

**AZERBAIJAN NATIONAL ACADEMY OF SCIENCES  
INSTITUTE OF ORIENTAL STUDIES NAMED AFTER  
ACADEMICIAN ZIYA BUNYADOV**

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**“KHAMSE” OF NIZAMI GANJAVI  
AND LITERATURE IN PERSIAN**

*(Tradition of Nazire to the “Haft Peykar”  
in the XIV-XVIII Centuries)*

**Baku – 2021**

*To be published by the decision  
(No 10, date November 19, 2021) of the Board  
of Science of the Institute of Oriental Studies  
named after Ziya Bunyadov,  
Azerbaijan National Academy of Sciences*

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**Kazimov M.D.** *“Khamse” of Nizami Ganjavi and Literature in Persian (Tradition of Nazire to the “Haft Peykar” in the XIV-XVIII Centuries). Baku, “Elm”, 2021, – 376 pp.*

**ISBN 978-9952-556-01-7**

The poem “Haft Peykar” of Nizami has been studied in the light of several problems of poetics. Genre syncreticity of the work and space-time relations has been viewed and genesis of plots in the “Haft Peykar” has been traced in their later transformation in the XIV-XVIII centuries. In the analysis of followers of Nizami, reflection of several characteristic features of poetical “answer” have been shown, issues of normativity and creative individuality within nazire have been studied, evolution of genre form and usage of descriptive means have been researched.

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## CONTENTS

<b>From The Author</b> -----	5
<b>Introduction</b> -----	9
<b>Chapter I. Specificity of nazire phenomenon of medieval literature in persian</b> -----	27
1.1. Imitation and “Answer” -----	27
1.2. Artistic-Aesthetical Basis of Nazire-----	36
1.3. Continuity in Nazire-----	47
1.4. Complex of Imitative "Pentalogy"-----	57
<b>Chapter II. “Haft Peykar”: Main Characteristics of Prototype</b> -----	69
2.1. Sources -----	69
2.2 The Hero and Ideas-----	87
2.3. Genre, Composition and Plot Peculiarities -----	107
2.4. Artistic Time and Space -----	128
<b>Chapter III. Limits of Canon and Originality of Creative Novelty in Nazire in XIV-XVI cc.</b> -----	145
3.1. Crystallization of Genre Form-----	145
3.2. Interpretation of Framing Plot-----	156
3.3. Traits of Normativeness and Literary Significance of Inserted Novellas-----	171
3.3.1. Medieval Town-----	171
3.3.2. Themes and Ideas -----	179
3.3.3. Personages-----	187
3.3.4. Plot and Composition -----	196
3.3.5. Aritistic Time and Space -----	207

<b>Chapter IV. Stable Imagery and Individual Initiative</b> .....	215
4.1. Landscape as Realization of a Poet's Mastership .....	218
4.1.1. Desert .....	218
4.1.2. Steppe .....	229
4.1.3. Garden .....	241
4.2. Eulogy of Colour .....	255
<b>Chapter V. Intensification of Individual Author's Principle in Nazire in XVII-XVIII cc.</b> .....	269
5.1. Development of Nazire at the New Stage .....	269
5.2. Deviation From Formal Requirements for Nazire .....	282
5.3. Motif Treatment in Inserted Novellas .....	296
5.4. Advancement Towards new Literary System .....	310
<b>Conclusion</b> .....	326
<b>Bibliography</b> .....	333
<b>Index</b> .....	356

## FROM THE AUTHOR

Intended for English speaking readers, this book has been prepared on the basis of my previous works published at different times and only the last chapter in it is written anew. For a long time, I didn't dare to publish it for various reasons, although the corresponding parts had been translated into English long ago. Apparently, some information related to the study of Nizami's works, especially in the West, needs completion and clarification. However, in terms of the development of factual material and in its conceptual basis, the book continues to keep its importance. It was this circumstance that played an important role in my decision to publish it, but the decisive role played the fact that this year is an anniversary - it is the 880<sup>th</sup> anniversary of Nizami's birth and the President of the country, Mr. Ilham Aliyev, declared 2021 the year of Nizami Ganjavi in Azerbaijan.

The work of the Azerbaijani poet Nizami is not subject to time or space limitations. Having entered the treasury of world literature, it belongs to all mankind. Nizami can be compared to the greatest masters of the artistic word such as Homer, Kalidasa, Firdawsi, Dante, Petrarch, Shakespeare and others, who determined the main path of human development for many centuries to come. And only after the passage of centuries, one can better comprehend the genius of the great artist, the attractiveness of his ideas, the scale of his personality and his extraordinary poetic gift.

Modern readers are struck by the breadth of Nizami's knowledge in various areas of reality, unusual for his time, his socio-political, philosophical, aesthetic views and his ability to predict the progressive course of events and to realize in a poetic form the dreams of generations about a free and happy life based on the principles of social justice. The artistic value of his creations, the amazing poetic world he created, his attitude to the word and the polysemy of its use and brilliant poetic technique are the subject of constant and close attention of poetry lovers and specialists.

The greatest creation of Nizami - five poems that went down in the history of world literature under the name "Khamse" ("Pentology") gave a powerful impetus not only to the development of epic creativity in the East, but also to the emergence of such a phenomenon as the literary school of Nizami. Its formation was based on the tradition of writing imitations, the so-called nazire (parallel), based on poems from the "Khamse" cycle. This tradition existed throughout the Middle Ages and up until the late era. Inspired by Nizami's poems and competing with him, hundreds of poets created imitations of them, trying to test their abilities and the power of their pen, none of them, including such luminaries of the East as Amir Khosrov Dehlavi, Abd ar-Rahman Jami or Ali-Shir Nava'i, have reached the level of the Azerbaijani poet. But on the other hand, they created a large "imitative literature" that existed as a specific artistic layer in the literatures of the East.

Naturally, such an extensive body of poetic works has repeatedly become an object of research interest, as evidenced by the huge number of publications dedicated to individual representatives of the literary school of Nizami and the tradition of literary imitation in general. Their results are systematized so that one can move forward, discovering new facets of Nizami's creative heritage and setting new goals.

Theoretical aspects of literary analysis gain high importance here. After all, often appeal of researchers to numerous parallels of Nizami's "Khamse" ("Pentology") has not gone further than a simple comparison of the prototype to the variants. However, not followed by attempts to reach a more serious circle of generalization, a comparison in itself cannot clarify a lot of issues related to different works and through them to national and regional literatures. Another thing is that the comparative method in relation to parallels can serve as a good basis for typological research, for identification of development patterns of several oriental literatures in the Middle Ages and in the period of transition to modern times. It is important, for example, to handle the typology problem of genre structure of the "Khamse", to establish how the didactic, love-romance or heroic

epic developed in line with the tradition of parallel during the 14<sup>th</sup>-17<sup>th</sup> centuries and to highlight the evolution of poetic forms and the nature of poetic worldview.

In the diachronic cut, the chain of imitations was of the same type. Joining various pentalogies, i.e. within the limits of a holistic form, a specific type did not lose its specificity. Its study over several historical stages would help to trace the gradual change in the literary-aesthetic criteria of tradition.

A serious aspect of research is associated with the poetics of imitation. Its study is important both from the point of view of analyzing Nizami's poetry and his style of creativity, and a more detailed demonstration of how the Azerbaijani poet influenced the literature of the East and how Nizami's discoveries in poetry were realized.

One could also emphasize the need to create an index or an index of plots, separate motives for parallels to Nizami's "Khamse", similar to those found in folklore; to establish the genesis of the relevant plots and to reveal their connections with written sources and with the world plot fund.

The moment of comprehension in the context of the tradition of the medieval method of creativity is also significant. In particular, the mechanism of action of the normative opening and individual initiative draw attention. It covered not only the functioning of the parallel in epic or lyric poetry in Persian and Turkic-speaking regions, but also was manifested in all medieval works in the East.

A number of other problems can also be touched upon, noting that some part of them related to researches on Nizami's legacy and "imitative" literature to one degree or another was reflected in this edition.

Nizami's "Khamse" is a unique collection of poems, and one of the most interesting among them is "Haft Peykar" ("The Seven Beauties"). Presenting literary and folklore sources in a closely intertwined way, this work uses a plot and compositional techniques rooted in antiquity; this is a work that raises deep social and philosophical questions requiring serious thought and assessment and at the same time reflects the entertaining beginning, embodied in the grace and

mystery of the event canvas; and finally, this is a work that testifies the wide literary relationships in the East and the flourishing period of Azerbaijani literature, culture and urban life in the Middle Ages. Nizami appears in it as a wise thinker and at the same time, as an entertaining storyteller, enticing the reader with the melodiousness and fluency of verse and unlimited possibilities of processing poetic images.

The poem has a special charm. Its impact, like that of the whole "Khamse", went far beyond the borders of Azerbaijan and reflected in different countries and different languages. Numerous poets became followers of Nizami, having "Haft Peykar" as a reference point. And such an initiative could not pass unnoticed by researchers, including me. I was primarily interested in the work of those authors who created imitations of "Haft Peykar", the originality of their works, in particular, genre forms, the evolution of various types of "response" to the "Khamse" and their perception in different eras of the existence of poetry in Persian, the specificity of individual styles, attitude of authors to the literary tradition, etc.

The moment of comprehension in the context of the tradition of the medieval method of creativity is also significant. In particular, the mechanism of action of the normative principle and individual initiative acquire high importance. It covered not only the functioning of parallel in epic or lyric poetry in Persian and Turkic-speaking regions, but also was manifested in all medieval literary creativity in the East.

There are more tasks than solutions for today, although some of them have been reflected in the work. Some provisions of the study can be extrapolated to other types of parallel. But, of course, it is difficult to cover the entire cycle of "Khamse" in one book and I hope that this kind of work will be continued in the future. This, in turn, will contribute to both the intensification of research in the field of researches on Nizami's legacy and the entire medieval literature in Persian.

## INTRODUCTION

There is a voluminous artistic stratum in the literatures of the East, including a great number of works with specificity conditioned by the fact that all of them are written in the form of poetical "answer" ("nazire")<sup>1</sup> to the "Khamse"("Pentalogy") of Nizami. The question is about works (at times greatly changed in comparison with prototype depending on historical conditions, authors' aims, their ideological positions, etc), which, on the basis of formal signs, may practically unerringly be related to "Khamse" patterns. Tradition associated with writing poetical "answers" in the East was not confined to brilliant works by Nizami, it was spread anywhere. Z.N. Vorobjkina notes: "Artistic method of creative imitation led to strengthening stable in variant elements and, first of all, novellic themes in the literature: it is known that legends of Joseph the Beautiful, Alexander the Great, Layli and Majnun have tens of interpretations in literature in Persian (70, 191). The processes characteristic to artistic philology on the whole occurred basically in the voluminous imitative literatures, as well. At the same time some, important stages of literary development found more profound reflection in it. Specifically, literary canon covering aesthetical notions and artistic creativity of the Middle Ages, simultaneously author's initiative constituting foundation stone or a special link of traditions, became apparent in it sharper and clearer form than in other spheres of literature; their correlation reflected a nature of objective changes in social development and an understanding of artist's role as an imitator. In this regard, it would be appropriate to state the following: Raising a very interesting and urgent question about historical and literary typology in studying nazire, I.V. Borolina notes that in the process of typological modifications of nazire "it is important to reveal the "assumptions" which were provided for by canon under the predominance of formal genre-shaping signs of medieval

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<sup>1</sup>The exact accordance to the word "answer" in Persian is "javab" but we use here the term "nazire" to be dealt with below.

poem. Permissible by tradition, they are sometimes erroneously interpreted by investigators as digression from tradition, "innovation..." (59, 61). In our opinion, the word "assumptions" is used here is not quite felicitous and digresses from the point. I.V. Borolina correctly points out to the necessity of establishment of various changes in nazire. Still, changes in some elements were not so much allowed by tradition as constituted the nature of poetical "answer" itself. This, in fact, explains its significance and novelty for medieval readers. Not permissibility of changes, but the set itself at these changes was the most principal in nazire. <sup>2</sup>Not for nothing I.V. Borolina writes then that "at the same time, it were these "assumptions" that, by the time of "their putting into operation", appeared to be the earliest champions of a personal author's principle..." (59, 62)

Normativeness effect and author's initiative formed indissoluble connection in "answers" and their study in a number of imitations would add to a more comprehensive manifestation of peculiarities of literature in the middle Ages.

Some other aspects constitute topicality of the theme to be discussed. "Imitative" literature, in particular nazires to the "Khamse" of Nizami were striking evidence of interrelations and mutual influence in the vast region of literatures in Persian and Turkic.

Perception and treatment of prototype meant enrichment of all experience and fusion of literary and cultural traditions of the people that were on different stages of historical development. Many "answers", being a fact of literary interaction, contained features of traditional system and of those trends, which were formed in the new cultural environment.

Imitations to the "Khamse" were created by representatives of many literatures. Sometimes works of some poets are confi-

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<sup>2</sup>In this regard E.E. Berthels wrote: "... the very essence of this fact does not consist in imitation but in the novelty that a poet introduces into the topic, it is characteristic that these changes quite often lead to radical change of the whole concept." (52, 363).

ned to the known at present "Pentology" or nazires to some poems of the cycle. Nevertheless, even one or several works of him are of great importance in the light of studying the history of separate literature and of trends estimation.

Study of spiritual wealth is significant for discovery of cultural development continuity of various peoples. It can remote epochs and reveals proximity of common to all mankind values and notions being the basis of creative work process and an attitude to the world. Culture of people lives for centuries enriching itself by genius of human thought. It constitutes a powerful source to impact and to direct potentialities and aspirations of an artist for the future development.

It is clear that working out of artistic achievements of past times presents an accumulation of the facts, too. In this respect, "imitative" literature adds up an abundant material to be studied. Each "answer" is introduced into the scientific locution and emerge names of new poets, many of whom made a valuable contribution to treasure-house of national cultures.

Five poems by Nizami gave impetus to century-old traditions of nazire. Their comparative analysis without subsequent versions also favors the discovery of new shades of ideological and artistic variety of the "Khamse", throws brighter light on the peculiarities of poetic mastership of their creator, gives an opportunity to trace a complex of major changes to have covered all structural levels of the work - "answer" and points out concrete ways of realization of Nizami's creative achievements.

Scientific literature devoted to the creativity of Nizami is great and goes on widening annually. Two bibliographical reference books including main works on investigation of the Azerbaijan poet's heritage in our country and abroad are published (16, 191). Literary critics such as E.E.Berthels, A.J.Krymsky, I.J.Kratchkovsky, G.Arasli, M.A.Ali-zade, M.Rafili, G.Y.Aliyev, R.M.Aliyev, A.Afshahzod, T.A.Magerramov, A.A.Gvakharia, R.Azade, A.A.Gadjiyev, S.Asadullayev, N.G.Arasli, Z.G.Yusifov, S.N. Narzullayeva, D.A.Aliyeva and others have greatly contributed for Nizami studies.

Among foreign scientists, one may note services of A.J.Arberry, E.G.Browne, W.Bacher, H.Ritter, J.Rypka, F.Chelkowsky, J.Meisami, V.Dastgerdi, S.Nafisi, M. Moin, A.S. Levend and A.Atesh and others.

Problems of social, philosophical, aesthetic and literary-artistic nature associated with the works by Nizami have been studied in the work of various investigators. Systematic study of some problems of poetical school of Nizami, creative work of his followers, Nizami's influence on the literature of the East, analysis of poems similar to various parts of "Pentalogy" by their themes and plots has begun since 1940's.

It was E.E.Berthels, who attached great importance to nazires to the "Khamse" and submitted long cited and classical formulation of general aim of such investigations contributing to characterization of creative work of a definite poet and his place in the history of either literature (57, 275).

Throughout his scientific activity, E. E. Berthels repeatedly returned to the problems of nazire. Thoroughly analyzing the "Pentalogy" by the Azerbaijan poet in his fundamental monograph "Nizami", he also marks out poetical "answers" to the two poems by Nizami - "Makhzan al-Asrar" ("The Treasury of Secrets") and "Layli and Majnun" (51, 204-214, 275-313).

Addressing imitations to the first poem, E.E. Berthels mainly reports about names of poems, their authors, dates of birth and death. Enumerating imitations to "Layli and Majnun", he dwells on length on some work, quotes contents of poems by Amir Khosrov, Jami, Maktabi, Hatefi, Nava'i, Fuzuli and others, traces back changes in plot line, presence or absence of some episodes and motifs, characters of heroes. He shows some quantitative data on imitations written in many Oriental languages.<sup>3</sup>

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<sup>3</sup>As for "answers" to "Treasury of Secrets" E.E. Berthels rests upon "Haft Asman" by Agha Ahmad Ali Ahmad (51,204) For more details of the latter see 25,5.

In his other monograph entitled "Nava'i", E.E.Berthels mentions several new poets, who wrote a "Pentalogy". Interestingly, speaking on the "little known poet" Ashraf, the investigator writes that it was only "Haft Aurang" that survived of all his poems and that its single manuscript is kept at Oxford library (52, 31).<sup>4</sup>

E.E. Berthels reconsidered his work on accumulation of the facts about separate imitations of the cycle in his monograph entitled "A Romance of Alexander and its Major Versions in the East" (52, 283-417). Here he switches his attention over to a consideration of imitative poems in the course of the tradition.

The problem of the Great Commander's character transformations in Firdawsi's, Nizam's, Amir Khosrov's, Jami's and Navai's works has taken a main place in the book. E.E.Berthels showed changing of "Alexander character conception" depending on ideological position of the author, changes or works' idea content. Also, he analyzed plot sources of Alexander and its various readings by oriental poets.

E.E.Berthels approaches to the tradition of nazire were later developed in numerous subsequent investigations of various scientists. Their work concentrated mainly in three aspects comparative analysis of prototype with one "answer", study of prototype and a chain of imitations, compilation of bibliographic of surveys of "imitative" literature.

A comparison with prototype of one "answer" as if appeared to be the first level of research work connected with imitations to the "Khamse". These publications, based on scientific articles, include largely plot lines of two works, alterations, additions and abbreviations introduced into imitations, treatment of some episodes by Nizami's followers and compositional novelties. Idea aspect of the poems, themes of various parts and chapters of the work are also in the spotlight of these authors (see 2, 17, 85). It finds its bright reflection in ar-

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<sup>4</sup>The poet Ashraf Maragai is meant. About manuscripts of his works see below.

ticles devoted to imitations to "Makhzan al-Asrar" by Nizami, where plot comparisons yield to analysis of philosophic-ethical content of maqalats (see 165).

Of certain interest is the article of M.M.Ali-zade about an image of Alexander in poems by Nizami and Jami (20). On the basis of comparative analysis, the scientist reveals social-political and philosophical views of the poets that were embodied in the development of principal hero character; comparing a picture of utopian society in the two poems, M.M.Ali-zade makes distinctions between Nizami's and Jami's understanding of major social problems.

In some works main attention is paid to the comparison of poems by Nizami and Amir Khosrov (218, 234, 241). Being the first to follow Nizami, the Indian poet furthermore created one of the most artistic imitations, which, in its turn, affected the creative work of other authors (see 219, 250). In separate monographs about the creative works of the Indian poet, there are comparisons with analogical poems of "Khamse" by Nizami. In particular, in his book "The poem of Majnun and Layli" by Amir Khosrov Dehlavi" T.A.Magerremov considers plots of the two works, specificity of Amir Khosrov's style that affected on his interpretation of adopted motifs and characters (169).

More detailed and broader research covering various aspects of the prototype and "answer" is present in a book by G.Y. Aliyev entitled "The Legend of Khosrov and Shirin in the Literatures of the Peoples of the East" (13). Having attracted a lot of facts and established on this basis possible sources of the legend, the researcher passes then to the analysis of the poem "Khosrov and Shirin" by Nizami. Comparing in the following chapter "Khosrov and Shirin" of Nizami to "Shirin and Khosrov" by Amir Khosrov, he makes a correct conclusion about alteration of idea content, plot outline, character interpretation of principal heroes and artistic devices used by the Indian poet. The book also mentions some later interpretations of the themes of Khosrov and Shirin, in particular, poems of "Farhad-name" by Arif Ardabili, "Khosrov and Shirin" by Sheikhi, "Farhad and Shirin" by Nava'i, etc.

There are numerous works relating to the second direction of investigations of "answers" G. Arasli was one of the first to study the problem. In his articles titled "Azerbaijani followers of Nizami", "Works of Layli and Majnun in the East", "The First Work of Layli and Majnun" in Azerbaijan" he points out the spreading of Nizami's themes in the literatures of the Orient (27;38;30). G.Arasli addresses the Arab sources on the history of Layli and Majnun, analyses the poem by Nizami and characters of the principal heroes of his work, traces back various versions of the plot of Amir Khosrov, Maktabi, Jami, Nava'i and Hatefi. In detail he considers "Layli and Majnun" by Fuzuli supposing that it was in the latter that development of the theme reached its peak (see 27, 104).

Methods of nazire research used by G.Arasli also found an application in the book by G.Begdeli entitled "Theme of "Khosrov and Shirin" in the Literature of the Orient" (46). The author examines imitations to "Khosrov and Shirin" created in Persian-Tajik, Uzbek, Turkish and Azerbaijani literatures also emphasizing, equally with "answers", translations of poems by Nizami in the form of verses and prose in different languages.

Analysing "Khosrov and Shirin" by Nizami and those of his imitators, He emphasizes compositional friability and inconsistency of the poems of the latter, irreality and unreasonableness of some episodes, absence of logic interrelation of the events and perfunctoriness in portrayal of principal heroes. G.Begdeli himself assumes some mistakes. In particular, he attributes the poem "Yusuf and Zulaikha" by Jami to a series of imitations to "Khosrov and Shirin", though it enters another group of "answers" not related to the "Khamse" and representing as an invariant the history of Yusuf and Zulaikha, not that of Khosrov and Shirin. Despite the fact, the author compares the poems at the level of separate motifs, often ignoring those which could really emerge under the ascendancy of Nizami and mainly preferring generally known folklore motifs, for example, a motif of tripling (see 56, 174).

Systematic approach to investigation of material by the line of uniform imitations to “Makhzan al-Asrar” and “Layili and Majnun” is outlined in the works of T.A. Magerramov, Uzbek scientist S.N. Narzullayeva and Turkmen researcher N. Gullayev (166;182;85). T.A. Magerramov’s traditional analysis of nazire is supplemented with raising questions of artistic mastership of the poets. To understand “answers” properly, it is rather important to study poems single-mindedly, aiming at an establishment of their peculiarity and originality in comparison with Nizami’s works. The scientists accentuate at this moment though often fail to keep it. Tajik scientist A.Afsahzod considers imitations to “Layli and Majnun” differently, in the light of general state of an epos in the XV century (36,144). Poems by Soheyli, Nava’i, Hatefi, Maktabi and others are examined by him mainly in the context of their connection with “Layli and Majnun” by Jami, correlating at the same time with works by Nizami and Amir Khosrov.

