrow's is not existent.

Laili's marriage with Ebne Salam and after a while dying him, just mentioned in Nezami's and in Amir Khosrow's, Laili till the end of story does not marry any one (Nezami, 1934).

The death of Majnun's parents in separation of their child, only mentioned in Nezami's (Nezami, 1934).

Majnun's acquaintance with a painful lover named, Salam Baghdadi, who gets aware of the story of Majnun's love and takes himself to Majnun's land, only came in Nezami's (Nezami, 1934).

Remembrance of relatives which mentioned at the beginning of Nezami's, in Amir Khosrow's came at the end.

2.6 *Ayinaye Iskandari of Amir Khosrow and Iskandar Nama of Nezami (Sharaf Nama and Eghbal Nama)*

Differences between the narration of Nezami and Amir Khosrow's are including:

Iskandar Nama consists of two separated parts namely Sharaf Nama and Eghbal Nama that at the beginning of each section of Sharaf Nama, came two couplets addressed to cupbearer and at the beginning of each section of Eghbal Nama, two couplets addressed to singer. While in Amir Khosrow's because the two parts are together, at the end of each part came four couplets, two addressed to cupbearer and two addressed to singer. Dividing the book into different sections and bringing an ethical philosophical prelude, an anecdote and in the following a part of Alexander's story in each chapter and making connection between all three sections from content view point which has been considered by Amir Khosrow, has not observed in Nezami's. Epic aspect of Nezami's work for further consideration to the wars and valour of Alexander and his armies, is superior than epic aspect of Amir Khosrow's and instead ethical – philosophical aspect of Amir Khosrow's because of ethical prologues and anecdotes which came before the sections of the story, in comparison to Nezami's is stronger Apparently Nezami's resources had been different with Amir Khosrow's, because differences are seen in some parts of the both stories. This issue, of Amir Khosrow's speech is also understood that said:

*First, tell the battle of Khaghan, which saw in ancient histories.

*Nezami who related this story, held a reconciliation between the two kings.

*But I read this secret differently, so play this music different.

* Otherwise is not nice, every one repeats every word.... (Dehlavi, 1977).

In Amir Khosrow's, prophet hood and ruling aspects of Alexander, from the beginning of the story are mixed together and Alexander in each expedition invites people to God. While in Nezami's, Alexander after a long period of kingship and bravery, on angel behalf sent on duty for guiding people to God (Nezami, 1938).

Nezami has mentioned Alexander's genealogy according to various accounts and finally emphasized on what has been said in most narrations and said: "The king was born of Fileghoos." While Amir Khosrow has not mentioned any of these accounts and without any preparation said when Fileghoos died his son in place of him sat on the throne (Dehlavi, 1977 & Nezami, 1938)

Amir Khosrow has not said any word on calling Alexander, Zulgharnein, while Nezami on this issue has too stated various narrations (Nezami, 1938).

Amir Khosrow rejected the age of Alexander as stated in Nezami's thirty-six, and said according to Alexander's long conquests and twice capturing all the world, must be greater than it (Dehlavi, 1977 & Nezami, 1938)

Description of Alexander's wars and expeditions which in Nezami's stated in details, from Amir Khosrow's speech expressed briefly and concisely. Amir Khosrow of the glorious war between Alexander and Dara, occupation of Iran by Alexander, Alexander's marriage with Rooshanak, punishing Dara's murderers and also of the tormenting and difficult war between Alexander and The Russian, only has considered a mention sufficient and instead of the war between Alexander and Khaghan and the battle between Alexander and the Greek has spoken with more description.

In Iskandar Nama of Nezami, do not start a war between Khaghan and Alexander and the both armies at the beginning make peace together. While according to Amir Khosrow's, a difficult and exhausting war starts, Alexander captures Khaghan, defeats his army with difficulty and at the end as a sign of magnanimity reveals him and gives all the spoils to him.

According to Nezami's, Chinese bondwoman is given to Alexander by Khaghan. While in Amir Khosrow's, the bondwoman is captured on the battlefield (Dehlavi, 1977 & Nezami, 1938).

Amir Khosrow contrary to Nezami, of Alexander's journey to the dark region and saving by a Mare, has not talk more than a few couplets and said the secret of this journey more than this has not been revealed to us (Dehlavi, 1977).