J.A. Kostyukhin’s book may be reckoned as one of such works (126). Problems of nazire are not directly dealt with in it, though the book is useful from point of view of tracing back various plot modifications associated with the history of Alexander the Great in the West and East, mixing up in them literary and folklore elements, revealing world outlook of some Oriental authors who created poems about the great conqueror.

Third direction of the research work has rather practical importance. Defining the boundaries of the whole “imitative” literature to “Khamse” (in principle it may constantly be replenished), this direction provides a good basis for prospective, systematic study of wide range of “answers” in various regional literatures. Owing to informative facts, theoretical developments may well be deepened on the basis of new works.

One of the interesting experiments on compiling reviews belongs to Tajik scientist S.Asadullayev. In his first book “Layli and Majnun” in Farsi poetry”, he examines the history of emergence and spread of the Near East. (33) Proposing new methods

of research, the scientist analyses “Layli and Majnun” by Nizami from point of view of authorial and plot features, topics, etc. The second book bears biographical character and contains information about numerous authors of nazire to “Layli and Majnun” and their poems (more than 82 imitations are only in Persian and Tajik (34). Dealing with the next poet, S.Asadullayev often cites details from his bibliography and informs not only about “answers” to “Layli and Majnun” but also about his other well-known works.

A serious attempt to describe the whole picture of literary imitations to complete cycle of “Khamse” has been made by G.Y.Aliyev (15). In contrast to other works of referential character, including those of foreign researchers, he systematized available facts not by one chain of “answers”, but by all works written in the Orient under the Azerbaijani poet’s influence. G.Y.Aliyev’s book includes nearly 600 titles of works, many of which contain a sort of annotation, where date of their composition, themes, prototypes and basic aspects of the plot are shown. Notably, each section contains information on publications of poems or list of manuscripts to form a part of catalogues. Naturally, such an abundant material contains some inexactitudes, but on the whole, the book’s virtues as generalizing work on concrete representation of Nizami’s literary school are indubitable.

Considering investigations devoted to “imitative” literature, one must also note works concentrating around general tasks of literary interrelations of Nizami’s creative activity with that of other national literatures. These are works by D.A.Aliyeva and N.Arasli (18;32) to be of interest in respect of analysis of the complete cycle of “Khamse”. Though study of imitations in them is confined by a range of analyzed questions, a complex approach to nazire allows making conclusions proceeding from different types of imitations.

Books by R.Azade and G.Jahani attract our attention by elaboration of main theses. In particular, R.Azade dedicated her work to the problems of medieval epic poetry of Azerbaijan (8). Emphasizing Nizami’s role in epos development, the scientist

dwells on prominent monuments of Azerbaijan poetry composed during XII-XVII centuries. Describing pithy basis of some stages of Azerbaijan medieval literature, R.Azade simultaneously states high idea-thematic peculiarity of separate works. She considers artistic methods of epic poetry existing in creative works of well-known Azerbaijan poets before Nizami.

In the monograph entitled “Traditions of Nizami in Azerbaijani literature” (93), G.Jakhani traces back Nizami’s influence on artistic fiction of Azerbaijan. The author distinguishes problems of “Khamse” and the poet’s lyricism that have found their reflection in the character of positive hero, attitude to woman, conflict of person and society, ruler and his citizens, individual and family. Studying works of such Azerbaijan poets as Assar Tabrizi, Hagiri, Fuzuli, Kishvari, Qasem Anvar, Khatai, Saib and Gawsai Tabrizi, the scholar shows how these poets under new historical conditions creatively used artistic method of Nizami and continued his ideas and conceptions.

Study of nazire tradition abroad is realized similar to that of native literary criticism. However, priority trend in the West and East differ. Thus, in the East an accent is largely made on compilation of bibliographical reviews. Iranian and Turkish scholars made a valuable contribution in this respect.<sup>5</sup> Distinguishing features of prototype or separate imitations, they, as a rule, present a list of poems – “answers”.

Iranian investigator I.Hakimi in one of his articles dwells on “Makhzan al-Asrar” by Nizami (319) and, examining the structure of the work, content of introductory chapters and theses, then distinguishes poems written as imitations. On the whole, the scientist quotes 18 “answers” informing about their authors, date of composition and quantity of verses.

In some investigations dedicated to creative activity of Nizami, study of his literary school occupies an important place. Thus, in a book by Ali Akbar Shahabi,<sup>11</sup> poets imitations to “Khamse” are mentioned. The author discovers no poems content confining his work to the list of their titles (330, 54-73). V.

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<sup>5</sup>See also above “Haft Asman” by the Indian author.

Dastgerdi also indicates 11 "answers to the "Makhzan al-Asrar" (348,89.99).

Turkish scholar F.Timurtash in his two articles presented short reviews on imitations to "Khosrov and Shirin" in Persian and Turkish literatures (299, 300). More generalized facts are there in a book of another Turkish investigator Agah Sirri Levend (298). Considering poetical "answers" to "Layli and Majnun" in literature in Persian and Turkish literature, he concentrates around alteration fixation of separate motifs and their supplementation or abbreviation in various modifications. As for Amir Khosrov, Jami, Hatefi, Maktabi, some Turkish poets, here A.S.Levend notes manuscripts of their works, translations into other languages and publications, which are now kept in Turkish libraries.

In contrast to works of Oriental authors, in Western Oriental studies, comparative aspect in the research of imitation prevails. Interestingly, more often than other poems of the cycle, scientists turned to "Khosrov and Shirin" and "Iskandar-name" by Nizami.(see, for instance, 275; 287: 292). This orientation can be seen in series of investigations. Thus, P.P.Soucek traces back a connection of grotto reliefs in Tak-i Bustan, in the center of which there is the figure of Khosrov II Parviz with facts of historical biography of this shah and certain motifs in "Khosrov and Shirin" by Nizami (290). In a commentary to the article by P.P.Soucek, K.G.F. Burrill shows novelties introduced later in a plot of Nizami by the representatives of Turkic-language literature (273).

M.S.Southgate uses the experience of study of the same type series of imitations, analyzing nazire and works not associated directly with Nizami's literary school (294).On the basis of a number of prosaic and poetic versions of Alexander's romance, the scientist considers figurative incarnation of the themes of a ruler and a prophet in Eastern and Western traditions. M.S. Southgate underlines plot differences between Oriental romances and "Pseudo-Kallisphen" and points out their inclination for didactics, which

becomes apparent in the fact of solution of King's power problem. Alexander's character interpretation is of great importance in the light of discovery of poet's specific creative method.

One should note in this respect a book by the Orientalist J.Meisami entitled "Medieval Persian Court Poetry" (283). It is interesting by the study of various elements of romantic style in medieval literature. Analyzing three poems by Nizami- "Khosrov and Shirin", "Layli and Majnun" and "Haft Peykar" - in one of her book's section, J. Meisami, on one hand, displays a peculiarity of poet's self-expression, which became apparent to structural-thematic of his works, skillful use of figurative means, in particular, descriptions of the battles, pictures of nature; on the other hand, she distinguishes stylistic similarity of some elements of narration, such as dialogues, monologues, lyric songs and love letters with preceding poetic traditions.

Among a great number of scientific publications dedicated to the problems of "imitative" literature, there are certain disproportions with respect to various poems of the cycle. Considerable number of studies dedicated to "Makhzan al-Asrar", "Khosrov and Shirin", "Layli and Majnun" and "Iskandar-name" is incomparable with those of works dealing with "answers" to "Haft Peykar".

One work is usually compared with prototype in these investigations (17,136). In his large article, G.Arasli analyses the "Haft Peykar" and the "Haft Jam" by Fuzuli (29); at first he makes distinctions between narrations of Bahram of Tabari and Nizami, as well, then he mentions authors who composed their works under the influence of the Azerbaijani poet's poem. The scholar reveals ideological trend of the "Haft Jam", and it is interesting to consider here comparisons by structural elements of both works made by G.Arasli. In particular, G. Arasli underlines a peculiarity of numerical symbolism of Nizami associated with planets and days of the week, and that of Fuzuli associated with musical instruments, certain material notions and spiritual values (see 29. 89-90).

In some work dedicated to creative work of poets, authors of "Pentology" works are examined in accordance with the "Haft Peykar" (94). E.E.Berthels, for instance, quotes plots of framing in the "Hasht Behesht" by Amir Khosrov and "Saba-yi Sayyar" by Ali-Shir Nava'i and makes distinctions between them and the invariant (see 52. 157-165). One of the most significant episodes of "Haft Peykar" and "answers", namely, history of a shah and cons a slave girl are studied by M.Girs (74). Establishing potential sources of plot and its reflection in Ibn Kutaybah, Sa'alabi and Firdawsi, M. Girs at the same time, sets forth versions of this episode in the "Haft Peykar", "Hasht Behesht" and "Haft Manzar". He distinguishes details and alternations to have been introduced into the episode by Nizami, Amir Khosrov and Hatefi.

There are various imitations to the "Haft Peykar" within the limits of nazire traditions, but scientists prefer to distinguish the "Haft Behesht" by Amir Khosrov. One may cite booklet by the Iranian investigator M.Mahjub entitled "Hasht Behesht" and "Haft Peykar" (349). The author reveals changes of some plot elements of Bahram by Amir Khosrov (including episode with slave-girl, consruction of the palace, etc.). He characterizes compositional features of both works. Greater part of the booklet occupies an exposition of inserted novellas plots in the "Hasht Behesht". M.Mahjub shows a reflection of features of Indian social life of the time, underlines similarity of separate novellas motifs with parables of the "Kalila and Dimna" and other literary monuments. At the same time, as a matter of fact, there is no comparison between the "Haft Peykar" and the "Hasht Behesht", except for partial one at the level of major plot; nothing is said about idea content, system of characters in the light of nazire, etc. Parallel with valuable remarks, M.Mahjub commits sometimes hastily wordings which are inadmissable. Thus, he assert that, besides the "Pentology" by Amir Khosrov, the "Septuple" by Jami and the "Layli and Majnun" by Maktabi, all other works composed as imitations to Nizami ones possess no artistic values and deserve no publication (349. 5). Groundlessness of such

conclusions with due regard to "Pentalogy" of the great Uzbek poet Ali-Shir Nava'i, Fuzuli's greatest work "Layli and Majnun", talented imitations of Jamali Ashraf, Hatefi and many others are quite evident and need no such critical approach.

As for main scientific literature, one should note that observations over the texts in greater part of works are carried out largely in the light of plot and heroes characterization (see 59, 61). Many important problems of poetics, specificity of the tradition itself, its historical development, especially genre matter of "answers" - in this field, as well as in others are set aside.

As a main research object of the book, we have taken "answers" to the "Haft Peykar" by Nizami in Persian composed in the XIV-XVIII centuries. These are "Hasht Behesht" ("Eight Paradise Gardens") (1302) by Amir Khosrov Dehlevi (307), "Haft Aurang" ("Seven Thrones") (1417) by Jamali (318). "Haft Aurang" ("Seven Thrones") (1440) by Ashraf Maragai (305), "Haft Manzar" ("Seven Palaces")<sup>6</sup> by Abdallah Hatefi (14), "Haft Akhtar" ("Seven Stars") (1539/40) by Abdi-bek Shirazi (337), "Haft Dilbar" ("Seven charmeresses") (1572) by Ahmed Dehdar (319), "Haft Gumbad-i Bahram" ("Seven domes of Bahram")<sup>7</sup> (1612) by Ruh al-Amin Shahrستاني (329), "Haft Akhtar" ("Seven Stars") (1657) by Fani Kashmiri (280) and "Haft Jawhar" ("Seven Pearls") (XVIII century) by Isma'il-khan Abjadi (301).

Five centuries of "answers" creation were on epoch of formation, rise and beginning of gradual attention to the tradition. Its flowering falls on the XV-XVII centuries, then in the XVIII century there were only three- four imitations to the "Haft Peykar", one of which belongs to Abjadi. Geographical regions of the tradition spread from Azerbaijan to India. Tracing back the tradition from the point of view of its evolution contributes to

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<sup>6</sup>Date of "Haft Manzar" composition is unknown. This is the third work by Hatefi written as a "answer" to "Pentalogy" by Nizami. His first imitation to "Layli and Majnun" was, perhaps, completed in 1484 (see 34, 26). It is possible that "Haft Manzar" was written late XV century (Hatefi died 1520/21)

<sup>7</sup>About other titles of Ruh al-Amin's work see G.Y. Aliyev's book (15, 181)

clearing up the changing correlation between normativity and creative individuality determining in the end the whole diversity of changes in the structure and content of the "answer". Therefore, quantitative indication of its imitations to be analyzed - though it may contribute to the definitions in theoretical generalizations – is not as much important as completeness of chronological extent, which was reflected in “answers” of different epochs.

Their functioning at certain historical distance provides the idea of tradition specificity at different periods of its existence and displays phenomena that had been taking place for a long time

In this respect, “answers” to be studied in our investigations allow to cover the whole picture of tradition development of “answers” to the “Haft Peykar” in the completeness.

A greater part of analyzed works has been published. “Haft Aurang” by Jamali, "Haft Aurang" by Ashraf Maragai, “Haft Dilbar” by Ahmad Dehdar and “Haft Gumbad-i Bahram” by Ruh al-Amin are in manuscripts. Meanwhile, the "Haft Aurang" is unique and known only in a single copy.

H.Ethe compiled a catalogue of Persian manuscripts of London library's Indian Office to include the “Haft Aurang” with his description of "Pentalogy" (236, 1284). He enumerated names of poems and dates of their writing, but failed to establish a very important fact for the history of Azerbaijani literature. During the work over the manuscript of the "Pentalogy", we managed to ascertain that Jamali was an Azerbaijani, native of Tabriz. He himself repeatedly mentions it in his poems, for example:

*There are many defects in my load  
But there is also another reason:  
I am from Tabriz, not from Ganja  
So the firmament offends me (312,179 a)*

Up to now it was customary to think that it was Ashraf Maragai, who first wrote a complete “Khamse” as an “answer” to

Nizami's poems. His first poem "Manhaj al-Abrar" was finished in 1423. Now the situation changed, as the "Khamse" by Jamali Tabrizi, or rather the second, third and fourth poems were written much earlier - between 1402 and 1417.<sup>8</sup>

There are two copies of the manuscript of the "Haft Dilbar" by Ahmad Dehdar. One of them is kept at the Punjab Public Library in Lahor-city. The author has namely been working with that copy. (Its photocopy is kept at the Central Scientific Library of the Academy of Sciences of Azerbaijan (see 319)<sup>9</sup>.

"Haft Aurang" by Ashraf Maragai is known to be in large quantity of copies. Five copies of his "Pentalogy" are present in various book-depositories of the world, including three copies in the Bodlean library of Oxford, while of these three copies one complete copy has been revealed by us quite recently and is kept under the cipher d. 103.<sup>10</sup>

As for short "Haft Gumbad-i Bahram" by Ruh al-Amin, its manuscripts are not a rarity and kept in many libraries. In the work there is used a copy of the Libraries of Tehran University (321).

"Answers" to "Haft Peykar" kept in manuscript form and unpublished until now are not practically studied. Together with other reasons, it is explained by the fact that complex of imitati-

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<sup>8</sup>Information on the date of composition of the first and fifth poems of "Khamse" is absent. Unfortunately, the author failed to use in full measure "Haft Aurang" by Jamali, for the manuscript was received when greater part of the work had already been written. Still, the work was analyzed in some sections of the book.

<sup>9</sup>Brief description of this manuscript is given by A.Munzavi(353,3324). About another copy see (15.219).

<sup>10</sup>During our work we used another complete manuscript "Khamse" in the Bodlean library (see 303). But some disputable places were collated with the stated copy.

The third manuscript of works by Ashraf is kept in Oxford and the stated qulliyat (complete works) includes two of his four divans ("Unvan ash-Shabab" and "Kheir al-Umur") and the "Pentalogy" as well but without "Zafar-name" (see 271, N2516)

ons to the “Haft Peykar” has not yet been a subject to a special analysis; no comprehensive research has been conducted on Nizami studies including all imitative literature and at last, some stages of medieval literature in Persian.

Separate publications on works of Jamali, Ahmad Dehdar and Ruh al-Amin were written by the author (137-139).

T. A. Magerramov has also devoted several articles to the “Pentalogy” by Ashraf (167. 159. See also 135) He reviewed the “Haft Aurang” only in one of his articles together with other poems of “Khamse” (158)<sup>11</sup>. Dealing with the “Haft Aurang” by Ashraf, the author distinguishes episodes of framing plot aspect of the work, states in some cases their distinctions from prototype. He also underlines the main idea of the “Haft Aurang” consonant to Nizami’s poem. But undoubtedly, it is only the beginning of the research and we are in need of broader investigations not only with respect to the “Haft Aurang”, but also to other poems of the cycle.

The case is somewhat better with published works. In particular, only the “Hasht Behesht” by Amir Khosrov has been studied thoroughly, in detail. In some studies, idea, trend, artistic features and sources for some plots were examined (265; 266; 267; 211; 218; 24; 305; see also above-stated works). But the poem has not yet been analyzed in an aspect to interest us.

Other “answers” are only mentioned in works of common character dedicated to the history at Persian-Tajik literature or separate regional literature (333; 442; 52; 33; 14, 137; 272, 229). Information of the kind is limited to simple enumeration of works of an author, me sometimes, reporting briefly about their content.

In general outline the plot of such “answers” as “Haft Akhtar” by Abdi-bek, “Haft Akhtar” by Fani, “Haft Jawhar” by Abjadi is adduced in the book by G.Y.Aliyev (15,33-37, 221, 30).

The preface to published texts contains more information about certain works, although we can hardly get something new

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<sup>11</sup>*Eventually*, T.A. Magerramov dedicated a special book to activities of Ashraf (159a).

in them. It relates, especially, to "Haft Jawhar" by Abjadi. In a brief preface the text publisher M.Kaukan paid only two-three sentences to this poem<sup>12</sup> (301).

Larger is the preface of "Haft Akhtar" by Fani and especially that of "Haft Akhtar" by Abdi-bek. A.G. Ragimov, preparing the text of the latter, dwells thoroughly on the work. Brief section of his book entitled "Life and Creative Work of Abdi-bek Shirazi (219. 54-66) is also dedicated to "Haft Akhtar". Analyzing prosaic introduction and introductory chapters, he underlines the poet's predecessors and his evaluation of court poetry. The author gives an account of inserted novellas, states satirical elements in them and points to their connection with reality. Some stories and episodes A.G.Ragimov compares to those of "Haft Peykar" by Nizami and "Haft Behesht" by Khosrov and distinguishes alterations in them made by Abdi-bek.

Of five published "answers" to "Haft peykar" three are published in the former Soviet Union. Namely, "Haft Manzar" by Hatefi together with "Hasht Behesht" by Amir Khosrov and "Haft Akhtar" by Abdi-bek. The text compiler J. Dodalishoyeva described manuscripts that were the basis of it. He also dealt with some question associated with "Haft Manzar", showed specificity of its structural-content elements, treatment of principal hero's character and stylistic features (see 94 and also 4).

Imitations to the "Haft Peykar" occupy an important place in the history of separate Oriental literatures, and the present investigation, together with other problems direct attention to their deeper research in the foreshortening.

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<sup>12</sup>G.Y.Aliyev stated that the text of "Haft Jawhar" is published by unique manuscript from Madras library "Madrassa-i Muhammadi" (95,31). We have established one more list of the work which is kept at British national library. In his catalogue G.M. Meredith-Owens showed that this was a manuscript of an unknown author. (284. N po.5412). However, while reading the manuscript we discovered that this was the poem "Haft Jawhar" by Isma'il-khan Abjadi.

## CHAPTER I

### SPECIFICITY OF NAZIRE AS PHENOMENON OF MEDIEVAL LITERATURE IN PERSIAN

#### 1.1. Imitation and “Answer”

Tradition of poetic “answers”, creation of literature in Persian lasted for the whole Middle Ages and with respect to "Khamse" by Nizami it displayed marked trend towards activation, especially in the period of transition to the literature of the type. Entire cycles written as “answers” are known well. Ali-Shir Nava'i (1441-1501) composed a nazire to ghazals by Jami (1414-1492), Kamal ad-Din Binai (1453-1512) – to ghazals by Amir Khosrov (1253-1325) and Hafiz (1325-1389) (see for details 257; 174.414).<sup>13</sup>

There are cases of imitation to prosaic works. Reporting about the reasons for “Baharestan” (“Spring Garden”) composition, Abd ar-Rahman Jami stated that while his son learned the Arabic language and rules of etiquette, he himself decided to write a work as an imitation to “Gulistan” (“Rose Garden”) by Sa'di (between 1203 and 1210-1252) (see 310, 13).

Vast number of "answers" was not a simple conglomeration of odd works, but possessed internal correlation of their different types and joined complex system of genres and intra-literary relations.

Works written in the light of tradition were marked differently in sources and by authors themselves, but in the Persian poetics there had been no developed concept of "imitative" literature or any classification of imitations.

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<sup>13</sup>In his work A.M. Mirzoyev cites a report of Lutf Ali-bek Azer from his “Atashkade” that two divans written as “answer” to ghazals by Sa'di and Hafiz belonged to Binai (see 174.97)

Attempts to interpret their character have already been made nowadays. The works by E.E.Berthels were the first step in this direction. There are many valuable remarks on the essence of nazire; the investigator suggests an idea about the necessity of imitations' perception as new original works (52, 363, 366; see also above-stated).

Later on scientists' efforts were directed namely to this respect and differentiation of various kinds of "answers" has been realized as well. Thus, A.M.Mirzoyev points to verses of "javabiya-istikbaliya" - philosophical poems of "javabiya" and ghazals of "istikbaliya" throughout the whole medieval Persian literature (174,29).

Citing some varieties of imitations but not distinguishing their features, the author then reduces all "answers" to two groups of "istikbaliya-nazire" and "taklid" ("imitation") and notes the following characteristic features of nazire: 1) novelty of poetical thought; 2) musicality of language; 3) simplicity for reader's comprehension. Works not meeting these requirements he relates to taklid, i.e. blind imitation (174, 37-38).

A.M. Mirzoyev correctly establishes a distinction between creative "answers" and artistically poor, weak works; still he underlines only common features, which are very difficult to rely upon while analyzing concrete materials, for they largely pave the way for subjective estimation.

Besides, authors' denotations of their poems are not inscribed into above-mentioned scheme. Thus, Jamali, (d. half of the XV century), mentions his work "Haft Aurang" as taklid to the respective poem by Nizami. In particular, he writes:

*When I started an imitation (taklid) to him,  
Because of solitude, I started following myself  
(312, 1.134b).*

The following aspect is notable for this verse: Jamali points that he undertook to write taklid, i.e. work of normative character, at the same time, he states his role in working-up a prototy-

pe. The expression "started following myself" underlines a moment of creative approach to the aim of the imitator and understanding of his role as an artist-innovator.

Proceeding from denotation, "Haft Aurang" would only be a simple copy of the original, but in fact the question is about one of the best imitations to "Haft Peykar", as it has the highest poetical qualities.

A.M.Mirzoyev's ideas about varieties of imitation were synthesized by A.A.Starikov. Distinguishing, on one hand, terms like "taklid", "tatabbu" ("following"), "istikbal" ("meeting") and "javab" ("answer"), on the other hand, he inclines to think that exact determination of the phenomenon itself is conditioned solely by combination of the terms taklid (tatabbu) -istikbal (javab)-"imitation - rivalry" (235, 59).

A.A.Starikov correctly notes a moment of rivalry in the tradition, but at the same time, he runs to extremes proving that "speaking on "imitation-rivalry" in epic creative work we cannot rely on any firm propositions..." and that there are no "written" norms of taklid-istikbal (235. 60). The case is somewhat different. There were some indices and normative features by which one might judge a work's relevancy to any "answer". However, the whole complexity of necessary conditions was not always (even for the most part) observed; at the same time some of stereotype elements must be repeated, or it is impossible to speak on "answer".

To a certain extent, disregard to normativity became apparent in A.Sh.Shamuhamedov's classification. His interesting monograph is dedicated to discovery of tatabbu in small literary forms. Connecting various kinds of imitation with the method of creative modification, he offers to divide the whole terminological variety used to divide the method into the following categories: 1) tatabbu; nazire; 2) tawr; 3) taklid (257, 77-78).

A.Sh.Shamuhamedov's classification includes a new notion - "tawr" to designate an imitation composed in a style of a poet (see 255, 77, 80). Apportionment of tawr in a separate section appears, undoubtedly, to be of great importance, but at this mo-

ment, formal indices are in the background while they are in the first place to serve as a guiding principle. From this point of view, imitations like tawr can hardly be associated with the method of creative modification, which, strictly speaking, implies modification by stereotype elements. There is a doubt about fairness of its inclusion into one rank with nazire and taklid, for it was an orientation not at known prototype, but at the author's manner on the whole that constituted a determining factor for tawr.

While A.Sh.Shamuhamedov's conclusions on various kinds of imitations are based mainly on ghazal patterns, theses of one of the interesting works analyzing the problem relate to mathnawi genre (We mean G.Y.Aliyev's monograph).

In the introduction, he examines "correlation" of the primary source with subsequent works within the limits of three main categories: nazire, javab and tatabbuat (15, 9). G.Y.Aliyev distinguishes main features of each kind. Thus, tatabbuat is characterized as a work preserving main parameters of an artistic form, with the denial of plot-forming elements (15, 9). Under nazire is meant a work written in poetical traditions of arch etype and using its plot (15, 10). As to javab, the investigator writes that in contrast to nazire, another plot is developed in it (15, 11).

As seen, in his classification, G.Y.Aliyev relies on the presence or absence of proper plot in the "answer". It is important that the scholar recognizes significance of normative requirements and proceeds from them, while differentiating the imitations. But, the decision itself displays no strict sequence, in particular, the distinction between javab and tatabbuat remains unclear, for in both, it follows author's intention and there is no treatment of original's plot lines.

Conceptions under consideration testify a certain difficulty researcher confronts with, when trying to find features of specific similarity in "answers". On one hand, it is caused by objective reasons, absence of necessary information in poetological treatises, though the fact itself is symptomatic. Medieval authors made no distinctions between "answers" (at least, with respect to

mathnawi), as it has been stated above, including Jamali's remark.

One may cite another example, as well. There is an episode in "Badai al-Vakai" by Zayn ad-Din Vasifi, when shah Ismail orders Khorasan poets to write an imitation to eulogies (qasidas) of Kamal Ismail Isfahani and Salman Saveji. A word "imitation" is translated as "tatabbu". The author himself undertook to do the work and obeyed the order, but this time he called his works as "javab" - "answer" (326, 9-10; see also 57, 238-239). One and the same notion is named differently, but its meaning for medieval reader remained invariable.

Plurality of lexical expression of the well-known phenomenon in medieval sources was aggravated by the desire of contemporary researcher to see a specific term under each word. It concerns, for instance, such a word as "peyravi" - following" to be mentioned in imitations to "Khamse" by Nizami. There is the following beyt (couplet) in "Haft Dilbar" by Ahmad Dehdar (d. late XVI century):

*He followed "Haft Peykar",  
Composed this uncommon "Haft Dilbar" (319.sh. 8a)*

There is hardly any hint at proper design of the work after the word "followed" ("peiravi). The poet simply informs on imitation's composition to "Haft Peykar" by Nizami.

Parallel to objective reasons, contradictions of separate schemes were conditioned, on the other side, by the approach to the subject of research. Scientists to deal with problems of "imitative" literature paid no sufficient attention to making necessary distinctions, though they are quite clear.

The problem is that there were imitative forms in the traditional sense of the word, when poets composed their works under the influence of an outstanding work. Such are, for example, numerous imitative poems to the "Shah-name" by Firdawsi, in which cyclisation of an heroic epos took place (see for details 50, 237-238; see also above-mentioned tawr of A.Sh.Shamuha-

medov). There were also works of mainly imitative character, but being formed by their special laws, the so called "answer". In epos, poets relied on legends and traditions that were a part of national treasure-house. Guided by their own principle, they sought not to repeat it, but develop those motifs and plots, which did not enter the "Shah-name" or were only contemplated by Firdawsi.

It was Asadi (XI century), who made it his aim in the "Garshasp-name". While Firdawsi used Garshap's history, Asadi portrayed him as a principal hero of his poem, depicted his life, beginning his narration from deeds of the hero's ancestors and ending with his descendants (see for details of the "Garshasp-name" plot 50, 252-264). Asadi had to create a work that would be comparable to the "Shah-name" and would have an original plot and a new hero. Similarly did other poets, too.

Firdawsi's followers accentuated their attention on fate of Rostam's children and grandsons, relatives of other heroes and rulers of Iran. Thus, it deals with a nephew of Zahhak in "Kush-name" and a son of Barzu in the "Shah-name" (see 334, 297, 311, and also 50, 238).

In all poems, there are motifs inherent in heroic epics. Narration is largely concentrated around all possible feats, numerous battles, visits to wonderful countries, meetings with fantastic creatures. But their use in plot differs from features of an "answer".

Initial purpose of an epos did not aim at "normative" novelty, but at continuation and supplement of the "Shah-name" and those poems that emerged after Firdawsi's epos (see also 334, 303). To preserve common style of narration and to extract concrete modifications of separate components of a work on the whole from the system of some single, successively observed structures - that was the problem.

Other trends took place in the "answer", where a whole number of formalities remained. As for "Khamse", they included a plot, a theme system of a character, a metre, playing up tit-

les, compositional devices, etc. On the other hand, an author's initiative was manifested widely and the stereotype principle in "answers" took the shape of a compulsory interpretation of initial facts. So, the correlation between normativity and author's individuality became the principal moment of nazire.

This key position for "imitative" literature was disregarded. Similarly, the necessity to hold with the historical method was not taken into consideration (though some works mentioned it). (see 257, 83). Theoretical working-ups were based on a synchronous scope of facts to play surely a great role. But meanwhile, there took place an alienation of imitations from those trends that manifested in the literature on the whole. Works were not examined in their dynamics and development, while rather an intensive process proceeded on the basis of "canon-author's principle".

Correlation between them changed all the way long traditions, and it was this alteration that led to various transformations of works. It also influenced the composition of the traditional "Pentalogy", substitution of one poem inside the cycle for another (compare 235, 64). Structure of nazire changed historically displaying in different modifications, which, in its turn, displayed in predominance of canon or author's initiative. The same type line of "answers" underwent changes, but in the diachronic aspect, it was a homogeneous phenomena.

It became apparent on the basis of examples of imitations to the "Haft Peykar". It is impossible to distinguish here under the proper title some variety defining its characteristic features that differ in quantitative respect, but are linked on the basis of "canon-author's principle".

This scheme is a kind of pivot to support not specific changes, but changes in stereotype elements within the limits of one kind. That is, if we disengage ourselves from concrete works and keep only forms of "answers", then we may trace within this form various modifications irresponsible to their terminological designation. The question will be only how it changed his-

torically being conditioned by main correlation associated, in its turn, with common state of literature. Therefore, to denote all "answers" to the "Haft Peykar" it is appropriate to apply to a term, which would cover all possible ways for interpretation of the prototype (compare to the above-mentioned idea by A.A.Starikov). For that purpose, we conditionally chose the term nazire, literally meaning "similarity", "likeness", "imitation".

Other poems within the "Khamse" are to be treated in a similar manner: all "answers" to them are termed as nazire. At present, there are no carried out detailed studies to make clear distinctions between one kind of "answer" and another. It would be hardly possible to do that with respect to "answers" to the "Makhzan al-Asrar" because of the minimum of its formal indices signaling about the normative principle and specificity of one of them, namely compositions. Like "Haft Peykar", it is constantly repeated along the entire tradition.

As to remaining "answers" to create complete picture of imitative" literature with proper classification of works, there will be required, in prospect, parallel investigations not only in the synchronic aspect, as it is more important in the diachronic aspect. One must determine normativity and author's individuality in these works at different stages of tradition development, clear out how alternations of formal indices occurred and whether these alternations were linked with main correlation or they concerned varieties of nazire. Apart from this, one should compile an index of plots of the "imitative" literature to the "Khamse", too, in order to imagine clearly contours of specific differences, if any.

Meanwhile the question remains open, and in this context, one must take into account a number of problems, including those of feeble imitations.

At one time, A.S. Bushmin wrote that "conscious adoption of tradition may bear now creative character, hereby, on the contrary, be expressed in borrowings, imitations, superficial stylizations leading to feeble imitation (6, 163). This fair on the

whole remark is not quite suitable for characterization of nazire, for in such a case, imitation was a natural manifestation of normativity in medieval literature orientating a reader for perception of a number of stereotypes (about stereotype of creative work see: 147, 71; 86, 149; 226, etc)<sup>14</sup>.

An extent of normativity in poetical forms was especially high in literature in Persian. It became apparent in prosaic works as well, including various anthologies (tadhkirah), hagiographic works and historiography, too, etc. Despite the specificity of the latter's subject, it told here both on works' composition, method of narration and content of some parts.

There was a predominant functioning of one and the same structure, still, it did not mean a simple repetition of separate elements of the work. Valuable was modifying a material within the limits of settled forms while orienting in the end at pithy aspect (compare: 110, 22).

Peculiarity in canonic art called for author's interpretation even in representation of some details. In this respect, a question of normativity and creative individuality acquires special importance in nazire. In imitations took place interpretation and treatment not only of common artistic fund, - for example, imitative means used in either encirclement, but there was also observed strictly set aim at playing up of a quite definite prototype. Work functioned as a kind of two dimensions in the context of tradition and genre system of medieval literature. Despite the limiting frames, such a duality granted, at the same time, an advantage to the imitator in the light of personal expression. An author, who undertook to compose an "answer", had to show his worth in the development of the known plot, characters' depiction and introduction of unexpected features

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<sup>14</sup>Criticising R.G.Levkovskaya's position in this aspect, B.L.Riftin writes: "One should think that these motions (feeble imitation", "formalism" - M.K.) that arose already lately, hardly explain the problem of medieval creative work. The thing has principally other creative character of perception of medieval literatures of the East and the West (228, 39-40).

Tradition itself leveled a writer at originality of literary creation. This peculiar direction of medieval creative work was analyzed by A.B. Kudelin in case with Arabic literature. Critically examining the originality problem interpretation in medieval literature by various scholars, A. B. Kudelin showed : "...specificity of medieval Arabic originality contains the fact that it has a sort of certain predestination and possesses some teleologism (131, 177).

Similar phenomenon also took place in medieval literature in Persian. In fact, tradition meant emergence of a great number of new (conformably to the Middle Ages) works possessing ideas - aesthetic significance and meeting the requirements of the epoch, reader's taste.

In the light of above-stated, the question of originality extent of either imitation to "Khamse" requires more scrupulous, careful approach. Evidently, it reflected not only individual style differences and author's abilities, but bore a relation to a concrete type of "answer" and its link with the development of epic creativity.

Surely, one cannot reject fully playing-up a form for the sake of form that had especially often met in contrast to large works in "reciprocal" ghazal at certain stages of its development. Still, the main thing in nazire was a desire towards creative principle to have rooted in artistic aesthetic and philosophical spheres.

## **1.2 Artistic-Aesthetical Basis of Nazire**

Nizami's "Pentalogy" appeared to be a brilliant expression of his poetical genius and it served as a striding example of genuine art and the thinker's talent. Its fame and reputation in poetical world and reader's medium was also due to the fact that it had always been in the focus of attention of specialists dealing with poetry. The same factor, in parallel with others, testified to its extremely powerful impact on literatures of the Orient that

proportionally found its reflection in hundreds of works entering the list of "imitative" poetry: Among them there are certainly brilliant patterns belonging to genuine poets, Nizami's followers.

Sphere of direct effect of tradition embraced priority principles of nazire's composition. But poetical substance of imitation was not confined to it and depended, apart from all, upon literary-aesthetical features of artistic creativity process.

In his "Poetics of Early Byzantine Literature", S.S. Averintsev noted: "The primary thing an interpreter of medieval outlook should collide with - this is an unexpected for us view on being an advantage, as aggregate of whole perfection including aesthetical perfection (7, 37). Beauty and perfection of creation presupposed beauty of statement about it, as well. The very understanding of beauty was unequal at different epochs. Thus, in the Middle Ages, art of oral expression that met certain requirements and ornamentality of style reached the highest degree.

A cult of word played the leading part in the Arab Muslim verbal art and aesthetics (244, 225). First of all, they appreciated not an adequate world reflection, but formally artificial, intentionally complicated constructions that gave an opportunity to demonstrate an art of word handling: Abstract local constructions, being some abstract model of reality, were nevertheless recognized as a necessary element of oral creativity and penetrated all genres of medieval literature. They were often placed in various descriptions clearly manifesting conventional line with a real object. As N.I. Prigarina made a witty remark with respect to poetry, "more and more often not an experience of reality, but a poet's experience of his knowledge of it was becoming the subject of poetry"<sup>15</sup> (218, 95).

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<sup>15</sup>Figurativeness of whole genres bore conventional character though, as on examples of Babur's ghazals demonstrated I.V.Stebleva, sometimes strictly fixed content of ghazal has real ties with life, and a question of correlation between what to be depicted and reality demands concrete consideration of

Splendor, pedestrian phrases allegorically reconstituting events are often found in historical works, too. Thus, the well-known Persian historiographer Hamdallah Qazvini (1281-1345/46) described in "Zayli- Tarikh-i Guzida" ("Supplementary to "Selected History") the situation that formed in the country after the retreat of the troops of the Golden Horde Khan Uzbek (1312-1340): "A good herald brought information to the people of belief and stated that the unhappy owl covered herself with a shawl, the blessed Huma stretched the shadow of safety, peace and mercy over entire Iran, the star of state and merriment raised its head, the peacock of hope and joy spread its tale, the mellifluent parrot repeated: "Thanks, thanks! Praise to Allah, who saved us from the misfortune..." (254, 93).

This long phrase is intended for transferring an idea that there is a temporary lull in the country. High-flown epithets and metaphors and personification add no concrete and substantial essence to informativity but rather ornament and paint the dried-up narration in colorful tones. Extreme complicatedness of the language is marked also in the "Tajziyat al-Amsar va Tazjiyat al-A'sar" (Tarikh-i Vassaf) by Shihab ad-Din Abdallah Shirazi (1264/65 -1334/35).

An analogical style was characteristic to medieval belles-lettres prose in Persian. Suffice it to refer to the "Tuti-name" ("Book of Parrot") by Ziya ad-Din Hakhshabi (d. 1350) or the "Anvar-i Soheylī" ("Rays of Soheyl") by Husein Vaiz Kashifi (d.1504/05).

Poly-semantic use of word and synchronous admiration by it, uncovering of sudden semantic potentialities and strict observation of aesthetic canon were inherent in total oral art of the Middle Ages. To the largest degree, meaning of a word as a criterion of beauty of literary creativity found its reflection in poetry. It was in poetry, that mastership and lively imagination provided knowledge of poetical theory laws allowed an author to demonstrate capacity of word's artistic potentialities, preserve

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creative work of some poet, facts of his biography, historical events of the epoch (236, 328).

traditional features and dive into interpretation of formal-pithy peculiarities of artistic image.

Arabic-Persian poetics that had worked out strict system of poetic creativity work regulation, required, in parallel with observation of correct poetical speech, compulsory improvement of wordy expression of motifs under development (see for detail 131, 176-177). One of prominent literary theorists Shams ad-Din Muhammad ibn Qays ar-Razi (XIII century) wrote in the "al-Mu'djam": "Know that there are techniques in verses and preparation in mastership, and without them no one deserves the title of poet and no verses are worthy of good verses. Verse techniques are correct words, refined expressions, expressive phrases and subtle shade. When they are framed into form sizes and stringed into threads of pleasant verses, they are called glorious verses, and the whole art (except for everything) consists in improvement or techniques..."(329, 445)

Two aspects attract our attention in this statement: word as an instrument of poetry and a poet's attitude to it in the form of mastership. Let us dwell on them in detail.

Importance of word for medieval man is seen in the fact that many of those poets who composed nazire to "Pentalogy" by Nizami dedicaed a special preface in the introductory parts, appraised its merits. There are prefaces in Nizami's two poems – "Makhzan al-Asrar" and "Haft Peykar" – but in sum fragments or several prefaces are found in the "Khamse" on the whole. Some thoughts of Nizami were later developed in works by Ashraf Maragai, Jami, Abdi-Bek Shirazi, Fani Kashmiri (d. 1670) and so on.

According to Muslim views, "An active principle of each creation is, in the end, Allah - "Light of lights" (67, 163). Like all other creatures, He gives birth to word, which descends on Earth and stays there forever:

*Involuntarily word came from the concealed,  
When the sea boils up, no way to close it down.*

*Word with meaning springing from God,  
Exhales the aroma of eternal life (303, s.52a).*

Word is one of the best creatures of Allah, who spares it with beauty and spirituality. It constitutes a genuine essence of universe and stipulates a great number of events occurring in micro and macrocosm. Inside a body of "wordless life", word presents itself as a soul and "thanks to word, a man is a man" (339, 160-161).

Word, as thought to be, is created irrespective of man, abides in particular sphere, but God puts it into men's mouth, granting them the utmost joy. Word is able to penetrate into the depth of feeling and it serves as a threshold of love's mystery.

Understanding of word was also characterized by desire of medieval poets to extol in every possible way its merits and to grant it with exceptional abilities. It is told, in particular, on the part that was assigned to it as the most valuable event of spiritual principle.

It was perceived as a meaning on the whole that existed owing to word. Jami, for instance, shows in the "Subhat al-Ab-rar" ("Rosary of the Righteous"):

*The sea of sense, owing to word, is full of pearls,  
Each of them hangs on the ear of the other  
(i.e. they are linked with each other)  
In cut-glass nacre of old firmament,  
There is no better majestic pearl than word (309, 462)*

Perception of word presupposed an attitude towards it as to a single means enabling it to lift the veil over the symbols, which the word is full of and where the divine essence manifests itself. Emerging in the other world, word serves, at the same time, as a guide on the path to the Creator. Embarking on this path, is awaited not only with merging with Him, but also a cog-

inition of the innermost sense of word itself. Ashraf writes about it in his "Manhaj al-Abrar":

*Divine path became apparent (with the help of) word,  
Only word is the key to the treasure-house of word  
(303. sh.195)*

Religious and philosophical interpretation of words is interwoven in the medieval author's opinion with revealing its aesthetic function. Purpose of word in poetry consists in ornamentation of thought to be expressed. At this moment, the sense is considered to be decisive point of wordy expression. Poetry's content is to have intensity of feeling and attract reader's attention; otherwise ornamentation becomes useless:

*Art of word - at the expense of content,  
What can ornamentation do, if there is  
no beauty (of content) (303, sh. 131a)*

It was noted that each original and new idea is a word itself, but for a certain time it is inside a man. Word is polished in his heart together with ideas, but when expressed, it acquires its form, embodies in itself these ideas and sense. And the essence of the matter may be comprehended by those connoisseurs of word, which themselves compose ornamented verses and thus penetrate into their mysterious world:

*Perhaps, each sense that appears to be virgin,  
Is a word (originating) from fragrance of thought.  
While it is inside the heart, they now that this is sense.  
And when it becomes apparent, they call it a word.  
Ornamenting words while talking  
Then essence and manifestation  
comprehends (thanks to) words. (303, sh.166a)*

Acting as an independent phenomenon, word appears not to be indifferent with respect to man. It is designed primarily for pure hearts, noble men, and it is not its fault, but guilt of churl worth of derision, if he starts to argue about word:

*Churl, if he starts to speak on word,  
It is not a flaw of word, put him to shame!  
Letters are clothes and word is a pure light,  
It is indecorous for spirit to be with a flaw (303, sh.8b)*

The last beyt is very interesting. Essence of word, like any supreme power, appears in the form of pure light and spirit, which do not depend upon material cover and pass from one word to another. Spirit is the basis of being, it is pure and immaculate. Therefore, a poet addressing word may improve it constantly. Poetological compositions orientate him on much aims. (Compare: 137, 178, 182).

Verses reflect emotional state of a poet, his mood and feelings. But poetry is not only self-expression, but also mastership requiring long and fundamental training. On this occasion, Shams-i Qays writes: "...before (he poet M.K.) undertakes to make verses and wishes to pretend for poetical mastership, he mast at first briefly learn science of aruz and rhyme, in order to be informed of new meters, to differ pleasant meters from unpleasant ones and to know admissible and inadmissible alterations of the verse (azahif) and to distinguish right and wrong beyts, root and derivative rhymes ... (329, 446).

The above-stated phrase underlines the importance of two constituents of poetry: metrics (aruz) and rhyme (qafiya). Knowledge of their nuances did not come at once. And a man, who chose poetry as his lot had to work hard. In parallel with metrics and rhyme, he was obliged to apprehend rules of speech ornamentation and science of artistic figures (ilm al-badi).

However, a poet was obliged to study not only main sections of science of verse. Beside theoretical propositions, his train-

ning included also such powerful layer as practical mastering of long-term experience of Persian poetry: Excellent knowledge of predecessors' verses enabled a poet to understand the diversity of art called poetry, improve his own verses and simultaneously keep vigilant watch on their non-exceeding limits of traditional system/ Poetical activeness based on peculiar foundation presupposed development of individual abilities, that resulted from the well-known dictum of Nizami Aruzi (XII century): "But a poet will never reach this degree, unless in his early, in his youth he learns by heart twenty thousand verses of his predecessors and reads ten thousands lines from works of his contemporaries, unless he reads constantly diwans of great masters and comprehends how they managed to excel and resolve all difficulties and nuances of word, in order to imprint all kinds and potentialities of the poetry in its natural state, to delineate faults and merits of the verse on the pages of his reason, in order that the word rush up to the peak and his talent get inclined for perfection" (183, 59-60).