In Amir Khosrow's, after the journey of dark region, Elijah and Khidr, both together, protect Alexander and his army. While in Nezami's only Khidr is guide and holder of Alexander and his army in the journey. Even though Nezami about this issue has mentioned another narration in which Khidr and Elijah, both, are Alexander's guide in finding the fountain of youth (Dehlavi, 1977).

In Amir Khosrow's, when Alexander does not achieve to the fountain of youth, instead from angel is given to him a cluster of grapes that in Nezami's, there is not any news of this grape.

The story of flowing water storm toward the Greek, destroying the mountain, surviving Plato, and dwelling in the mountain, is not seen in Nezami's (Dehlavi, 1977).

In Nezami's, of Socrates' refusal for coming to Alexander and going the king to visit that reclusive old man, has not been talked. While in Amir Khosrow's this is Plato who became Phoenix of Ghaf and refuses going to the king until the king himself takes the trouble to go and visit him in the mountain (Dehlavi, 1977 & Nezami, 1938).

In Amir Khosrow's, has not expressed any word on the debate between Aristotle and Plato, considering Aristotle himself superior over Plato and making Arghanoon by Plato for showing his mastery over Aristotle (Nezami, 1317).

In Nezami's, Alexander with consulting with artisans and the wise, makes a mirror on the minaret of Alexandria and protects of the seaway. While in Amir Khosrow's, Alexander learns the industry of making mirror from the Chinese artists and himself is not initiator in making mirror (Dehlavi, 1977 & Nezami, 1938).

In Nezami's, there is not any trace of that long and fearful journey's of Alexander and his companions along with Khidr and Elijah to the seas, sitting Alexander in a glass box and going alone down, following to see wonders of the sea and finding out the news of ending his life. Only in Alexander's second expedition, came that Alexander requests from Khaghan to accompany him seeing wonders of the sea, Khaghan travels a distance with him in the

sea then Alexander with a few of his intimates abandons Khaghan and advances in the sea, since travels a distance and reaches a deep place, decides to return, on the way hits a massive rock and with prudence of a sea man survives from that dangerous place (Dehlavi, 1977 & Nezami, 1938).

In Nezami's, Alexander on the way of returning to homeland, in the middle of way, near to Zoor city of Babel dies. While in Amir Khosrow's when Alexander and his companions succeeded to reach home and meet their friends and after that Alexander dies (Dehlavi, 1977 & Nezami, 1938)

In Nezami's, came that Alexanderoos does not accept the proposal of kingship in the place of his father and after that has not said any word about Alexander's successor. While in Amir Khosrow's, when Alexanderoos does not accept the proposal of kingship, the elders place a wise young man of Alexander's relatives on the throne (Dehlavi, 1977 & Nezami, 1938).

In Amir Khosrow's contrary to Nezami's, about the end of Alexander's assembly sages like: Socrates, Plato, Belinas ... has not been spoken.

2.7 *Hasht Behesht of Amir Khosrow and Haft Paykar of Nezami*

The results obtained from comparison between Nezami's narration and Amir Khosrow's are including of:

Amir Khosrow in his work in addition to use of the themes of Iranian myths which has also been used by Nezami, has benefited of Indian elements such as: decoding, parrot, soul transportation and magic. The stories which the ladies of black, green and red domes tell on Saturday, Monday and Tuesday, are Indian stories. Although the story of "the idol of desire" which the lady of red dome tells it, in fact is the story of "unattainable girl" that Nezami on Tuesday of the lady's word in the red dome, relates it.

Amir Khosrow in addition to use of Indian themes, sometimes has also used of Indian words. In the anecdote which Tatarian lady tells story on Tuesday about "the idol of desire" came a couplet that Amir Khosrow explained the meaning of two words:

*In the Indian languages, "Kam" is love and "Rani" is woman (Dehlavi, 2012).

Amir Khosrow himself, in his work said, tried to state the colour of domes differently with Nezami's domes, but a look at the colour of Amir Khosrow's domes and Nezami's shows that Amir Khosrow except the purple dome which does not belong to any planet, has expressed the colour of Nezami's domes with synonymous words; namely, instead of yellow, Saffron coloured, instead of red, fire coloured and instead of white, camphorated.

In Amir Khosrow's, Seghlabian lady on Monday tells story and in Nezami's on Tuesday (Dehlavi, 2012 & Nezami, 2009).