Literary creative work appeared as regulated, strictly differentiated result of understanding activity of generations, which included individual consciousness without violating integrity and traditionality of the ultimate product and each time inserting improvements into its wordy-figurative design. Strict differentiation of a certain store of knowledge, that a poet should possess and, in particular, compulsory study and memorization of a great number of poetical lines led to a special method of work of a medieval author, differing him from a contemporary one. In most cases, it was not only reality that found its conventional reflection, but sometimes this conventional reality was portrayed by using figurative means and verses belonging to other poets.<sup>16</sup>

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<sup>16</sup>Learning verses by heart bore sometimes purely utilitarian character, for it helped a poet to get out of difficulties when his sovereign demanded to compose Impromptu proper verses or enter poetical contest with some rhymserter.

A.M.Mirzoyev justly points out, that "The fact that poets knew a great number of verses by heart and regularly studied diwans of their predecessors affords us to conjecture a probability of confusion of their own verses (unintentionally) with those of other poets (173, 144). But it should be noted that, on the whole, in Persian and Arabic medieval literatures, especially in poetry, a notion of authorship, though notable for certain degree of discrepancy, stood out for its topicality (see also 131. 170). Even those literary means that were based on borrowings required distinguishing material to be used. Thus, for example, in well-known poetics by Rashidad-Din (d. late XII century) entitled "Hadaïq as-Sihr" there was given the following determination of the tazmin technique: "This technique consists of the fact that a poet includes in his verses a hemistich, beyt or two beyts of another (author) in a proper place as an example, and thus, he borrows and does not steal. This inserted beyt must be celebrated and somehow marked out, in order that there would not arise any suspicions and accusations in (literary) plagiarism" (224, 157).

In terms of traditionality of creative process and peculiarities of poet's training, a distinction between individual initiative and demands of norm was, nevertheless highly appreciable, and correlation between canon and author's principle presupposed the development in the entire medieval Persian literature. Basic place in this dichotomy belonged to literary canon, which became apparent at all levels of works of various genres, but at the same time, and it is evident in nazire, a literary norm directly interacted with individual intention (compare 131, 176-177).

Main correlation as a corollary included on appeal to different borrowings, which often constituted one of the components of originality determination and creative novelty criterion of work on the whole separate character, motif in particular.

In poetological work, the question of borrowings and creative individuality was rather widely elucidated. It is expounded in Arabic poetics (see 131, 100-124) and it was most likely under their influence that the question found its reflection in the work

by Shams-i Qays. In "al-Mu'jam" the author writes about inadmissibility of using foreign motifs (ma'ani) reproduced by other meters and other words (389, 464) Proceeding from this promise, he distinguishes four kinds of literary stealing (sirkat):

1) intihal (appropriation) - use without alteration of verses of others;

2) salkh (fleecing) rearrangement of words when reproducing borrowed ma'ni and lafz (wordy expression):

3) ilmām (acquaintance) reproduction of borrowed ma'ni in other expressions;

4) naql (transference)) - transportation of borrowed ma'ni from one kind of verse into another (329, 464-473: compare also: 131,112-114, 116).

Such a distinction of plagiarism kinds testified to its wide spread though, as it follows from Shams Qays's words, an attitude to literary stealing was a negative one. Use of foreign verses of others was found quite often, even there were recommendations as to how avoid accusations in plagiarism. In "Qabus-name" (1082/83)) they say, for example, the following: "And when you become skillful in poetry, and your nature finds its power, and you hear somewhere an uncommon turn and you like it, and you feel a wish to catch it up and use in another place, in case like that do not complete and do not use these words exactly as they are: if this turn was used in eulogy, you should use it in satire, and if it was used in satire, you should use it in eulogy. If you hear it in ghazal, use it in elegy and if you hear it in elegy, use it in ghazal, in order that no one could guess where it originated from (243, 84).

The author in everyday manner interprets a case of possible borrowings and does not blame for plagiarism. Of interest is the very fact forming the basis of plagiarism, namely: poet's appeal to "uncommon turn". He seemed to mean some attractive motifs and its proper wordy expression to be used by another poet. Theoretical treatises substantiated a poet's right to own ma'ni composed by him. It was treated in the following way: "Ma'ani's owners (pleased) to say that if one poet composes ma'ni, but puts it on (dress) with unpleasant expression and

tell it in a rude phrase, and while other poet appeals to the same ma'ni and presents it in pleasant phrase, and praiseworthy expression, he gains superiority in it (composition of ma'ni) and that ma'ni belongs to him, and he surpasses the merits of his predecessor" (389, 475).<sup>17</sup>

A poet, who could realize ma'ni better than its creator had a right to possess the given motif, thus a borrowing was removed, for it gained a new impulse in established limits. An increase of individual initiative in the development of certain ma'ni was determined as the moment of creative work.

The question of borrowings somewhat differently appeared in prose and historiography in particular. There were no limitations, and an author, who treated texts of others without any prejudices "freely used the previous tradition" (226; 79) that led to creation of numerous compilation works or separate compilation parts inside a composition.

There were also several kinds of borrowings in historiography. Widespread, well-known stories and legends, pure plagiarism could be used in a work's and at last, an author himself introduced various alterations, supplements, definitions into a material to be borrowed.

Thus, we may cite an episode of the Chobanid emir Hasan Kucuk's murder, which is found in "Zayl-i Tarikh-i Guzida" by Hamdallah, "Tarikh-i Sheikh Uvais" ("History of Sheikh Uvais") by Abu Bakr al-Kutbi al-Ahari (XX century) and "Zayl-i Tarikh-i Guzida" by Zain ad-Din (XIV century) (see 251, 130; 5, 120; 385, sh.470): In all three manuscripts content of episode differs, but each author supplemented it with some details, and as a result, all three information together demonstrate a full-scale picture of the event.

Here, the method of historiographer's work reminds that of poet's work, who treats a motif or composes a nazire. He takes an initial information not mechanically, but introduces into it new substantial traits and as a result, the whole information is apprehended in a new fashion.

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<sup>17</sup>Slightly below Shams-i Qays writes not only about wordy realization of certain ma'ni but also about introduction of supplements to "increase a lustre of ma'ni" (329,476).

General principles of medieval philology embracing various genres of literature in Persian found their interpretation in main components of nazire: The idea of special role of a word as an instrument of artistic creation, the importance of practical experience, the individual training - all these presupposed the poetical activity of an imitator. Oral art was developed and properly interpreted in poetics; apart from other consideration, poetics established limits of traditionality and novelty in the creation of a poetical character, and this was a decisive factor for such a phenomenon as "answer"

### 1.3. Continuity in Nazire

Literary-aesthetic norms of medieval Persian philology were brought into correlation with such an important moment as preservation of tradition. Islamic cultural values also developed, side by side with other literature in the context of Persian literature, which was characterized by general genre-stylist indices. Joint literary property of peoples, who composed literature in Persian, replenished and widened at the expense of active artistic activity. This activity proceeded within the limits of habitual forms that at the same time underwent uninterrupted changes improvements.

Acquired knowledge, observance of theoretical set of poetics resulted in poet's realization of his role in the literary creation as a continuer of tradition. Similarities were observed in medieval historical prose, as well. A.Y. Gurevitch notes that "a historian, as a rule, saw in himself a continuer of his predecessors..." (86, 116-117)..

It is known, for instance, that "Tarikh-i Guzida" by Hamdallah Qazvini was continued by his son Zayn ad-Din in his work "Zayl-i Tarikh-i Guzida" ("Supplement to "Selected history"). There is a plenty of analogical continuations or supplements in historiography in Persian (for some of them see: 239,1695-1686). Thus, in the XIV century, called by V.V.Barthold as "golden age of Persian historiography (49, 282), there were written such works as "Zayl-i Tarikh-i Guzida" by Mahmud Kutubi, "Zayl-i

Jami at Tavarikh-i Rashidi ("Supplement to "Collection of annuals" by Rashid") by Hafiz Abru, etc.

Historiographer's mission for the present instance laid in the fact that the intention of "word chronicle" assumed as a basis of "composition-prototype" should get its subsequent development. So long as the course of history was conditioned by "God's will", the continuation appeared to be a necessary element in the reflection of universal predetermination of phenomena.

However, in historiography there was no single-mindedness and stability that existed in "imitative" literature. Composing an "answer", a poet considered his work as a recurrent stage to be followed by next ones, and each new work paved the way for progressive development of tradition.

In an introductory part of the the poem "Masdar al-Asar" ("Source of Influence") by Fani Kashmiri, there are several chapters dedicated to the poet's predecessors—Nizami, Amir Khosrov Dehlavi, Jami and Sarfi. These chapters are concluded with mentioning the author and his works:

*When Nizami, moved away from this public house,  
He entrusted his "Treasure of Misteries" to Khosrov.  
When (Khosrov) wished to retreat to the West  
He left "Rising of Lights" after him.  
(Jami) shook the dust of his heart from his body  
And he delivered the "Gift of Nobles"<sup>18</sup> to Sarfi  
The kingdom of words' though not inherited,  
But showed me (Sarfi) "way of Virtuosos!! (280, 255-257);*

These are the "answers" to the first poem of the "Khamse" cycle "Makhzan al-Asrar" by Nizami. The verses emphasize a moment of continuous functioning of tradition, including five poems (together with "Masdar al-Asar"), which were composed

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<sup>18</sup>Fani reproduces the name of the "Tuhfat al-Ahrar" by Jami as "Tuhfa-yi Abrar".

during almost five centuries. A poet passes the relay race to another, and this somewhat reminds of blessing inheritance (the so called "Cardigan of blessing" ("Khirqa-yi tabarruk") in Sufi practice.<sup>19</sup> A factor of preservation and reproductivity of information plays an important part in both cases.

Interestingly, priority with respect to the fact of traditionality did not mean depreciation the role of afore-said masters. Each dedication has its own heading and bears an estimative character. Names of the chapter are as follows: "The most eloquent of famous poets, sheikh Nizami", "Rejecting old and new manuscripts, Amir Khosrov, "Nightingale of the garden of pleasant speeches, mawlana Abd ar-Rahman Jami", "Destructor of the basis of tight forms, sheikh Jakub Sarfi" (see 280, 255, 257).

Though highly approximately, above-mentioned phrases distinguish some qualities and traits of poets considering each other as literary predecessors, who uttered their weighty word in poetry.

In the process of nazire composition, predecessor's work establishing a certain stage in the evolution of literary form induced latter authors to follow him. Reflecting aesthetical demands of the epoch, mechanism of accumulated literary experience transmission was closely connected with world outlook conceptions.

Running through the artistic creativity, "religious-symbolic thinking of the medieval world" (230, 40) regulated development of normativeness within the limits of literary tradition. Canon-author's principle correlation entered continuity mechanism and it served as a main channel of its realization in "imitative" literature, which, in its turn, brought to long-term use of certain poetical forms.

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<sup>19</sup>In "Nafahat al-Uns" ("Scents of Friendship") Jami quotes chains of sufies bound up in cardigan (see 308, 560-561)

In the process of nazire composition, artistic intention in the most common form reflected, largely, peculiarities of religious thinking and Sufi outlook. In particular, the latter greatly influenced on literature in Persian.

Recognizing divine substance as an immanent reason for all being, sufies, at the same time, considered it to be eternal, infinitely manifesting itself (285, 21). The Most High is everywhere in the universe and in both worlds only existence of the Most High is true:

*Look, this and other world –He  
There is nothing but Him, and if  
there is something, that is also Him (342, 5)*

The absolute principle embraces the visible world and is actualized in a great number of articles of the surroundings, whose being has no their own significance, but subjects to the true essence (see also 91, 53; for details see 237, 17-19). Dependence on God means establishment of the order that has certain inner predestination. An idea of the order, like an idea of the perfection, was one of the most important in the medieval thinking (see also 134, 163). Great mystic and theorist of Sufism, Ibn Arabi (1165-1240) wrote in his famous treatise "Fusus al-Hikam" ("Gems of Wisdom"): "... the whole world order, from the beginning to the end, - from Him, Him everything ascends, and everything comes from him" (109, 91).

Regulation of evident manifestations penetrated also into the sphere of spiritual culture. "Medieval consciousness - S.S.Ave-rintsev notes, - adopted an idea of universal and sensible regulativeness of things..." (17, 84). Reality appeared not to be a chaotic conglomeration of articles, but was perceived as "registered visibility". Such an understanding of being was reflected in medieval art in the form of specific means of reality reflection.

We are not going to dwell at length on this problem<sup>20</sup>. It should only be noted that an idea of order universality in the literary work and in nazire, in particular, led, in parallel with other aspects, to fixation of plots. There are the following lines of "Layli and Majnun" by Jami:

*Of all that eloquents know,  
And real on the board of eloquence,  
The most acceptable is the narration of love,  
The most pleasant melody is a love-affair (309, 759)*

Jami points out to the fact that poets knew certain kinds of plots. They were written down on "the board of eloquence", as collective memory is metaphorically determined, i.e. the most pleasant and celebrated of these plots are surely love-affairs. But they are confined by the treatment of literary material, that narrates about the destiny of several lovers' pairs:

*In the name of that, who showed the path of love,  
Measured the path of his love, as well.  
Sometimes (thank's to) Zulaikha's eyes,  
He cast a lover's glance,  
Sometimes (fascinated by) Yusuf's beauty  
He opened slightly the face...  
He lifted the veil off Layli's beautiful face  
He erected the banner of love of her stature.*

*Acquainted Majnun's eyes with her,  
He attracted gazelle by gazelle habits  
With Farhad he talked by Shirin's lips,  
He showed glistening of Daman's beauty...*

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<sup>20</sup>Historical-philosophical aspects of medieval method of creation are analyzed in works of V. I.Braginsky, B.L. Volkov A.J.Gurevitch, D.S. Likhatchev, J. M. Lotman, B.L.Riftin, etc.

*He washed a rose's face with tears of dew  
That a heart's bleed it would expel of nightingale's eyes.  
(282, 39).*

The last beyt sums up heroes' names familiar to everybody. The lovers are not named concretely, but characters of nightingale and rose are so usual for literature in Persian. These possible alterations in future works are as if foreseen in already contemplated histories of personages.

Narrowing of choice in terms of simultaneous transferring of plots in literary traditions, i.e. trend of plots' wording out, were stipulated by one more aspect of medieval thinking. One of sufi interpretations of world's origin was that God wished to create an object that would completely reflect all attributes of His wisdom, and, furthermore, this object would be able to cognize the absolute wisdom (see 91, 50).

A moment of intuitive discovery of truth by separate individuals seems to be an important factor, for the impossibility of God's cognition neither by reason nor by power of imagination is declared in principle (see for details 31, 41, 254; 237, 37, 43). Many authors mark it, including Amir Khosrov, who says the following:

*Reason has no key to this treasure-house,  
Imagination cannot reach this degree (306, 2)*

On a different path of predetermination, God induces the man to intellectual activity. Not without reason poets were often called for composition of nazire by divine heralds Surush and Jabrayil. Ashraf Maragai writes, for instance:

*Invisible Surush gives me tongue,  
Called me for carpet of mystery (303, sh. 50a)*

The same function is carried out by a lot, which an author supposedly casts in order to choose a topic and a plot of his work.

The main purpose is directed at cognition of the absolute being (see 91, 51, 233 and also 231, 43). But the cognition requires a special interpretation of the visible world. Starting point here is as follows in the poem "Gulshan-i Raz" ("Flower Garden of Mysteries") by the famous medieval philosopher Mahmud Shabstari (1287-1320):

*Non-existence in a mirror of absolute being,  
For the radiance of Truth is manifested in it. (163, 43)*

Subject to universal predetermination, each thing becomes a sign reflecting divine substance. Ibn Arabi notes: "Know also that when world-order, as we said, appeared to him, then the Most High, in order for us to know Him, prompted us to look at the formed, and mentioned that he showed us in it the signs (ayats) of Him, and we took it as an orientation and evidence" (104, 94).

This provision in nazire is recognized in the light of interpretation of prototype and subsequent works as means of discovery of unknowable mysteries. The well-known promise that the world is an illusory being simultaneously reflecting Allah's presence in "answers" to "Makhsan al-Asrar" is concretized by the fact, that Nizami's poem favours the penetration through this illusion, cognition of symbolic significance of the world and, at last, approach to God. Abdi-bek Shirazi lays stress on it and writes:

*Pen of his ( Nizami) poetry in correct statement  
Is a key to the treasure-house of wisdom.*

And further

*His book, that is a guide to the Truth,  
Emerged from divine words.(339, 34)*

Perceiving in such a way Nizami's work, he composes his own one as a peculiar continuation in double-face interpretation of the world aimed at reading in outward formal and veritable pithy aspects:

*My vivifying pen strews pearls,  
Narrates here in two languages.  
Each word, either formal or pithy,  
Is experienced in religious and secular (339, 36)*

Mechanism of tradition effect functioned in various genres of medieval literature in Persian. Participation in traditional process considered to be a natural manifestation of literary activity. And it was important to supplement an original thing just as it took place, for instance, in hagiography, and in historical prose as well. Thus, in the introduction to "Nafahat al-Uns", Jami informs that sheikh Abd ar-Rahman as-Sulami ( d.1022-23) gave an account of life and deeds of order sheikhs in his book "Tabakat as-Sufiya" ("Sufi Categories"). Sheikh al-Islam Abdallah Ansari (1006-1088) supplemented it with stories about other sheikhs and one of his followers wrote his words down. In his turn, Jami also thinks about including new data in it (308, 3-4).

But significant it is that not only this desire induces him to take up the pen. He mentions two reasons as well: firstly, the book was written in old Herat dialect and, secondly, the meaning of many fragments remained obscure because of distortions made by scribes (308, 4).

New traits associated with practical demands beyond the stereotypes are interspersed with traditional understanding. Interestingly, there is an analogical removal of pre-established statement in the text itself.

A story about sheikh Najm ad-Din Kubra (d.1221) reports that when Mongols came to Khoresm, some notables appealed to the sheikh to pray and save Muslims from misfortunes. But

the sheikh answered: "This is an inevitable fate, prayer won't do any good" (308, 423).

Though the event is explained as predetermined from heaven, it is important to understand that against a background of general trend of Jami's work including also aspiration for every possible wonders (308, 28), the present report is distinguished by the realization of reality of what is happening, i.e. the powerlessness to change anything with the help of prayer.

Such an attitude to the reality was apparent in nazire, too. Continuity within the limits of canon presented no especially secluded system of values and correlated, largely, with author's initiative. It is interesting to consider Ali-Shir Navai's reflections on plot of Bahram in his poem "Saba-yi Sayyar" ("Seven planets"), which he wrote in response to the "Haft Peykar" by Nizami. Nava'i says that there is no love in Nizami's poem, while it is love-affair to be assumed as a basis of the statement (see 21. 22). This remark is usual, for, on the whole, it corresponds to initial aesthetic principles of nazire aimed at the exposure of author's position.

But Navai's following words are notable on an evidence of changed individual approach. Mentioning errors of his predecessor, he distinguishes, among others, the next ones: the shah would hardly be engaged in listening to fairy-tales at night after the feast, and if he wished to do that, he would hardly demand princesses to tell him fairy-tales; he would rather call upon narrators to do that (21. 23).

At times, rational selectiveness of some structural units of a work is substituted by Navai's desire to approach the vital characteristicity. In the present case, the conditionality remains - a narrator must be a man - but this conditionality, is rather based on personal knowledge of court etiquette, than on demands of literary practice.

Nazire's orientation on preservation of literary tradition in terms of formal restrictions presupposed a creative synthesis of preceding achievements and new discoveries. By force of pecu-

liarities of "imitative" literature, new trends were not ignored and sure to be based on existing experience.

The author hoped his work to rank with the best patterns of nazire, but this could be achieved in terms of blending of his search with traditions of prominent masters of the past. Here are the words Jami addresses to the Most High:

*Bring me a drop of that bowl for Jami,  
Bring a brilliance of his poetry up to Nizam's level.  
If there is a land below, spill it again,  
Only a sip of Khosrov 's feast.  
Rhyme where there is Nizami 's melody  
Is in keeping with Jami's rhyme.  
High wreath, which is on Khosrov 's rhyme  
Taking a flower from a derwish 's palm (Jami) (309, 376)*

In the first two beyts, the poet asks God to accustom him to the greatest genius of Nizami and talent of Amir Khosrov. He appraises his poetry (as if ) much lower than those of the two poets- but this device is unusual for literature in Persian. It is important for Jami not only to distinguish dignities of the two poets, but also to tell about consonance of his poetry to their creativity, their poetry that go on synthesizing the best to have been written earlier, therefore, the two concluding beyts certify the actual equality of Jami and his predecessors in the field of literature.

Notably, if at times the tradition was considered to be a simple necessity of the past generations' replacement without paying any attention to artistic aspect of a work, Jami, on the contrary, considered it necessary to mark personal merits of a poet, so he called poets for creative initiative:

*To make a goblet of one's palm  
To drink water from spring of one's tears  
Is better than drink from pond of other wine-scoopers  
With the help of golden bowl. (309, 760)*

Poetical "answer" composed by an author was involved in complex system of bonds formed under the influence of a poet's attitude to valuable characteristics of literary tradition. On the whole, philosophical basis of continuity in nazire, as well as aesthetical norms, combined the trend of uniform chain or "answers" with inter-cyclic community of imitative "Pentalogies".

#### **1.4. Complex of Imitative "Pentalogy"**

As a constituent part of medieval culture, the "imitative" literature in Persian absorbed its characteristic features. At the same time, it had its own specific qualities. Imitations to "Khamse" stood out in aggregate mass of "answers". In parallel with nazire's demands, according to which was composed each imitation irrespective of its belonging to either sphere of literature and volume, there were also indices to determine treatment and statement of the text, namely in "answers" to "Khamse". The latter served as a code of philosophical, religious, social and ethnic views of an author<sup>21</sup>, as a peculiar artistic microsystem to be differentiated and simultaneously conformed to development of medieval literature in Persian.

"Khamse" by Nizami may practically be considered as a complex personification of his ideological position. Later on, such a trend of the "Pentalogy" remained in the works of followers.

Owing to the gradation within the line of the cycle works that formed it enabled to reflect the reality, author's realization of the events was described. Essentially, "Khamse" embraced all spheres of the reality and bore a universal character as a distinctive form of artistic understanding of life.

Practically, never-ceasing modification of separate elements, plot line, and characters' treatment often reflected an interpretation of aesthetic canon in the light of historical situations.

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<sup>21</sup> Authors, who wrote "answers" to several works of the cycle.

Traditionality of an "answer" played no part as a deterrent and in imitations to "Makhzan al-Asrar" alterations affected several components. For example, after the theoretical section of the chapter, there could be used two illustrative stories, as it takes place in "Mazhar al-Asrar" ("Personification of Mysteries") by Abdi-bek, and three illustrative stories, as it does in "Manhaj al-Abrar" by Ashraf, while Nizami always used just a single story. However, the principle itself of the given structure of "answer" in its theoretical part-illustration with a generalized form was not broken by later followers and proved useful in new conditions confirmed by deeper transformations in the idea basis of the work.

Thus, an apology of Shi'ism, parallel with other moments, was quite evident in "Mazhar al-Asrar" by Abdi-bek.

In 1501 the State of Safavids was established. Shi'ism of Imamite doctrine became the state confession, and Sunnites and extreme Shiites were persecuted (114,173). In 1524, shah Tahmasp I (1521-1576) ascended the throne of the Safavid power; in his court office Abdi-bek worked as a clerk. As Jan Rypka points out, "their (Safavids-M.K.) "cultural" interest was concentrated on propaganda and strengthening of the state religion, which was achieved, on one hand, by development of theological sciences, and on the other hand, by implantation of religious poetry in Shi'a spirit" (116, 276). Laudation of Ali and his family, mourning over his family's members - Hasan and Husein ousted the secular qasidah, penetrated into the historiography, theology and hagiographic literature (117, 567).

Ideology of the ruling class was reflected in the work by Abdi-bek, who was a court clerck. The aforesaid is confirmed by the poem "Mazhar al-Asrar".

Certain colouring of the poem is evident in the introductory part, where there is a chapter praising the 12 Shi'a imams. Naming each imam, the poet in every possible way extols and endows him with magnificent epithets. It is no mere coincidence that illustrative actions of the first four chapters - on man's greatness, belief, worship, jihad- contain legends of Ali's and his

sons Hasan and Husein life, and the fourth Shi'a imam Zayn al-Abidin's as well.

Shi'a sentiments of Abdi-bek become apparent in the sixth chapter, too. In the story about a repentant, who underwent many severe trials and survived, the author writes:

*The wisdom (here) is that he was a Shi'ite  
Burning fire did not destroy the Shi'it's body(339, 88)*

There were many laudations dedicated to Ali directly. In the fifteenth chapter, Abdi-bek calls him the source of all knowledge and associates various schools of fikh and the Mu'tazila teaching with his name (339, 143-144).

Thus, Abdi-bek used a usual "answer" as a manifestation of changed social realities. Other authors acted in the same manner. Sometimes they even considered it necessary to underline that a well-known plot was taken only as a pretext, while the intention of the work was quite different. Thus, in the end of the poem "Riyaz al-Ashiqin" ("Gardens of Lovers"), closely related with the "Khosrov and Shirin" by Nizami, Ashaf Maragai writes:

*It deals with the infidelity of time,  
And the legend of Khosrov and Shirin is just a pretext.  
(309, sh. 124b)*

Taking into consideration a reader's acquaintance with nazire demands, his tastes and expectations from imitation, Ashraf, nevertheless, wishes to change his mind and perceive a plot line as a sort of background to convey his own disposition. His poem is not a bare scheme, that formally interprets a prototype. Demonstration of complexity of Khosrov and Shirin's love-affair, together with socially characterized statements of purport of life and structure of world order, human relations, is shown as a result of creative work of the poet, who desires to comprehend some life phenomenon.

In his "Ishq-name" ("Book of Love"), composed as an "answer" to the "Layli and Majnun", Ashraf appeals to readers and says:

*Aforesaid, let it be a path of love,  
(History of) Layli and Majnun is just a pretext for him*  
(303, sh. 162b)

The poet clearly shows that the poem's content is to be interpreted wider than a mere tragic love of Layli and Majnun. In one of the introductory chapters, there is a key to such an understanding. Here Ashraf writes:

*The whole Universe is a high road of love,  
It is the beginning of love to the shah's dwelling.  
The whole universe is a divine radiance,  
A mirror of the shah's beauty* (303, sh. 132b)

The Universe is a manifestation of divine love and at the same time, it is a mirror reflecting the divine beauty. According to the "Ishq-name", God showed the world of love to Vis and Ramin, Khosrov and Shirin, Layli and Majnun, Humay and Humayun. These pairs, like the world on the whole, constituted a love message. Love is everywhere, the light of love penetrates into each creation, and it is manifested as a page in the book of love. Ashraf writes:

*When we read a book of (this) portrayal,  
We supplemented two-three words to this book.*  
(303,sh 132b)

Discovering the source of love and beauty, the poet takes up the pen to accustom his narration to divine beginning, to show feelings of two lovers as a difficult ascent of true purpose of love languor.

Universality of "Khamse" agreed with norms of medieval creativity. In principle, the five poems meant strengthening of

certain formal features in "answer". But thanks to this universality, the author, within the limits of "Khamse", could quite freely create, admitting even unrestricted displacements and substitutions of a poem in the cycle.

As nazire evolved and individual-author's principle increased, such transpositions intensified. Besides, poets could also increase the number of poems; for example, Jami and Zulali Khansari (d.1615) increased their number to seven. However, in such a case, the general platform of idea-thematic unity of the cycle was not broken, and the "Septet" appeared to be a new literary formation preserving main features of the "Khamse".

Unification of several poems under the title of "Pentalogy" implies an understanding of the cycle as an artistic integrity (compare 15, 16-17). There was a processes in imitations to "Pentalogy" exactly opposing to quantitative growth. It must be said, that rather often the number of works in the cycle declined. For example, Hatefi or Fani Kashmiri wrote "answers" only to four poems. Apart from various reasons that impeded the achievement of the purpose, one should take into account another moment associated with the fact, that the author's appeal to the whole range of idea-thematic wealth of "Khamse" was not obligatory (see 15. 19). He could lay special stress on some important for him problems and work them out in two or even three poems. For Fani these were questions of sufi-didactic character, that found their reflection in his poems "Meikhane" ("Public-house"), "Masdar al-Asrar" and "Haft Akhtar".

Inside-cycle-combination possibilities varied, still works within "Pentalogy", parallel with universality and integrity, are distinguished by their regulativity, too. It means, first of all, that there are several types of "answers" and each of them is associated with the previous theme, character of narration, plot-compositional elements, some stylistic devices and separate fragments. In the diachronous aspect, the chain of nazire presented a number of uniform imitations.

When entering various "Pentalogies", i.e. the limits of integral form, the concrete type lost no specificity.

Inside-cycle-works varied by their genre signs, the "answer" to "Makhzan al-Asrar" were mostly poems of religious-didactic character, to "Khosrov and Shirin", "Layli and Majnun"- of love-romance character, in imitations to "Haft Peykar", that represented a versified framing state, there were developed moral-ethic themes and in nazire to "Iskandar-name" - heroic and philosophical- didactic themes.

Such division denies no mixing of various components in one imitation and at the same time, it discovers its leading trend. The cycle forward was not a disorderly conglomeration of poems, it had a stable structure and though, a poet could completely substitute one work with another, as we see it in the "Perntalogy" by Khaju Kermani (1281-1352), the type of the "answer" was not broken (compare 235, 64, 67).

Regulativeness embracing the whole cycle sometimes modified acquiring a narrower character and concerning certain narration. From this point of view, it is interesting to get so acquainted with two beyts of the poems "Riyaz al-Ashiqin" and "Ishq-name" by Ashraf Maragai:

*Love legend is poignant,  
Love mysteries (cause) suffering* (303, sh. 126a)

*In Majnun's clothes of grief  
I dressed this internal burning sorrow* (303, sh.132b)

In the first case, the formal purpose underlines a connection of love theme with real plot incarnation and at the same time, it orientates the reader to the tragic solution of the conflict. Love, as a suffering, is to be realized in a tragic plot line, too.

In the second case, author's spirit is a decisive moment. Still his poignant suffering has to be solved in a tragic outcome – the sad story of Layli and Majnun.

Love theme gets its synonymous solution, but the restriction itself affects no philosophy and aesthetics of love and their reveal in the work.

The medieval follower of Nizami knew well the features of each type of "answer". The poem "Mazhar al-Asrar" by Abdi-bek contains a supplement written by him after 30 years. The supplement represents a voluminous text. Being included namely into the "Mazhar al-Asrar", i.e. concrete type of an "answer", the text was to be registered properly. If we do not take into consideration the events of historical character described in the introduction and associated with the seizure of throne by Tahmasp I's son Isma'il (1576-1578), the supplement is essentially a playing-up of motifs developed in the main parts of "Mazhar al-Asrar. Structurally, a model of supplement is the same. Each chapter consists of a theoretical section and one-two inserted stories, the style of narration is also observed, so the supplement naturally interspersed between the work.

In his another poem "Ayin-i Iskandari" ("Code of Iskandar") Abdi-bek noted that "Iskandar-name" by Nizami consisted of two parts: the historical and the philosophical. The same tradition was continued by Amir Khosrov and Jami, and he himself laid emphasis on his personality as a conqueror and sage (338, 21-23, 32) Truly, Abdi-bek pointed out to a various treatment of the material. In particular, he wrote that Jami introduced a sermon into his work, showing preference to it and "Mysteries of Wisdom" in comparison with the historical part (338, 23).

Features of conqueror and sage in the image of Iskandar find their reflection in "Zafar-name" ("Book of Victory) by Ashraf, as well. The tradition originating from Nizami was not broken, though in addition the latter provided Iskandar with features of prophet.

Iskandar is the main hero of "Zafar-name", he fights against his enemies, conquers countries and nations, searches after purport of the events around him. He is a sage, and his wisdom, besides extensive knowledge in various sciences, consists, first of all, in sufi understanding of the surrounding world.

Shades of meaning in the poem are made on the chapter dealing with the use of making trips in sufi spirit, as a path to the Most High.

Divine essence gradually emanates, finding embodiment in all varieties of the material world. According to Ashraf, emanation is united and thus, confirms the unity of the beauty of the ultimate existence. At the same time, it is plural and displays endless number of various manifestations:

*Emanation is united for the sage,  
Thanks to its unity essence of the beauty in united, too.  
But when that united will be brought to account,  
Holds it endless degrees of its (manifestation)*

(303, sh. 240a)

Wandering over the world, Iskandar of the "Zafar-name" tries to trace back the plurality of material manifestations and comprehend through it the essence of the United. And it is characteristic that his aspirations agree with the three stages of the ufi cognition theory: "ilm al-yaqin" ("confident knowledge") "ayn al-yaqin" ("firm belief") – "haqq al-yaqin" ("true confidence") (for details about the stages of cognition, see: 53, 38-39). Ashraf writes about it the following:

*Iskandar, who was a sovereign of a kingdom and belief  
He perceived ayn al-yaqin from ilm al-yaqin.  
He managed aynal-yaqin as well,  
And saw the friend in haqq al-yaqin. (303, sh.229 a)*

Within the limits of the prototype scheme, interpretation of Iskandar's character in "Zafar-name" is characterized by traits inherent in Ashraf's position.

Investigation of the peculiarities of imitative "Pentalogy" leads to constant clashes with the fact that among these peculiarities the dichotomy canon-author's principle became apparent ir-

respective of any conditions. As a phenomenon of medieval literature, "Khamse" correlated both with aesthetic norms and creative initiative. But a "Pentalogy" is characterized by one important feature, which is contiguous to other features and aimed at disclosure of individual approach to nazire demands.

We mean a novelty of works: how a poet practically solved the problem of imitation. It was important for him to manifest his mastership in prototype's interpretation relying on the observance of nazire demands. It was just the very case that readers expected from him. Awareness of an author's role in nazire both by a writer and readers was very appreciable, since an "answer" appeared to be senseless without realization of original poetical activity.

Speaking on the art of the Middle Ages, D.S.Likhachov noted: "To the much lesser degree, in new times the author was preoccupied by the introduction of his individuality into his work" (147, 69). However, the things were different in nazire and the very moment of individual creativity was important for an author.<sup>22</sup> Interestingly, an author considered it appropriate to distinguish his role in uncovering a well-known plot even in such a genre of Persian literature as hagiography, which abounded in stereotype portrayals of life and deeds of sheikhs, stylistic formulae and compositional devices.

Jami, for instance, cites the following story in "Nafahat al-Uns": "Once sheikh Shaiq asked Ibrahim Adham: "How do you treat livelihood? - (He) answered: "If we find them, we express our gratitude (to God), but if we don't, we bear". Shaiq said: "So do Khorasan dogs!" Ibrahim answered: "And how do you treat livelihood? - He answered: "When we find, we endow them, but if we don't, we thank God!" Ibrahim Adham kissed him on the head and said: "You are the Teacher" (308, 49).

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<sup>22</sup>See also A.V.Kudelin's analysis of D.S.Likhatchov's views on problem of originality in old-Russian literature in comparison with medieval Arabian literature (see 131, 169-170)

The information is completed with the following sentence: "In the book entitled "Sair as-Salaf", this story is adduced the wrong way round. What is (told) here with respect to Shaqiq, is (told) there with respect to Ibrahim Abdham, Allah the most High knows (better)" (308, 49). Citing one more variant of the story and differences in it, Jami distinguishes in that way his own interpretation.

Even the last words are symptomatic, since they underline author's desire to protect his narration against possible reproaches in erroneousness.

The process of creative self-expression, that proceeded in various genres of medieval Literature in Persian, increased in nazire, strange as it may seem, fixation of artistic forms.

The author's principle had an influence on the whole structure of the work, it proceeded in the transformations of idea basis, plot, system of character, title, and embraced artistic canvas in its details.

Amir Khosrov, one of the pioneers of the nazire tradition to "Khamse", demonstrated a subtle understanding of the "answer" essence. His "Pentalogy" covered main trends of innovations, which were developed by his followers.

If we cite as an example of "answers" to "Layli and Majnun" by Nizami, we may note that working out of a plot in them was carried out with the preservation of focal points. Amir Khosrov introduced numerous alternations in his poem, though a character of narration could have undergone changes in the "answer". Thus, personal feeling of events in comparison with other imitations is more noticeable in "Ishq-name" by Ashraf Maragai. He laid a special emphasis on ten letters accompanied by ghazals, in which idea trend of the work is disclosed through the character of lyric hero. The narration in "Ishq-name" bears a decelerated character, interrupted by inserted stories and lover's correspondence.

Jami's narration is developed on the contrary, more dynamically. "Layli and Majnun" by Jami is oriented not only to Nizami's poem, but also other Arabian legends confirmed by episo-

des of the bankrupt love of Mjnnun and Karimah, talks with poet Kussayr, meetings with caliph, etc.

Some poems demonstrated an expansion of purely game, formal traits. In "Majnun and Layli" by Abdi-bek Qays's sentiments in the school are transmitted with the help of in-turn addressing nearly all letters of alphabet. He includes hero's actions in strict temporal annual order: spring- the lovers' rendezvous in the garden; summer – pilgrimage to Ka'aba; autumn - second rendezvous of the lovers in the garden, winter - death of the heroes.

Obligatory interpretation of the prototype by Nizami follows displayed also at the level of motif realization in the beyt. Such an initiative was mostly spread in "answers" to small literary forms containing no plot line. Artistic completion of each beyt was of great importance for them and ghazal, in particular. But in imitations to the "Khamse", where the author's attention was absorbed, in the first place, by plot-compositional and other alterations, treatment of separate verses played no role. Still, borrowing a well-turned motif, an imitator, according to demands of the poetical theory, tried to introduce into it something of his own, to play up separate nuances.

Let us cite as an example lines by Nizami, Amir Khosrov and Abdi-bek, respectively:

*Who is he, who has no sign of love?  
He who has no love, no soul has he (360, 194)*

*He is not living, who has soul,  
But he who has a sign of love (306, 181)*

*He who has no trace of love,  
Is unaware of real world (339, 130)*

Nizami's each misra (hemistich) includes a separate motif. In the first instance, each man is marked with love, in the second a man deprived of love has no soul. Sense connection between

hemistiches is weakened, the line contains finished thought and in case of need it may be substituted or used in a new context.

Of a certain interest is Khosrov 's and Abdi-bek's treatment of beyt. Both used it in another type of "answer", i.e. Nizami included the given verse into the "Matla al-Anvar" and "Mazhar al-Asrar". It means that the meter of the beyt is changed, since it kept strictly to a certain type. Imitations to "Haft Peykar" were written as hafif, while imitations to "Makhzan san al-Asrar" as sari.

Sense independence of Nizami's hemistiches is transformed by Amir Khosrov into sense independence of beyt, in which the second hemistich logically follows from the first one. Actually. Amir Khosrov unites two motifs of Nizami, and his new motif is as follows: a living man is marked with love. If Nizami's interpretation of soul may be understood as the totality of ethical qualities of individual, Amir Khosrov, unambiguously, points out that life and love are indivisible for man.

Abdi-bek's playing-up a beyt followed Amir Khosrov 's path. He also presents just one motif connecting hemistiches, but his thought bears rather a philosophical nuance. His love is equated with the surrounding being and a man beyond its effect is unaware of what is happening around, i.e., he loses human qualities.

Wordy expression of motif differs, as well. Amir Khosrov and Abdi-bek made alterations in vocabulary, word order, they applied to synonyms. Thus, Nizami's love is designated as "ashi-gi", Amir Khosrov 's - as "ishq", Abdi-bek's - as mohabbat. Borrowed ma'ni undergoing sense and wordy alterations acquired originality traits and new author's belonging.

So, each imitative "Pentalogy" was a complex formation with internal correlativity of not only separate parts, but also organization of separate verses. It concentrated in itself characteristic features of a certain stage of poetical development.

Features of medieval type literature reflected in universality, integrity and novelty of "answers" to "Khamse" (compare 63, 3). Covering the whole cycle, they, side by side with formal indices, constituted artistic aesthetical peculiarity of nazire.

## CHAPTER II

### “HAFT PEYKAR”: MAIN CHARACTERISTICS OF THE PROTOTYPE

#### 2.1. Sources

Many researchers of Nizami’s creative heritage appealed to sources of various works (13, 31, 33, 54, 128 and others). However, it cannot be asserted that modern Nizami studies are aware of the all sources on the “Khamse”, since their detection is a hard task, if not impossible up to the end, as many written monuments were lost for us eternally. Still, work in this direction, being often very hard and troublesome, continues.

In the present chapter, we try to systemize the famous and still less known works, which Nizami could have taken the advantage of while composing the “Haft Peykar”. It should be noted immediately, that sources are divided into two groups: written and folkloric and it engages all the cycle of the “Pentalogy”. For instance, viewing sources of the “Layli and Majnun”, E.E. Berthels noted that they “could have been divided to two groups: written materials – literary tradition and oral stories – folklore” (37, 57-58, see also: 9, 156). Moreover, written literature is dominant in the plot about Bahram, while the basis of the inserted novellas is folkloric.

First of all arises the idea that composing his work, Nizami take the advantage of Firdawsi’s “Shah-name”, as many episodes of the “Shah-name” and the “Haft Peykar” are identical\*. However, we need caution here, since the poet himself repeatedly noted that he relied not on the “Shah-name”, but on other sources.

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\*The plot about Bahram in Firdawsi’s and Nizami’s works were retold by E.E.Berthels (39, 315-341), as well as by other researchers and there is no need to review this issue.

Nizami was acquainted with the story on Bahram by Firdawsi, which can be traced in his beyts, where he compares himself and his work to Firdawsi and the plot in the “Shah-name”:

*Two masters of word alchemy  
Renewed the old property  
That (Firdawsi) made silver from copper, special silver,  
This (Nizami) converted silver to pure gold.  
If you saw how honey had become pure silver  
Don't be surprised, if silver turns to gold (360, 83-84).*

Nizami even indicates that he had to retell some places found in the Shah-name and that his version is of higher value:

*Though in polishing a pearl my terms (include)  
Not to repeat what was already told,  
Since the way to the treasure is one and only,  
The purpose is single, just the arrows are two.  
If repetition is not avoidable,  
I will be able to make silk out of a rug (274, 83).*

Similarity in episodes of both works could be due to usage of mutual sources. It can be assumed on the basis of already presented passages and the verses below, found in the chapter titled “On the Reason of Writing This Book”, where Firdawsi is remembered again:

*Agile in thoughts, (Firdawsi) arrived first  
Presented all in words accurately.  
From those pieces of diamond remained just crumbs,  
Every of which was polished by someone.  
I, as a jeweler, these pieces  
Turned into such a treasure that  
When erudites begin assessing them,  
They will give preference to my work.*

*Whatever he presented in deficit, I did in completion.  
The partly polished pearl I polished till the end.  
Whatever I saw was right and correct,  
I left as it was (360, 16).*

As seen in Nizami's expressions, existed a single common work, which was the foundation of Firdawsi's and Nizami's plots. Interestingly, methods of usage of the same material by both poets are different. E.E. Berthels, for example, noted: "Firdawsi did not make any selection, as for him all the complex was important, while Nizami realized filtration of old traditions and selection of what he needed for his poem" (55, 59). Regarding the main matter: what could be that work? Most likely, it is the ancient chronicle of kings titled "Khvatay-namak", written in Middle Persian and its translations into Arabic (see also: (19, 155-156)). Probably, Nizami meant "Kvatay-namak" in the following verses:

*I sought in those wonderfully written books  
What can rejoice hearts.  
All regarding the history of kings  
Was written in one the books (274, 16).*

Direct relation to the "Khvatay-namak" has one of the most remarkable episodes of both "Shah-name" and "Haft Peykar" – the story of Bahram and a slave woman. A proof for it are studies of M. Girs, who noted that the plot descends from the "Khvatay-namak" through the translation by Ibn al-Mukaffah titled "Uyun al-Akhbar" and through an anonymous work in Arabic titled "Nihayat al-Arab fi Akhbar al-Furs wa-l-Arab" (see: (56, 353-355)). Interestingly, M.Girs assumes that the story of Bahram's skillful arrow shooting was initially related to the Roman Emperor Domitian (81-96 AD) and only later was brought to Persia (74, 358).

As we touched the Middle Persian literature, it would be very appropriate to note that in his notes to the translation of the

“Shah-name” V.G.Lukonin reminds the existence of a separate adventure novel in the Sasanian period about Bahram Gur (246, 355-356), which also could be one of the sources for “Haft Peykar”.

Nizami’s benefiting from the Pahlavi period literature is based only on guesses, while more definite assumptions can be put forward in regard to other works. In the abovementioned chapter titled “On the Reason of Writing This Book” the following verses are found:

*I tried to compose the content  
To present ornaments from unusual paintings.  
Again I began seeking in hidden books,  
Which were scattered all over the world.  
Words in Arabic and Dari  
In works of Bukhari and Tabari (360, 17).*

Seemingly, everything is clear. Referring to two authors – Tabari and Bukhari, Nizami profits from their works. However, the hardship here is that the last verse can be also translated as “in the Bukhara and Tabar provinces”\*. In this case, it is almost impossible to define the works in question. Predominantly, it is preferred to read it as Bukhari and Tabari\*\*. In this case, a definite relation can be found between the last and the previous beys.

A.E.Krimsky noted: “Possibly, sheikh Nizami took the thread of the story not from the “Shah-name”, but from “Khoday-name” through its translation into Arabic, existing in the chronicle of Tabari” (129,166). Tabari’s work (839-923) is, doubtlessly, his famous “Tarikh-ar-Rusul wa-l-Muluk” (History of

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\* In Persian: “Dar savad-i Bukhari -yu Tabari”.

\*\*The verse is interpreted in the same way both by V.Dastgerdi (360,17) and R.M.Aliyev (194, 46).