Roman lady in Haft Paykar tells story on Sunday and in Hasht Behesht on Wednesday (Dehlavi, 2012 & Nezami, 2009).

Amir Khosrow in his work mentions Tatarian lady on Tuesday and Khwarazmian lady on Friday. While Nezami has not mentioned them and instead mentioned Chinese lady on Thursday that Amir Khosrow has not spoken about her (Dehlavi, 2012 & Nezami, 2009).

In Haft Paykar, the first dome to seven, in order, are belong to the days from Saturday to Friday. While in Hasht Behesht, Saturday belongs to the second heaven, Friday to the eighth and of the first heaven has not been said any word, as if the story of "Delaram and Bahram" or perhaps the speech on arranging and decorating the beauties and palaces by Noaman to be the first heaven.

According to Amir Khosrow's, building the seven domes and gathering the seven ladies from the world's seven regions, does on Noaman's acumen for preserving Bahram of hunting, rambling and neglecting the affairs of country. While in Nezami's, Bahram that himself was seen the ladies' portrait in Khwarnagh, after returning to Iran orders to build the domes and settle the ladies of the world's seven regions there (Dehlavi, 2012 & Nezami, 2009).

In Hasht Behesht there is not any sign of those anecdotes that Nezami before Bahram's kingship has mentioned; anecdotes like: the birth of Bahram, sending Bahram to Noaman the king of Hire by Yazdgerd, being built Khwarnagh palace by Semennar and his punishment by Noaman, disappearing Noaman, going Bahram hunting and entering into a cave with the zebra and finding treasure, going Bahram to Khwarnagh palace and seeing the ladies' portrait of the world's seven regions, Bahram's expedition to Iran after the death of Yazdgerd and taking the crown from among the two roaring lions and Khaghan's expedition to Iran in consequence of the chaotic condition of country.

In Amir Khosrow's, Bahram after sitting on the throne, leaves the affairs of army and country to a few of the wise and himself gets busy with hunting and revelling. While in Nezami's Bahram beside hunting and revelling, himself is responsible for the affairs of the Country and army (Dehlavi, 2012).

Bahram's specific bondwoman in Haft Paykar is Fetne and in Hasht Behesht Delaram (Dehlavi, 2012 & Nezami, 2009).

In Nezami's, after getting Bahram angry at Fetne, leaves her to a colonel and Fetne does difficult task of raising the calf of the stairs. While in Amir Khosrow's, Delaram is left to a musician peasant and from him learns the art of playing (Dehlavi, 2012 & Nezami, 2009).

In Nezami's, after the last dome there are anecdotes which in Amir Khosrow's are not seen; the anecdotes like: attribute of the spring, getting aware of minister's betrayal in calling Khaghan to Iran, the story of shepherd and dog, finding out Bahram the minister's betrayal, hearing litigation of the oppressed and giving Bahram kingdom to shepherd and apologizing Khaghan from Bahram.

The end of Bahram's life in Haft Paykar and Hasht Behesht is different: at the end of Nezami's work, Bahram following a zebra goes into a cave and again does not return. While in Amir Khosrow's work, Bahram following to hunt a zebra, falls into a well and destroys (Dehlavi, 2012 & Nezami, 2009).

In Nezami's, Bahram's character during many ups and downs changes and from pleasure and revelry hastens toward spiritual perfection. While in Amir Khosrow's, Bahram from the beginning to the end is following hunt and pleasure and at the end loses his life in the way of carnal desires.

3. Discussion and results

Contentual comparison between Amir Khosrow's Khamse and Nezami's showed that although Amir Khosrow is narrator the same Nezami's anecdotes and themes in simpler language but sometimes with the help of his artistic talent and literary language, in narrating the stories has created innovations that made the sign of mere imitation away from him and showed him as an innovative imitator. In addition to the common scenes which are in the both narrations, sometimes in Amir Khosrow's work can find some parts in which the poet with entire artistry has created new scenes and events, the scenes that added to the beauty and enchantment of their Masnavies.

4. conclusion

The peak of poet's artistry and fantasy is observable in Majnun and Laili's story; Amir Khosrow has versified this masnavi at most of fantasy and charm so if justly look at that, find that this work has not got anything less than the work of eloquent poet of Ganje and the only element of Nezami's superiority over Amir Khosrow is his pioneering position in creating this work.

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