Prophets and Kings) – one of the definite works that both Firdawsi and Nizami referred to \*\*\*.

Life story of Bahram described by Tabari was interpreted by A.Aliyeva in details (19, also see: 214). We will only indicate the episodes existing both in the “History...” of Tabari and in the “Haft Peykar”: birth of Bahram, how he was sent to Arabs, his upbringing and education, construction of the Khavarnak Palace and the story with Simnar (in Tabari’s work this episode is given in a separate part dedicated to Bahram’s father Yazdegerd’s reign (335, 610-612), Bahram’s hunt (killing of a lion and an onager with one arrow), enthronement of Yazdegerd’s relative by Iranian noblemen, Bahram’s Iran campaign, dialogue with noblemen (in Nizami’s work - correspondence with noblemen), Bahram’s enthronement, who managed to handle the crown laying between two lions, attack of the Khagan to Iran, shah’s escape from the country and following devastation of the Khagan’s army by him, disappearance of Bahram.

All the events (excluding the last one) include the part of the plot that are supplementary to the story. In Tabari’s work, there are several missing episodes as marking the onagers, killing the dragon and finding the treasure, revealing the portraits of the beauties, drought, compassion of Bahram and finally, the aforementioned episode with a slave woman.

Possibly, Tabari’s work was the main source of the first part (the name is nominal) of the plot about Bahram, but of course, not the only one. Nizami went through painstaking hard work before he began to write the “Haft Peykar”. For example, he indicated the studied material:

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\*\*\* The name Bukhari possibly refers to Abu Abdallah Muhammad ibn Ismail al-Bukhari (died: 870) – the author of the collection titled “al-Jami as-Sahih” (The Authentic Collection). Bukhari is an author of numerous works, including “Tarikh-i kabir” (The Great History), “Tarikh-i Awsat” (The Medium History) and “Tarikh-i Saghir” (The Minor History). On Bukhari and his works see: (50, 122, 293, 1296-1297, 317, 3804 and others)

*And other scattered writings,  
Which were pearls hidden in earth.  
Every piece that fell in my hands  
I attached to a single map (360, 17).*

Which additional material did the poet mean? The second part of the plot about Bahram, i.e. the part after the supplementary stories, consists of the sinister story with the vizier Rast-Rawshan and Bahram's disappearance. The story with Rast Rawshan includes episodes on the second attack of the Khagan, conversation of the shah with a shepherd, stories of prisoners, execution of the vizier and the Khagan's request for pardon. All these episodes, most probably, were borrowed by Nizami from the "Siyasat-name" ("The Book of Governance") of Nizam al-Mulk (died: beginning of the 12<sup>th</sup> century). Number of stories of prisoners was increased by Nizami – in the "Haft Peykar" there are 7 stories, while in the "Siyasat-name" only 6. Content of the stories coincide in cases: complaint of the prisoner, whose brother was killed by the vizier, the owner of a garden, the trader, governor of the castle (province) and the warrior. Two cases of Nizami are new (the enamored musician and the hermit).

Interestingly, with Bahram's name Nizami associates also the story about hunger the country underwent, which in the "Siyasat-name" is attributed to the years of reign of Kubad. In Nizam al-Mulk's work, the story is as following: "... during the reign of king Kubad there was hunger in the world for seven years, prosperity bestowed by the heavens ended up. Kubad ordered public servants to sell surplus bread and wheat and to hand out part of them as alms, to help the poor using the beyt al-mal and the state treasure. In this way, not a single person starved in his entire kingdom during the seven years of hunger" (233, 24). In Nizami's work, this story is retold in the chapter titled "On Drought and Compassion of Bahram". Repeating the main events, he makes several changes, as hunger in the "Haft Peykar" continues for 4 years, during which only one person dies.

Furthermore, Bahram orders to feed birds, too. However, the point is not in such alterations, for the entire idea content of the episode was changed – a change that relates not only to the mentioned case. All the episodes used by Nizami underwent various changes; furthermore, sometimes these changes were substantial. Not even a story about Bahram was included in the “Haft Peykar” by Nizami without processing subordinating it to the main idea of his work. In particular, Tabari’s colorless narration gains in Nizami’s style a true artistic form. It is understood well, as the “Haft Peykar” is not history, but an artistic work.

For the demonstration of Nizami’s creative approach to the material, let us apply to the events related to Bahram’s enthronement, for example. Tabari and Firdawsi, both of whom almost repeat the chronicles not only in this episode, but also in the whole part narrating the enthronement of Bahram, present the events shortly as following: Munzir, whom Bahram informs about the treachery of Iranians, sends his son Nu’man with an army of ten thousand and he ravages all the areas as far as Ctesiphon. Iranians send Javani (Javanui according to Firdawsi) to Munzir with a message, which informs him about deeds of Nu’man (according to Firdawsi, they reproach Munzir). Munzir orders to take the messenger to Bahram, where the king impresses him with his affectionate speech and wisdom. Javani is released and Munzir with Bahram and an army of thirty thousand heads to Iran. A meeting is held with Iranian dignitaries, where Bahram presents his terms in regard to enthronement. A very interesting detail is found in this point, which is worth to dwell on. Nizami presents the abovementioned event in a noticeably short and changed form. We will further remember this episode and its importance in the formation of the features of the main character and in the structure of the text as a whole. Now let us pay attention only to main moments: In the “Haft Peykar”, Bahram heads to Iran with his army, Iranians send a letter to him and he answers, presenting his terms, which are known: to take the

crown laid between two lions. Let us see how the episode is found in the works of the three authors:

In Tabari's work, it is shortly informed that Bahram offers to his rival Khosrow to take the crown, but the latter answers that Bahram has to do it first, as he is one who strives to the crown, whereas he himself is already the king (335, 619).

Firdawsi presents it in a bit different situation. In his work, Bahram and Khosrov go towards the lions, where Khosrov turns to priests and says that as Bahram strives to be the king, he has to approach the crown first and that he himself has become decrepit, whereas Bahram is young and as strong as a hero, so he has the superiority (344, 301).

Let us turn now to Nizami's version. Becoming aware of Bahram's terms, the usurper abdicates the throne, since he is afraid of the struggle with the lions and prefers to lose the crown and to survive. However, dignitaries do not desire to allow it. They calm him down and demand that Bahram go through the test first. The episode here has been changed and the dignitaries have been shown in it as the active side. Apparently, Nizami used not only Tabari's material, but also Firdawsi's work. Furthermore, he included the challenge - who should go through the test and take the crown first, which, obviously, was borrowed from Tabari. And what was borrowed from Firdawsi? Nizami used Khosrow's answer (more accurately, its second part), where he not only re-narrated it, but also extended it, giving needed contours. In Firdawsi's work, Khosrow's words are not defined and this situation does not enable us to judge him, whereas Nizami defines characteristic contours of a rival, his cowardness and unsuitability to hold the throne. It arises also from the logic of events related to the initiative of dignitaries to handle the throne and the subsequent terms by Bahram.

Owing to his mastership peculiar to him and to the talent of an artist, Nizami could reprocess the "output data" in a least important situation to indicate features of a character and to present the struggle of passions.

Besides, the abovementioned material indicates that Nizami, despite of his own statement, used the “Shah-name”, too. Researching the plot laying under the “Haft Peykar”, one should also note a very significant work – “Gurar Akhbar Muluk al-Furs wa Siyuruhum” (Collected Information on Persian Kings and their biography) by Sa’alibi (961-1038). In comparison to Tabari, Nizami only derived limited material from Sa’alibi, but these are points that deserve curiosity: Sa’alibi noted that Bahram knew many languages and in days of ceremonies and triumphs he spoke Arabic, while in days of reception he used Persian. In public meetings he spoke Dari, in polo games on horses he used Pahlavi and in battles he took the advantage of Turkish. Besides, he spoke in the dialect of Zabulistan in hunt, about matters regarding religious jurisdiction he used Hebrew, medical issues he discussed in Hindi, about problems of astrology he spoke in Greek, on board of ships he used Nabati and finally, to women he expressed himself in the dialect of Herat (268, 555-556).

This information, apparently, has features of a legend. As to Nizami, he decreases the number of the languages learnt by Bahram down to three:

*Arabic, Persian and Greek*

*Him taught a school sage (a teacher) (360, 66).*

Sa’alibi also informs that Bahram relieved his subjects of taxes for seven years (268, 565), which is attested in Tabari’s work, though he notes that the shah did so only for three years (335, 623). From the other hand, Nizami also wrote that Bahram relieved the taxes for seven years\*

One more detail: in the “Gurar Akhbar...”, Bahram invites to his country a thousand singers and musicians (268, 567), whe-

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\* In the “Muruj az-Azhab” (Golden Meadows), Ma’sudi (died: 956) wrote about cancellation of arrears, however, he attributed the even to the reign of Bahram II (see: (165, 211). On remission of arrears in Iran noted Tabari (257, 623) and Firdawsi (261, 308)

reas in the “Haft Peykar” the king assembles from all the cities six thousand dancers and singers to rejoice people.

The mentioned written sources compose the main material used by Nizami in building the plot on Bahram. Doubtlessly, he included other works, too, possibly also translation of Tabari’s historic work into Persian, realized by Bal’ami and etc. (About some of them see: (19, 160-162)). A number of episodes of the plot on Bahram bear a folkloric character.

The first group of the sources can be considered, in general traits, as adjusted. Let us now, turn to the second group – the group of oral tradition.

As properly noted by A.A.Gvakharia, usually, a general statement is made about a folkloric source of all the stories in the “Haft Peykar”, whereas high importance bears a more intensive study, in this context, according to the function of characters and separate motives (see: (72, 166)). In several cases, attempts of serious analysis upon fabled bases of the stories have been made. For example, A.E.Krimsky supposed, that the plot of the first story in the “Haft Peykar” descends to the famous topic related to assassination (130, 126). Nizami used, in the first story, one of the “wandering” plots and that is well understood. However, the topic “about short-time stay of the fidai in the sensual earthly heaven” (130, 126) (it refers to the gardens of Alamut, where an Ismaili besotted with cannabis received all possible joy in life), most likely, resembles one of the stories in the “Mantiq at-Tayr” (The Conference of the Birds) by Faridad-Din Attar (born: 1141/42). The story narrates that a king’s daughter falls in love with a servant, but doesn’t want to reveal it to him and instead tells it to ten handmaids, who try to help their lady. They give the servant some grass, which makes him drunk and falls asleep, after which they take him to the princess’ room. In the room, he comes to his senses and sees around him beautiful girls and the most beautiful of them. All the night they rejoice and in the morning the handmaids again narcotize him and take him out from

the palace. Once awake, he cannot understand whether it was a dream or everything happened really (342, 249-254).

Nizami's story differs from the mentioned story, first of all, with its fabled atmosphere. In Attar's work, no unusual thing happens in the story. Events described there could happen in reality. From the other hand, in Nizami's work, all is imbued with magic. The city of "the confused" itself alone is already fantastic, with which are related the somewhat refracted fabled motive of prohibition. The guest and the butcher don't want to tell the king about the strange clothing of his subjects (a motive of prohibition), but the king although achieves it.

The motive of carryover is also well-known in the story. V.Y.Propp notes: "In the story, we can find quite a wide spread form of carryover: the hero doesn't become an animal, he sews himself into its stripped skin or enters into its carcass. A bird grabs and carries it" (213,185). (A similar motif exists in the "Haft Akhtar" of Abdi-bek") In Nizami's work, carryover is narrated in another way: The hero sits into a basket and is carried up to the top of a column. After some time, a huge bird arrives and settles on the column:

*Came flying a bird, like a mount, and settled  
Seeing it my heart filled with fear (360, 156).*

The bird falls asleep and in the morning it is about to fly. The following activities of the hero is as below:

*I extended my hand trusting in God  
And captured the giant-footed bird.  
The bird tucked up its legs and flattened its wings.  
A handful of earth (i.e. me) rose up like wind (360, 157).*

The bird brings the king to the garden. The following scene somewhat resembles the story of Attar – the hero appears among beauties. However, in Nizami's work, the plot "is tightly con-

nected with the enduring tradition of the folk tale” (101, 347). This scene is often found, in a bit different form, in a romantic epos. V.M.Jirmunsky noted, that the traditional tie of love affairs between the hero and the heroine is the scene, when handmaids or one of them find a young knight in the garden, where he sneaked through guards and taken captured by his handsomeness, they inform their lady (101, 347).

Interestingly, Fani Kashmiri in his “Haft Akhtar” (The Seven Stars), written in 1657/58 as an imitation to the “Haft Peykar”, also presents a scene with beauties and moreover, in a close modification to a romantic epic: The hero meets the beauties, not in the garden, despite that a garden in the story exists, but in the steppe. In the story, there are guards, from whom Hilal hides, girls, who find him while chasing a gazelle, and the king’s daughter, who falls in love with the teenager (280, 376-388).

In the first story of the “Haft Peykar”, as mentioned, characteristic fabled motives can be easily highlighted. Nizami definitely processed in the stories the already famous plots. It can be indicated in the following lines:

*Every legend in separate  
Became a treasure and not a fairy tale.  
That with short clothes in his body  
I lengthened them with his poems.  
And that with too long clothes in his body  
I shortened them with my mastership (360, 363)*

Clearly, the poet was aware of some plots, which he either shortened, as wished, or added something into them.

In regard to the usage of fabled material, the most characteristic is the fourth story. It can be rather called a story-legend. It has been several times become a subject of study; however, no structural analysis on it was conducted. Researchers, especially, G.M.Arasli (31, 86-87) and R.Azade (9, 170-171) properly assu-

me that the motive of marital tests was reflected in the story\*. R.Azade also analogizes a Slavic princess with Banu Chichek from the heroic epos “Kitabi Dede Korkut” (“The Book of Dede Korkut”) (9, 170). Plot functions of Banu Chichek and the princess, doubtlessly, are the same – to test the groom. However, Banu Chichek is, most probably, a woman wrestler, who tests the grooms physical strength and agility. She sets conditions for Beyrek: he has to overtake her in horse race, surpass her in archery and in wrestling (122, 38). In Nizami’s work, the princess is not endowed wrestling abilities and the marital test is confined to the test of intellectual abilities and acumen of those, who ask her hand.

The fourth story mostly resembles a model of a magic fairy tale: In one of Russian provinces, there is a beautiful city. The king of the city has a beautiful daughter. She is educated, possesses various knowledge, has been taught art and also gained mysteries of sorcery. Many young men ask for her hand, but she refuses all. In the tale, she is attributed to that type of princesses, whose heart young men conquer through her tests (213, 277). The beauty finds a high mountain, on the top of which a castle is built for her and there she hides from young men without her father’s permission. Sometimes, “the tale begins, when the king wants to marry his daughter, so heralds the terms of the marriage” (213, 282). In Nizami’s work, the king is passive and doesn’t take part in matchmaking or setting of difficult tasks.

On the way to the castle, the princess sets talismans-statues, which can halve anyone, who tries to climb the castle. Later, the princess draws her portrait and writes her terms on it. Anyone who desires to conquer her heart, should be, first of all, handsome and has to have a good image. Secondly, he has to avoid the talismans. Thirdly, he has to find the gate of the castle and finally, has to unravel her puzzles. The motive of hard tasks is divided to two parts, as the fourth term is a set of many questions.

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\*About social roots of the motive of marital tests see: (165, 243-244).

The portrait is hung at the gate of the city. Many brave men lose their heads, trying to get to the castle. Once, a young and brave prince sees the portrait and loses his patience.

This situation is classified by V.Y. Propp as insufficiency. He writes: “Cognizance of insufficiency can happen as following: the object of insufficiency involuntarily sends some messages about herself, leaving a somewhat bright trace after her or being the hero in some reflections (portraits, stories). The hero (or one who sends him) loses his spiritual balance, burning and longing, after seeing once the beauty and all his activities originate from this situation” (214, 70)\*.

In the fourth story, hard tasks and insufficiency exchange places: first come hard tasks and later insufficiency. A difference can be observed also in that the object of insufficiency sends messages about himself not involuntarily, but in full conscience.

The teenager understands that he cannot succeed without help. So, a motive of helper enters the story with a characteristic sphere of activities directed to help for removal of the insufficiency. The prince hears about a sage, who possesses the key to all mysteries in the world. He goes to him and the sage tells him the mystery of the talismans and teaches him how to find the gate of the castle. Thanks to the sage’s advice, the prince successfully goes through the obstacles to the castle and finds the gate. Then the girl returns to the city and here, in the palace takes the place the last tour of the marital test – unraveling of questions-mysteries. The teenager gets out of the tight spot with honor, answering all the questions and proving that he deserves to be the princess’ husband. The insufficiency is removed. The king organizes a marriage feast. The hero reaches the subject of his desire and joins his darling.

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\*Very often, emotional situation of the hero reach extreme limits. For example, in the Azerbaijani tale “Mestan”, seeing the portrait of the girl, the hero watches it for a long time and later unexpectedly loses his conscience and falls faint (9a, 65).

A similar story scheme can be imagined as the following: the princess sets a hard task – the hero cognizes the insufficiency – the helper reveals a secret to him – the insufficiency is removed.

Analysis of the story conducted on the basis of the function of existing characters differentiated by V.Y. Propp (see: (215, 29-61)) show that it was based on the material of a magic tale and consists of a single progress – hard tasks. Nizami uses a single defined plot, but he could also process several variants known to him. To some extent, an evidence for it can be the somewhat complicated motive of hard tasks. Functions of existing characters are mostly saved. The hero cognizes the insufficiency and removes it. The princess sets hard tasks, gives mysteries; the helper gives advice for unraveling the mysteries, but the hero stays active, meeting the girl's last demand independently.

Fabled contours in the fourth story have, sometimes, formal importance. For instance, narration of the princess' terms and the prince's answers to them go beyond the tale. In one of the mysteries, the girl sends a pounded pearl mixed with sugar and the teenager throws it into milk – the sugar melts, while the pearl sinks down. Symbolism of the procedure is that the pearl mixed with sugar is life full of passion. Meaning of milk is not shown, but supposedly, according to the poet, it symbolized intelligence, some wise behavior (In his all poetry, Nizami repeatedly presented the question of the contrast of wisdom against passion) or abstinence that enables a man to refrain from lure and mistakes in vital moments.

Using the magic scheme, the poet fills it with idea content not specific to a tale, which is highly significant also in terms of the refraction of a folkloric material in the literary tradition.

Let us review another story. In the sixth story, an antagonist appears against the hero. His circle of activities includes, among others, malignant behavior (215, 72). This malignancy may, for example, consist of a bodily harm (215, 34). In Nizami's story, there are two teenagers, Sharr and Khayr, who travel in a desert. Khayr's water bottoms out, while Sharr has plenty of it. Khayr offers Sharr two valuable pieces of ruby for a sip of water, but Sharr demands that the price for it

be his eyes. Dying of thirst, Khayr agrees and Sharr approaches to him with a dagger in his hand:

*With the knife blade he imbrued his daffodils (eyes)  
in blood,*

*Took the pearls out of the crown.*

*Ruining the thirsty man's eyes,*

*He did not allow him to drink and abandoned (260, 273).*

The antagonist injures the hero and abandons him to certain death without water. The scene was built in accordance to the rules of a fable, but no fabulousness can be perceived here. It is a human drama subject to the idea content of the whole story.

Khayr is rescued by a stockbreeder Kurd's daughter and the Kurd restores his vision. His role in the story resembles the functions of a helper and a bestower at the same time. He reveals a secret of a tree, thanks to which restores Khayr's vision. Also, leaves of the tree heal epilepsy. Leaves of the tree with a magic features – it is a magic means of a legend. The Kurd gives them to Khayr and using them he would marry further in the story daughters of a king and his vizier, which is a marital test motive viewed above. Here, the hard task – to heal the princess – is set by the king (where we can see a supplementary character – the vizier's daughter).

In the end of the story, two more functions of existing characters are shown. One of them in V.Y. Propp's classification comes the last: the hero marries and reigns (215, 59). Khayr has 3 wonderful wives and after king's death receives the throne. Usually, the story should end here, however, in Nizami's work, after becoming the new king, Khayr meets his enemy and orders to bring him to the king. Sharr asks for pardon and having mercy on Sharr, Khayr releases him. But Sharr cannot go far, the Kurd, who realizes the function of a helper in this instance, punishes him. Thus, this situation also enables us to state that the story was built on tradi-



Interestingly, Nizami processed all of these elements. In particular, based on the content, functions of existing characters were changed. Those same monsters, for instance, do not have the same function, which was attributed to them in the tale. It is related to their allegoric character. Position of the old man was not defined. He resembles a helper, already not a magic one, but a simple person, who take part in Makhan's destiny, while the latter was telling the merchant his activities and the disasters he faced. Insufficiency (the desire to become rich), which conditioned further development of events in the story, transforms into a specific point of a self inquiry, thus giving a start to transformation of the hero.

Fabled sources of stories can be detected not only in the process of a structural-typological analysis. In folklores of the peoples of the Near and Middle East, including the narrative literature of the region, the legend of Solomon and Bilqis (261, 118, 5, 160-161) is extraordinarily famous. One of these was used by Nizami in the second story in terms of an illustrative narrative.

There are less folkloric motives in the third and fourth stories and can be mostly detected in compositional elements of repetition and etc. In general, separate elements of narration, poetics and sometimes presentation of characters resemble a tale in other stories, too.

Numerous imitations of "Pentalogy" in the history of Persian literature may be considered as independent works disregarding their secondary (in comparison with "Khamse") character. Each poet demonstrated his world outlook, reflected signs of his time. Every poem, like the whole of the cycle, is of interest in various aspects.

But within the limits of "imitative" literature providing a direction for literary creative work, interconnection with prototype is a determining factor to allow tracing back the historical development of "answers" of a concrete type. Therefore, a detailed analysis of main structural levels of Nizami's work is necessary for having an idea about changes that took place in the works of imitators at diffe-

rent stages of traditional functioning. From this point of view, an investigation on the the "Haft Peykar" is a matter of principle.

## 2.2. The Hero and Ideas

Idea content of "Khamse" reflected in the first place in working-out of the main heroes' characters in the poems (except for "Makhzan al-Asrar", where it is impossible to distinguish any personage). Characters of Khosrov and Shirin, Layli and Majnun, Bahram and Iskandar favored the disclosing of world vision, which Nizami aspired to bring to his readers.

Common to all mankind problems raised in "Khamse", apart from author's discourse, were solved by personages' actions, their interrelations, while in the centre of all events there stood main heroes. Such a situation took place both in "Khosrov and Shirin" and "Layli and Majnun", as well as in "Haft Peykar".

In such a case, author's attention is concentrated around Bahram Gur's character, since the main idea of the whole "Pentology" and the conflict are connected with him. Genre nature of the work was also affected by him.

The Sasanian shah Bahram V (or Warahran) (421-438) was the historical prototype for Bahram Gur. Investigators in different, sometimes diametrically opposite ways, characterize the shah: from a powerless man of pleasure to a proud, self-willed ruler (see 129, 52; 207, 273; 288, 282).

Data of the sources are very scant and do not allow to have an idea in detail about Bahram's make-up. There are little facts of his biography. It is known that he was brought up in Hira by the rulers Nu'man and Munzir. After Jezdigerd's (his father) death, local mobility enthroned their henchman. Bahram's brother Shapur, who ruled for four years in Armenia and tried to get to the throne, was killed (252, 195). Only Bahram with the help of the army granted to him by Munzir managed to occupy his father's throne (355, 618).

During Bahram's reign, wars took place with Byzantine (perhaps, because of religious persecution of Christians (see 95, 273) and nomads-Hephtalites. Hephtalites were defeated utterly and their Khan was killed (288, 104). Perhaps, in the year of his accession to the throne, he liquidated arrears and decreased the land tax (274, 59).

A great number of legends used in folklore and spread in written literature were associated with Bahram's name. E. Browne considered that many of these legends had a historical foundation (271, 408). In some investigators' opinion, traits of ancient Indo-Iranian deity Verethragna were transferred over to Bahram by popular fantasy (199, 7; 54, 315).

Legends of Bahram were widely treated in a literary aspect by Firdawsi. Narration about Bahram occupies much place in the "Shah-name", where he was depicted in a close-up aspect.

Speaking on Bahram's characterization by Ferdawsi, E.E.Berthels wrote that in the "Shah-name" there is a hunting and endless love adventures in the foreground turning Bahram into a sort of Sasanian Don Juan" (54, 319). In fact, "Shah-name" spares much space to Bahram's hunting and amusement, numerous episodes start with hunt depictions. At the same time, it is important to allow for that events following hunting do not have, for the most part, relation to Bahram's amusements (except for his several love-affairs). Bahram's hunting often looks like a pretext to visit various parts of his kingdom, to watch country's life. Bahram himself tells about it:

*He told after that to the shah  
If he would not control the matter of the world  
(or his country)  
How could he know who was good of men,  
How could he distinguish inferiors (by dignity)  
and superiors (344,379)*

Many instances demonstrate his roughness in the state. Thus, he punishes niggards and awards water-carrier Zambak;

he order to distribute Farshidvard's wealth among indigent orphans, the sick and the feeble; he justly appreciates generosity of a merchant's apprentice. Bahram aspires for justice and even in the end of his life he cares for his country's prosperity and sends to all its parts fair, well-educated officials<sup>23</sup>. At the same time, villagers who received the shah badly are mercilessly punished, and the slave-musician Azade is pitilessly thrown under a camel's feet.

Monarch's nature manifests itself in numerous and different by their character actions, so it is difficult to interpret this character's content directly. The matter of Bahram in "Shah-name" needs to be additionally studied.

In the «Haft Peykar», preserving main known facts of Bahram's biography, Nizami gives them his own interpretation, creates the character of his hero distinguishing with his individual traits though being under the influence of common type of Persian heroic-romantic epos.

I.S.Braginsky correctly noticed that peculiarity of Nizami's creative work (by the way, it is to a certain extent inherent in many prominent representatives of medieval literature in Persian. In particular, Firdawsi, Rumi or Jami) reflected in such a construction of the character: "Synthetic character of Nizami's creativity is of great interest when initially getting acquaintance with his works" (64,170). The unusual multi-stratal feature as an artistic device reflected at all levels of the "Khamse" (for the most part, it relates to the use of linguistic means). The above-stated factor is told on genre peculiarity of the "Khamse" manifesting itself in complexity of concrete definition.

Two trends, or rather two principles that constituted the foundations of Bahram's character became apparent in his make-up (heroic epos is meant) and romantic image; as for their cohe-

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<sup>23</sup>S. T.Yuldasheva characterized Bahram in "Shah-name" as "courageous warrior, passionate advocate of justice (265.69-70); about Bahram see also (200, 131-136).

sion, in an indissoluble form, their specific weight is unequal. In the beginning of the narration they prevail in the epic, while later on the accent is made on characterization of the hero's personal being.

It is interesting that in the character of such a romantic personage as Khosrov ("Khosrov and Shirin"), there are separate epic traits. These moments are analogical to the respective places of the the "Haft Peykar". And that's quite natural, since the principle of epic development of plot (i.e. beginning of narration) through typical set of motifs for the present case is a single one. In the "Iskandar-name", epic features of childhood and youth of the hero are only outlined, and the magic birth of Iskandar delimited by Nizami from the true one. Later on, separate epic features in Iskandar's make-up are preserved (compare 128, 66-67).

Complex of epic motifs and characteristic deeds of epos heroes are investigated in detail in our literature (see 97, 104, 167, 242, etc.), let us try to distinguish them in Nizami's work. Usually, one of the most spread motifs of epos is a miraculous birth of the hero.<sup>24</sup> This motif may manifest itself in its classical form, i.e., when the birth is caused by a fantastic reason and takes place in an unusual situations; this motif may be transformed and appears as a variant in various written monuments<sup>25</sup>. Variative feature has a phasic character. For example, in feudal epoch, the motif of miraculous birth of the hero takes a new format for a knight like Roland - birth from water or an apple could hardly be considered as a quite noble origin (100, 24). This temporal period is kept in Nizami's motif. Surety, certain exclusiveness of the event is preserved. "In French chivalrous epos, Tristan, Lancelot and Parcifal are born in tragic and

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<sup>24</sup>Present and following motifs trace back to the heroic fairy-tale.

<sup>25</sup>V.M.Jirmunskiy emphasized some common moment of the miraculous birth of hero in epos, myth and fairy-tale: "The hero is born, because his mother tasted an apple (in many fairy-tales), because of a flower scent, water from magic spring where his mother bathed (Sanasar and Bagdasar in "David of Sassoun") or drank (ConchobarCuchulain in Celtic epos), sunlight, rain, wind (Weinemeinen) or fire and so on (100, 24).

sad circumstances, after their father's death, who perished in feudal strives or in tournaments, to an exiled mother (100, 24).

In the «Haft Peykar», a miraculous birth of the hero manifests itself in the following: during twenty years all children of Yezdigerd (before Bahram) die (a peculiar aspect of epic motif of childlessness) and in order to save the new-born, the father, on astrologers' advice, sends Bahram to Yemen. Another epic motif appears to be altered by Nizami – an early heroic feature. The hero grows strong and courageous, but before letting this power to display, Nizami rather in details tells about the prince's upbringing.<sup>26</sup> Bahram masters foundations of all sciences, studies several languages skillfully, holds conversation, learn weaponry. And only after that he accomplishes his first hunting feats:

*When he passed the stage, too,  
Then he (started) to tear paws of lions  
and throats of wolves (360, 118)*

Heroic feats of Bahram begin with an episode of hunt - branding of onagers. Behaving from his generosity, the prince brands free onagers under the age of four. After such an operation no one can do harm to the onagers.

A typical way of epic material treatment, which occurs in the "Haft Peykar", manifests itself in the episode of branding. The poet uses to express his attitude to the events around him. Onagers' branding is skillfully played up by the artistic character and transformed into direct condemnation of the poet's epoch:

*In the reign of such a gurkhan (sovereign of onagers  
i.e. Bahram)*

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<sup>26</sup>In all the "Khamse" there is an information about the ruler's education. There is a special chapter devoted to Iskandar's education in "Iskandar-name". But the most extensive information about his education is present in the "Haft Peykar" for (see for detail 179)

*Each onager branded in the mountains or in the meadow,  
got rid of (henceforth) brand (violation)  
Ant there is no ant at this cemetery,  
Who had no brand of violation hand. (360, 124)*

Heroic feats of Bahram – killing a lion and onager by one arrow, dragon’s murder – reaffirm his make-up of an epic hero. Interestingly, in “Alpamish” the first heroic feat of the hero is also associated with a shot from a bow. In Nizami’s interpretation Bahram’s arrow is launched with such a force that it runs through an onager and a lion, which jumped on his back and then nearly fully penetrates a land (the same motif is found in Ferdawsi’s work). In "Alpamis", seven-year old Hakim launches an arrow from a fourteenth-batman bow and hits the top of Askar Mountains. For this feat, he gets the name Alpamis (23, 37). A motif of bow shooting is also present in chivalrous epos, for instance, in the "Parcefal" by Wolfram von Eschenbach. But here, the motif loses its heroic character and the young Parcefal simply hunts in the forest and wings birds (233a, 314).

Fairy-tale and basically dragon-type motifs are widely spread in the epos.<sup>27</sup> Fight against dragon occupies a large space in the "Beowulf". The motif is found in various legends about Zigfrid (206, 279, 290-293), the "Elder Edda" (the battle of Sigurd with Fafnir (48, 279-281) and in Russian bylinas (folk epic songs) (214, 172-215). One of seven feats of Rustam in the "Shah-name" - the battle with dragon; Ferdawsi’s Bahram also fights against a dragon. It often happens that a hero after defeating a dragon receives a hidden treasure. In the “Haft Peykar” an onager leads the shah to the battle with a dragon, and it is he, who shows Bahram a hidden treasure inside a cave after the shah kills the dragon. Bahram's battle with a dragon is described rather in details. But, as in the one with branding of onagers, it is important here to portray not only the action itself as a confirma-

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<sup>27</sup>On genesis of this motif see (148, 41-42; 213, 197-260)

tion of heroism of the personage, but also to reflect within the limits of motif one of the ideas of «Haft Peykar» - requital for violation; and it is characteristic that a traditional hidden treasure is intended for a hero as a reward for punishment of the evil.

Traits of heroism in the the “Haft Paykar” become evident twice - during raising a crown and fighting against the Khagan. Taking away a crown lying between lions - a transformed motif of a single combat standing in one rank with such episodes as Bahram's combatting with a dragon.<sup>28</sup> According to an agreement concluded between the shah and Iranians, he who manages to take a crown lying between two terrible lions ascends the throne. Bahram is the first to begin. He kills the lions and takes the crown.

Incredible courage and valour of the hero are brightly disclosed episodes of single combats. Resemblance with personages of epos is sometimes felt in emotional representation: hero sternly cries, quickly becomes furious, etc. (see 167, 83).

In the altered form, the motif of fury becomes apparent in the episodes of Fitne. After the slave's words, Bahram flies into a rage and orders his general to kill her. But Nizami not at once addresses other episodes and the motif is interpreted by him from another point of view. He assesses Bahram's behavior and his appraisal acquires a character of generalization concerning monarchs contemporary to Nizami. The poet shows:

*Padishahs anger-stricken,  
Shed blood when they enjoy it (360, 210)*

During a battle with the Khagan's army, Bahram together with three hundreds of his followers, defeats a multi-thousands troop of his enemy. Description of the battle with the Khagan re-

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<sup>28</sup>Motif of single combat with lion is widely spread. Thus, in Arabian popular poem a battle with lion is indispensable component of "miraculous childhood" and "early heroic days" of hero - it is found in all folk romances (105, 39). Single combat with lion occurs in "Shah-name"; in "Khosrov and Shirin" Khosrov kills a lion who attacked it and Shirin during the feast.

sembles those of "Shah-name", "Song of Nibelungs", "Jangar". During a fight, Bahram reminds of Rustam overrunning the Turanians (246, 337- 340, 447-449), Zigfrid crushing Saxons (206, 20-35), or Jangar smashing Shulmuses (92, 318). He acts like formidable Hercules, fearless warrior, provided with extraordinary physical strength, fury-stricken against his antagonists. He kills personally an innumerable number of his enemies.

Generosity, hero's strength, his courage and adroitness are evident in the episodes of hunting for onagers, battles etc. (compare 41,103); in these episodes, Bahram's character is constructed according to "epic" principles of hyperbolization, idealization and conditionality (see about it: 217, 173; 60, 339, 343). Besides, some resemblance to personages of the epos is conditioned by the fact that the hero is a shah.

If the ideal epic world and hero - Hercules in their harmonious unity are main elements of heroic epos subject-matter (167, 70) and the deeds of this Hercules correspond to epic purposes bearing a collective character (166, 342; see also 214, 5-6) (let us also add that the fate of the whole collective character depends on the hero who is simultaneously a representative of the latter), actions of the hero - king by force of his social status have an influence on the life of his people and country (compare Hercules's defense of his native-land and king's defence of his country from outside enemy). Sovereign's justice no zealously promulgated by Nizami in the end conforms to the interests and longings of his people. Certainly, a verge between king and heroic representative of people exists. Bahram is a hero of not so much epic as romantic type since psychologism of actions in him predominates.

Interestingly, this correlation is not so evident in Firdawsi's work. All epic motifs (the miraculous birth, early heroic features, battles) as well as epic traits in the hero's character are intensified by him. He also added other motifs, for instance, the shah's duels with rhinoceros and dragon in India. On the whole, Bahram's trip to India is rather a revised motif of heroic match-making. But for the present instance, the aim does not consist in

search of a bride, though the shah at last achieves success, but sending a warning to wicked Shengol. Bahram's single combats placed by Nizami only in the beginnings are repeated by Ferdawsi along the plot.

Bahram in the "Haft Peykar" is not a static character of a heroic epos with certain set of qualities, though he has some of them, his character changes along the poem. Depicting colorful pictures of Bahram's dissolute life, Nizami as if strengthens contrast when his hero finds a solution to the most important problem in his life - accession to the throne. Bahram's behaviour sharply changes. He is already a sober sovereign fully aware of what he must do. Displaying courage and wisdom, Bahram achieves his aim. His speech in the throne is full of optimistic expectations for his subjects. In the beginning, Bahram displays generosity and mercy, saves his country from hunger and troubles, but later on he forgets state matters, shifts them off on Narsi's sons, and it results in deplorable consequences: Khagan's army invasion, criminal deeds of Rast-Rawshan. And again, a metamorphosis occurs. In the end of his life, the hero realizes that he was under a delusion when indulged in vices, so he returns to justice, but this time at the higher moral level.

From a young, light-hearted prince, then a shah, preoccupied with state matters and later on given them up for the sake of merry-making and enjoyment, growing wise with experienced sovereign - such is the evolution of the character. Bahram is always shown as a just, magnanimous shah. He is also endowed with negative traits to have displayed, in particular, in the above-mentioned episode with Fitne. Here, he appears to be a haughty, cruel ruler capable of murdering a man, who goes against the grain with him. True, fit of anger at once calms down and a general reporting him the execution of order with respect to the slave-girl, sees tears in his eyes.

Nizami's hero is shown in progress and it is very important for romantic narration on the whole that his psychology be developed and demonstrated in progress, too. In numerous monologues and dialogues emotional state and feelings of Bahram are revealed. Kno-

wing that Iranian notables enthroned a stranger, he at first wants to punish them by sword, but then makes up his mind to act in a wise manner and shows his mercy:

*And first he wanted to act as a lion,  
To unsheathe his sword against (his) opponent,  
To take up a sword against his enemies,  
To open a door of battle and spite,  
But (then) he said himself: "Why should I act like  
a beast of prey,  
It is better to apply at first to wisdom (360,148)*

The author delicately transmitted Bahram's state during his answer to Iranians. A fury of the heroic character is extinguished here by realistic reflections of the romantic hero far from etiquette. Bahram understands that it is better to live in concord with dignitaries by peaceful methods. He persuades them that he would not rule like his father and that he is not to blame for father's crimes. Responsibility of the moment leaves an imprint on Bahram, his serenity disappears, his words are a speech "of no boy but a man". Bahram himself emphasizes changes inside him:

*If till now I, like earless (people), was in a dream,  
But now I gave it up (dream)  
Lucky man, whom the fate accompanies,  
May be asleep (only), before an affair comes  
(360, 166-167)*

Bahram presents himself as a proud, self-reliant shah, when he reproaches army chiefs. But the attack itself was occasioned by Bahram's unconcern retired from state affairs. And he seeks to justify his behaviour simultaneously blaming - moral right of a conqueror - Iranian magnates and generals for inactivity and idle boasting and trying to set them right.

Hero's psychology, his feelings are sometimes associated with normative aesthetics. One may, for example, mention sudden feeling of love in Bahram, who saw portraits of princesses. But on the whole, emotional state of personage is realistic and it relates not only to the main hero. Nizami is a profound psychologist, a connoisseur of human soul. Delicate soul fits are inherent in many characters of the "Khamse". In the "Haft Peykar" psychology of minor personages, such as an Iranian shah, a henchman of nobles, eminent magnates themselves is revealed. Bahram's rival did not manifest himself at all, and his activity is minimal. Even his letter to Bahram is written by his dignitaries. This letter is very noteworthy in psychological aspect, since it is a brilliant reflection of not so much cowardly mean soul of an accidently enthroned shah, as animosity of noble trying not to admit Bahram to the reign. The letter begins with arrogant words of an autocrat, who does not wish to compete with his young opponent and simultaneously seeks to intimidate him. However, the prince may not be afraid and ignore the shah's menace. In such a case, the usurper would somehow justify himself before the legitimate owner of the throne and rehabilitate just in case. After that follow admissions that he did not want to enthrone, but Iranians persuaded him to do that. Authors of the letter reckon on Bahram's inexperience, youth thinking that the young man would seek to enjoy and take pleasures. They hypocritically convince Bahram that it is better to go hunting and drinking wine than to rule the country. And, at last, they try one more, often unfailing remedy: they promise Bahram to load him with money, if he abdicates.

The above-stated discourse has been necessary to the demonstration of profound psychologism penetrating Nizami's work. Through numerous events, Nizami sought to reveal the motion of the hero's soul, thus distinguish him from an epic personage. All plot peripeteia concentrated around Bahram. He is active, his deeds are motivated.

Nizami's hero is a man acting independently, denying himself nothing. But in the tree of the true sense of the word, he is not free. Standing at the top of the power, he is suppressed by state obligations.

And his oblivion of his duties - state and religious is, immediately punished (for example, the Khagan's army invasion or famine in the country). So, arises a conflict, which is characteristic for love - romantic poems by Nizami - a conflict between personal feelings of the hero and his social duties (168, 258; 169, 178). This conflict does not seem to be unsolved. On the contrary, Nizami offers his own solution. Essence of perfect ruler presupposed also harmonization of personal and social principles (compare 168, 258). Nizami strove for this aim in the characters of Khosrov and Majnun: he achieved the same aim in the "Haft Peykar", but somewhat differently. Bahram's words are symptomatic in this aspect:

*If (even) I shall drink a basin of wine from a beattie's palms,  
My sword is not far from a river of blood.  
I am similar to lightning that erupts out of a rain cloud,  
In one hand I have wine, in the other – a sword (360, 246)*

The main problem clearly and unambiguously manifests itself in the opposition: wine (personal) - sword (social).

In the "Khosrov and Shirin", a personal moment is discovered in interrelations of lovers in all - absorbing feeling of love, while in the "Haft Peykar" such love is absent. Of course, in the latter love is also one of the work's theme, but this love is connected with Bahram only in details. And even the famous story with Fitne bears no love, but rather a didactic character. Besides, the poet does not delve deeply into Bahram's relation with princesses. Not secondarily, Bahram's minor love amusements accumulate his personal being, though they have certain significance; it comes forward with a result of social-ethic searching (compare 83, 177). It is especially evident in the concluding part of the narration, when social and state interests of the hero-ruler slightly come off background (see 83, 177).

Nizami not so much declares by way of Bahram his idea of a perfect ruler and demonstrates a movement of his hero towards social justice, a movement that made a revolution in psychology, chan-

ged a moral make-up of the hero. In spite of the fact that Bahram ruled justly, he came to an idea of justice only by the end of his life:

*When a sight of justice showed  
Edifying sense of whiteness and blackness  
in front of the shah's eyes  
He was fascinated by this beauty  
Sacrificed the seven beauties for its sake  
He rooted out his other designs,  
Linked his heart with her and contented himself  
with her (360, 618)*

The idea of impartial ruler was not a new one in the medieval literature on the whole (see for instance, 227, 181). In literature in Persian this idea was developed by almost all classics - from Rudaki to Jami, and it was developed in a sense close to the popular masses, since it concerned themes of social conflicts (67,132). Poets of the IX-X centuries adore the character of such a ruler (201, 40). In the "Hadiqat al-Haqiqa" ("Garden of Truth"), by Sana'i (d. about 1140), there is a special chapter to deal with justice (323, 501-639). Some lines of it directly addressing a monarch have something in common with separate verses of the "Haft Peykar". Notably, idealization was, on the whole, one of the methods of artistic generalization in the Middle Ages (144, 104). Nizami does not simply introduce a finished idea into his works. In the "Khamse" he presents his concept of a ruler detailing human qualities necessary for a monarch, norms of behaviour, deeds. Among them, the most important is an obligatory requital for committed violence, evil (compare 133, 170; 12, 146). And Bahram repeatedly follows this principle in the course of events. It is not only the shah, who seeks to requite for evil and exercise justice. In the "Haft Peykar", this term bears a mass character: Nu'man in the end is punished for committing evil; a dragon is killed by Bahram for swallowing an onager's baby; an old herdsman chastises evil and hangs up a dog that betrayed him; the nomad Kurd kills Sharr tasting

vengeance upon for his means with respect to his friend. Universality of this idea is interpreted in the Kurd's words:

*Said he: "If Khayr (Good) is benevolent,  
You- Sharr (Evil), nothing faces you but evil (360, 519).*

The idea of struggle with evil was reaction to cruelty of feudal orders demoralizing the human. Humiliation and spiritual depravity of people were becoming, as Nizami points, a major token of the time, and violence was turning into the terms of man's existence.

Evil as a formidable power in the "Haft Peykar" presents itself in the person of the vizier Rast-Rawshan. The main and the only trait of his image is evil that guides all his desires. He leads his country to destruction, the treasury is empty, the army is disintegrated; in addition, he provokes the Khaqan to invade the country for the second time.

Rast-Rawshan's character with its fixation and direction at strictly a definite intention reminds heroes of the epos, who were divided into positive and negative ones, i.e. among them one type dominated over individuality (216, 101). Rast-Rawshan is a symbol of evil on a scale of the whole society. And again, having executed him and removed violence, Bahram, as a hero-ruler personifying traits of an epic personage, expresses interests of popular masses. For the present case, social and personal interests coincide. It becomes apparent, when a simple herdsman incarnating popular masses lays bare the truth in front of Bahram about the tricks of his vizier. But on the whole, in the "Haft Peykar" harmonization of two trends in the person of the hero remained uncompleted and Nizami again returns to this problem in the part of the "Pentalogy" - "Iskandar –name", where there is already not simply a solution of the conflict in the person of a monarch, but his removal altogether in the portrayal of an utopian society of social equality.

Ideal ruler in the "Haft Peykar" is the main problem, but other questions are of great importance, too. In a romantic Persian-language epos predominate conceptions of human and love. Love as a feeling and art becomes a special topic to be discussed in theoretical aspect (119, 194). Nizami's merits in developing this topic are especially invaluable. Love feeling as an object of artistic research presented itself in the "Khosrov and Shirin" and "Layli and Majnun". The poet used it in the "Haft Peykar", as well. If in the narration about Bahram this theme is touched upon insignificantly, in the inserted novellas it became apparent to an even greater degree. Specifically, love is not an end in itself. It deals with a whole complex of problems of moral-ethic character beyond the limits of just one novella (compare 133, 64; see also 169, 191). This reserve plays an important part, while analyzing novellas and then specifying a genre correlation of the work.

Novellas of the "Haft Peykar" - this is an unusual world inhabited by real people and fantastic creatures. This is the very world, which gave an investigator occasion to call the "Haft Peykar" as the most urban poem by Nizami (71, 119), since a noisy oriental town to a certain extent is present in each novella, the poet created characters of townsmen, besides, the poem, on the whole, is imbued with world outlook of towns- stratum of the public.

But we are interested in novellas in another aspect. E.E. Berthels noted: "The basis of each novella is a love experience, from black to white the coarse sensuality gradually changes into clarified harmonious love" (51. 326 see also 64, 191; 190, 12). Let us consider the first novella. The hero is a shah, who gets to know from one of his guests about a town of "disarrays" and burns with the desire to find himself there and ascertain the reason why its dwellers wore black clothes. On arriving at the town and making friends here with a butcher, the shah enlists his support and finds himself in a mysterious garden. He spends here 30 days surrounded by beauties and unsuccessfully tries to seduce their lady. At last, when he once

again repeats his attempts, everything – the garden, the beauty, the servant - disappears, and the hero remains with nothing. The purpose of the novella is clear - condemnation of vile motives in love.<sup>29</sup> He who yields to the temptations, do not achieve his end. Love as a lofty, noble feeling means, first of all, purity of desires and yearnings and bestial passions may only alienate it. All is correct, but here the question is not confined just to one aspect - moral should be understood in a broader sense. On the beauty's lips it rings in the following way:

*He who contents himself with the little,  
Let him be glorious while he is alive,  
And he who indulges in his desires,  
Falls in the end into a misery (360, 316)*

The poet means not only a love, but in general, common to all mankind norms of life and behaviour, points to the necessity of suppression of all pernicious passions. Much space in the work is dedicated to the problem, especially it concerns introductory chapters. Calling upon for restraining one's passions, Nizami means numerous vices - greediness, self-interest, hypocrisy, malignant joy, etc.

In "Ihya Ulum ad-Din" ("Revival of Sciences on Belief") by the famous Muslim theologian Ghazali (1058/59-1111), who greatly influenced public consciousness and development of medieval culture of the Muslim Orient, great importance was attached to ethic problems (see6, 14, 65). Evil qualities of the human leading him to ruin are considered in a special volume of the treatise (6, 67): spite, arrogance, haughtiness and so on. About the most negative human vices it says the following: "The Prophet of Allah, condescend to benediction and paradise of Al-

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<sup>29</sup>Mir Jalal offers an interesting interpretation of the novella in a philosophical aspect. In his opinion, the mysterious town is universe and his dwellers are people on the whole, the black colour of their clothes is a symbol of man's powerlessness to comprehend secrets of the world. (171, 66-6).

lah, said: “(There are) three ways of undoing: subjection to stinginess, following passion and admiration by oneself (6, 91). Gazali notes that a man "cannot do without them" (6, 91), but immediately adds that getting rid of them is necessary to clear out its reasons, i.e., he appeals to mind.

Nizami holds the same point of view. In his opinion, in the struggle with vices a man must rely on mind. Mind is a powerful weapon and support of a man, his faithful friend and his largest wealth:

*What the aid comes from - this is mind.  
If you have mind, you have everything (360, 66)*

Question of perniciousness of passions is raised in the fifth novella, as well. Love is dealt there with only in the episode of the beauties in the garden (again through a didactical aspect). In the center of attention, there are mysterious and desperate situations a young merchant finds himself in. From the very beginning, he collides with misadventures, because he subjects to his desires, shows himself unwise and unreasonable; as a result, he displays hesitation and confusion. Disclosing the main idea of his work, the poet, at the same time recalls, that one should suppress feeling of fear on account of which a man sometimes gets into trouble.

Moral-ethic problems being solved against background of love themes are present almost in all novellas. Love acquires fairy-tale tint deprived of didacticism only in the fourth novella.

The second novella deals with the necessity of showing meekness and modesty, truthfulness and honesty in love, inadmissibility of superciliousness and insolence. It is confirmed in the novella by inserted parable - the shah tells: King Solomon and Bilqis had a paralyzed son and he could get cured until his father and mother honestly and frankly answered each other's questions. Nizami delicately points to the part that jealousy plays in love relations. Actually, the shah achieves his aim, when he provokes jealousy in his slave. Everyday type of an old woman-procuress widely

spread in Persian-Arabian fairy-tale and novellic literature is also present in this novella (101, 393). But here the old woman's functions altered. She is not engaged in procurement but, on the contrary, with the help of flattering words, she excites willfulness and whim in her chosen one and thus secures her estrangement from the palace. The old woman's character in Nizami's interpretation somewhat personifies evil people, who destroy families.

In Nisami's poems, the problem of marriage is closely associated with the problem of family. The seventh novella calls upon lovers to refrain from bad behaviour and seal their relations with marriage ties. Each amusing situation in the novella corroborates and reinforces this idea. Interestingly, in this case Nizami's appeals are addressed to a man in love. Underlying such an important moment of love sacrifice, the poet maintains that man must protest purity and chastity of his woman in love and should display kindness towards her.

Didactics and moral admonition are not single problems of the novellas (see also 194, 26). At times, profound questions are considered in them and the third novella is of certain interest. There are two heroes in it: Bishr and Malikha (in general, number of characters in novellas is small, usually it includes three-four personages. The poet does not raise a task to elucidate their characters in detail. He tries to show the most substantial traits of his novellic hero). Bishr is noble and pious, Malikha is an arrogant braggart denying God's will. The latter's character is transmitted by negative tones.<sup>30</sup> But valuable ideas concerning rational explanation of natural events, refusal of their divine interpretation are, at the same time, linked with Malikha's character. His words are distinctive appeal to rational cognition of being.

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<sup>30</sup>Some investigators bring forward a very similar assumption that creating this negative character, Nizami tried to express progressive for his epoch views and simultaneously avoid accusations in heresy (180, 51; 194, 27).

An important subject is touched upon in the fourth novella. It deals with the power of popular masses, underlines the necessity of nation-wide support to solve a problem beyond potentialities of single individual.

A motif of grave is often found in the main narration, it nearly accompanies hero's actions during his life-time. During the first hunting amusements of young and light-hearted Bahram, suddenly occurs a notice: "a dead man will not escape a grave" (360, 121). In the episode of battle with the dragon the poet again returns to this thought, expressing it in a sharper form:

*The shah did not take me away from that onager,  
May one escape a grave (360, 131)*

In subsequent parts of the narration, the motif of grave is present in the episodes with the shah's decision to seize the Iranian throne and his taking away a crown lying between lions. Here, he personifies already violation. And at last, the narration ends with brilliant lines marked by high artistic skill and beauty, in which a motif develops into philosophical-ethical generalization containing all its semantic nuances.

Death neighbours with life during the shah's leisure and amusement hours, during his battles and heroic deeds. The functional part of the motif is again associated with the common didactical trend of the work. The theme of perishable existence was the favorite one in medieval didactics (see 208,145). In the "Haft Peykar", the motif of grave, first of all, comes forward as a warning to ruling monarchs about their responsibility to the Supreme Court. The motif itself and proper reasoning, as well as separate edifications bear religious tint.

Interestingly, the motif of grave may, sometimes, be perceived not literally, but as a symbol reflecting moral norms a ruler must reckon with and be rewarded in case of the observance. Exactly in such an interpretation, this idea is present in the above-mentioned episode with the dragon:

*The shah, who reckons with a grave  
And who turns the dragon into a captive of the grave.  
Undoubtedly, at last, for all his labour  
He will be rewarded with prosperity and treasure*

(360, 136)

Uttering his thoughts in the form of a moral admonition, Nizami repeatedly appealed to the rulers. He was not afraid of hurling at them an accusation in tyranny and despotism.

In the introductory chapters, main narration and inserted novellas, the poet repeatedly reproaches evil and violence in his country, flagellated social vices, when some people had all they wanted and others deprived of elementary human welfare, when a man, who did not stir a finger and brushed aside knowledge, possessed treasures and other men, who worked all their life and knew sciences, had no penny.

The poet not only condemned. with the help of common phrases, all he saw around himself, he demonstrated concrete facts of crime and evil deeds in different episodes and stories included into the plot of his works. Social acuteness inherent generally in Nizami's creativity sharply distinguishes him from his followers; in particular, in imitations to the "Haft Peykar" social motifs are not so evident.

Artistic-aesthetic richness of the work is not exhausted by considered themes, ideas and problems; it implements completed elaboration in one section only. Our attention was concentrated on the disclosure or the didactical content of the "Haft Peykar" in the one of Bahram's narration and inserted novellas.

The idea of a just ruler bore, first of all, an educative character and love themes of novellas were largely complicated by every possible edification. However, the work's didactics was not a dry, hardened mass; it often came forward as "anamusing and cheerful source" (208, 145). This spirit, for the most part, pierced through a concluding novella. Separate pictures of it induce to remember the "Decameron" and West-European novellists.

Of no small importance was also a way of representation of a didactic material. Formal solution of the didactical task in the “Haft Peykar” was performed skillfully with the use of a long known compositional device, which was assumed as a basis of imitation works.

### 2.3. Genre, Compositional and Plot Peculiarities

It has no prospects to specify the best work, by its artistic qualities, in the “Khamse” by Nizami - each poem is marvelous in its own way and one may only argue about various artistic components, which found their more profound, original reflection in either work. From this point of view, compositional structure of the «Haft Peykar» is, perhaps, the most interesting.

Syncretism marked in Bahram's character became apparent, to a greater extent, at the plot compositional level.

Compositional device of framing (frame composition) in the basis of the work: the main plot narration about Bahram-frames seven inserted novellas<sup>31</sup>. In its turn, the main plot is not something homogeneous, elements of epos, romance, heroic fairy-tale are closely interwoven in it. Fairy-tale elements constitute a considerable part of novellas. Such a diverse combination in one work of so heterogeneous components is explained not only by specificity of Nizami's artistic method. There are also other reasons here associated with inter-conditionality of literary and folklore traditions, on the one hand and parallel functioning of heroic, romantic and didactic epos, on the other hand.

Traditions of three significant trends of the epoch went back to pre-Muslim past (58, 254; 66, 277-282; 143, 131-134). But it is important for our investigation to know their state in later phasic pe-

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<sup>31</sup>Inserted story is introduced into the composition of the second novella. As inserted ones may also be considered stories of prisoners. Mir Jalal wrote that inserted elements constitute characteristic feature of plots of “Haft Peykar” (171,68).

riod directly bordering with the epoch of Nizami and even embracing it, i.e., the XI-XII centuries. At that time, heroic epos had already outlived its peak in the "Shah-name" by Firdawsi, but still went on fruitfully existing in the XI-XIII centuries, when were created such heroic poems as "Garshasp-name" by Asadi, "Barzu-name", "Jamshid-name", "Bahman-name", "Faramarz-name", "Kush-name" and etc. (50, 239-257; 116, 163; 65, 279, 334,283-540). During the XI century, romantic epos was presented by "Vamegh and Azra" by Unsuri (about Unsuri's heritage, see 118). " Verga and Gulsha" by Ayyuki and "Vis and Ramin" by Fakhr ad-Din Gurgani. Voluminous literature formed a part of didactic epos, including also the Sufi epos. All three trends of the epos were not separated from each other by an inaccessible wall, but were in constant communication and it resulted in syncretism of separate works.

As for the plot of the "Haft Peykar", one may mark out in it separate components of epos, for example, epic motifs, as we have done earlier. In the narration about Bahram, there are motifs of miraculous birth, heroic deeds, battle, etc. There may also be added such a wide spread epic motif as the choice of a horse. As a matter of fact, it is a rudiment of the motif, since there is no choice of a horse as such. The poet simply describes it though in detail. It is a usual description of fighting a horse, but performed in an artistic manner peculiar to Nizami with the use of a great quantity of figurative means. No need to cite them fully, suffice it to adduce several beys:

*He (Bahram) had a bay horse swift-footed, quick,  
 Easy at galloping, exact at step.  
 His legs were similar to wings on bode.  
 Hands of firmament were broken by his step  
 When this fast horse overcome his way  
 He stole the heat of sun and the disk of moon.  
 He was related to firmament's movement by his  
 (speed),  
 And he gave the wind adds in an entire span  
 (360, 121-122)*

Interestingly, Firdawsi gives no broad description, but there is a moment of choice. Of hundred horses, Nu'man brings to Bahram and the latter chooses two. Usually, in epos a horse is a helpmate of Hercules and has a name. "The horse understands a human speech, warns the hero about a danger, gives him wise advice, carries a wounded man away from battle-field" (101, 351). In the "Shah-name", in the heroic part of the poem, Rostam's horse Rakhsh helps him to win a dragon. As to the narration about Bahram, both Firdawsi and Nizami confined themselves to either description or choice of a horse and thus exhausted the subject.

Set or epic motifs, situation, as well as some typical traits of epos in the main plot already testify to its influence, however, in the "Haft Peykar", epic traits are not present in their pure form. They are re-comprehended in a romantic spirit; on the whole, a romantic principle, as it occurs in hero's character, prevails. It exerts influence upon the method of representation. It is typical for epos to represent actions of personages, not their emotional state (167, 45: 263, 149). In the «Haft Peykar», deeds of the hero occupy a considerable place. In contrast to the "Khosrov and Shirin", there are lesser static descriptions, statements of letters, etc. However, as it was shown, the center of gravity in actions is transferred towards representation of psychological state of the hero and his emotional gusts. Epic action is endowed with romantic features. Besides, and it is rather essential, the hero's character does not remain invariable; his deeds are psychologically conditioned, romantic features strikingly display in his image.

In the «Haft Peykar», elements of romance structurally manifest themselves also at the level of motifs, but these are motifs of romantic epos (see about it 12; 45, 236-308; 170; 176, 248, 261, etc.). It is, for instance, a motif of sudden feeling of the hero at the sight of beauty's portrait, the so called "love by portrait". Having soon portraits of seven princesses on a wall, Bahram at once fell in love with them. But projected love trend remains undeveloped. Usually, a hero of a romantic epic faces difficulties on the way to his lo-

ve, the lovers meet, again part, find themselves in complicated situations and so on<sup>32</sup>(see also 56, 334). Nizami has not, at all. Love feeling, which suddenly seized Bahram at once, disappears and later on it comes to merry past-time in the chamber of the next beauty.

Such an ignorance of love intrigue, both in the history with processes and in the episode with Fitne, is explained by coming forward didactic purposes in the “Haft Peykar”. Didactics constituted main content of the work and became apparent through epic and romantic principles. G.M.Guliyev correctly notices that didactical function of the conception is given and solved by the author by means of romantic perception and reflection of reality (83, 177).

Consideration of structural-pithy features of the “Haft Peykar” inevitably calls forth a problem of work's genre. In voluminous literature dedicated to Nizami's creative work there have been no special investigations on genre determination of works constituting the “Khamse”. For the most part, they are simply designated as poems or romantic epos. But recently, a considerable improvement has occurred in this trend (see 119: 120; 168). In Azerbaijan literary critics, the problem of Nizami's works genre has been raised with its completeness by G.M. Gu-

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<sup>32</sup>This plot line is traditional (see 79, 11-12). Thus, N.I.Zembatova writes about scheme of antique story: “On the basis of it there are adventures of lovers or a husband and a wife, who live apart and wander in search of each other, undergo all possible dangers, but keep mutual fidelity until the last unite” (102, 267). An interesting list of typical situations of Greek romance sometimes coinciding with Persian romantic epos is given in a short summary prefacing “The Story of Drosilla and Charicles” by Nikita Evgenian:

*Drosilla and Charicles are kept here,  
Escape, wondering, storms, robbery and captivity,  
Enemies, prison, pirates, hunger and poverty...  
Unbearable grief of distressing and separation,  
But after all-marriage (197,5)*

liyev (see 82). Examining genre evolution within the limits of the “Khamse”, G.M.Quliyev notes that in the “Haft Peykar” takes place regeneration of a romantic epic into a didactical one (83, 176).

This idea is correct, and the whole course of our previous analysis leads to the determination. But the difficulty is that the multi-stratal feature of the “Haft Peykar” had its influence on genre and does not allow solving the problem completely.

The multi-stratum structure of the “Haft Peykar” had influence upon genre itself and it gives no possibility to solve the problem completely. Until now we have considered only romantic and epic elements in the work, and in particular, in the main plot, but have not dealt with the possibility of displaying some other genre features in the “Haft Peykar”. But the work is not exhausted by the main plot, and we cannot be guided only by the narration about Bahram, while specifying genre. There is also such an important component in it as inserted novellas that quantitatively occupy the most part of the work, and now, specifying the genre, it is necessary to take into consideration, in the first place, the compositional peculiarity. It becomes clear that there are more elements of framing narrative than those of epic or romantic (for details of framing narrative, see below). Proceeding from pithy (didactics) and formal indices (frame composition) constituting main parameters of genre (E.M.Meletinsky directly called it versified framing narrative (see 169, 191).

In fact, contours of framing narrative are seen in the “Haft Peykar” at first glance, and its main characteristics in the work are on hand. However, we cannot consider “Haft Peykar” implicitly as versified framing narrative for two reasons. In the “Haft Peykar”, the framing is evident. Nevertheless, an essential formal condition is absent in the work for framing narrative - a purpose of the frame bringing to "stimulation of narrating introductory stories" (78, 198). In classical patterns of framing narrative such as "Vetalapanchavinshati" ("The Twenty Five Stories of Vetala"), "Shukasaptati" ("The Seventy Stories of Parrot") or "Vicramacharita" ("The Deeds of Vikrama"), a frame is static

and bears a formal character. In framing narratives main content is transferred to inserted novellas and the framing makes no sense without them. Another correlation is disclosed in Nizami's work. His frame bears no ancillary character and non-conditionally is not used as a simple element connecting inserted novellas, but possesses an independent aesthetic and artistic value. Even if we withdraw from it inserted novellas, we have at our disposal quite a completed work with 2000 verses, not counting introductory chapters. And the second reason - a romantic character of the frame - the main content. Although E.M.Meletinsky writes that "the versified framing narrative - "The Seven Beauties" may not be termed as a romance (169, 191), at the same time, he notes that "a romantic principle is present in "The Seven Beauties" and in the "Iskandar-name", too" (109, 156).

Obviously, from point of view of the genre, the "Haft Peykar" bears an intermediate character. Like the "Dastan of Amir Hamza", which plays a part of connecting link between epos and romance (240, 41), the "Haft Peykar" unites in itself romance and verified framing narrative. By the way, this feature of the "Haft Peykar" is shown by R.M.Aliyev, who termed the work as "a framing romance in verses" (194, 20). The very synthetic shape of Nizami's creative work noted by V.I.Braginsky becomes strikingly apparent at genre level. But the difficulty of uniting heterogeneous elements is brilliantly solved by Nizami. who created "a highly organized and problematic work"(169, 161).

The plot of the framing in the "Haft Peykar" represents a statement of epic type, when a story is not told about events, but about life (47,185). As an organizing factor or narration about Bahram comes forward biographism (see about it 184, 193). Events reflected in the work constitute Bahram's peculiar life landmarks. Birth, youth, virility, maturity and, at last, the hero's death - these are main stages of Bahram's life that a reader gets to know.

Biographism stipulates lack of scale of narration. It grows on at the expense of including new episodes. It results in the

text's dismemberment, especially in the opening part, into separate sense fragments. Within the limits of one episode, an action begins and ends completely (compare 184, 200). Sometimes, delimitation of one fragment from another is emphasized by concluding words of the author. He is nearly invisibly present as a story-teller and comments events. Thus, for instance, prosperity expected in the state after end of draught and famine is concluded by the author's words, which simultaneously signal the end of the described event and the transition to the next one:

*Circle of time was (then) in the constellation  
of Taurus,  
His hostess was Zuhre. Zuhre ruled over time.  
May there be a disaster in such time,  
When Zuhre is a monitor over him (time) (360, 203)*

Such a function of separate sense units is linked to a compositional device of cyclization, i.e. concentration or even "pulling" (105, 62) around one hero of various episodes (see also 184, 211). There are several episodes in the beginning of the work organized by the principle of cyclization. These are hunting and deeds of Bahram: branding of onagers, killing of a lion and an onager with one arrow, annihilation of the dragon and discovery of the treasure.<sup>33</sup> Finding of the princesses' portraits in Khavernag also adjoin it. Usually, a plot in these cases is the same, and this fact is typical for the most of framing episodes. They begin either with the shah's feasts or his hunting. It is characteristic that Nizami uses here a tradition based on legends of Bahram - hunting - merry-making and feast-lover. The episode with the dragon's annihilation begins with the following line:

*Once from his paradisiacal garden  
He put to the sea of wine his ship,*

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<sup>33</sup>Below they are marked as episodes of hunting.

*In a hurry he drank several bowls of (wine)  
And, intoxicated he set out the steppe.  
He unwound a lasso to hunt  
And dug out several graves for onagers (360, 128)*

In principle, each hunting episode is an independent story. Interestingly, following each event, Bahram acquires a greater role. If, for example, killing of a lion and an onager is essentially a small scene, then the dragon's annihilation and finding the treasure is already a widened story. Hunting in the steppe, the shah suddenly notices an onager and rushes in its pursuit. The onager leads him after himself. Notably, the motif of entrapping a hero by an animal into the steppe is well known. N. Ibragimov notes the presence of the motif in a modified form in Arabic sira (105, 78). It is found as well, in the typologically identical with Arabic sira, Persian popular novel of the XI century "Samak Ayyar", where an onager entraps prince Khurshid-Shah into the steppe. The onager leads the prince to a tent, where there is a beautiful girl. Here the prince drinks water and faints, he regains consciousness in some time discovered by his friends. But there is already neither the onager, nor the tent (234, 36-40). It is interesting to compare the motifs in the "Samak Ayyar" and the "Haft Peykar". In popular novel, an onager is a wicked sorceress and, though entrapping Khurshid-Shah into Mahpari, she wants to be the undoing of the hero; subsequent events turn evil into good. If there were not the sorceress and her wicked intensions, the prince would not meet a girl, who became later his lover, i.e., would not meet good. But in the "Haft Peykar", an onager leads Bahram to the meeting with evil in order that he took vengeance on for cruelty. Artificial motivation in the "Samak Ayyar" differs from simple and a more logic conditionality of actions in the "Haft Peykar". The onager leads the shah to a cave, near which there is an enormous dragon. Bahram fights against the dragon and, having conquered him, disembowels his belly, where he finds the onager-cub. The shah is going to jump on his

horse, but the onager shows him a way to deep into cave, where Bahram finds countless riches.

Nizami's hunting episodes are uniform, which allow threading them easily into the plot. In this case, the cyclisation is made easier, a number of episodes may easily be increased (see 105,82)<sup>34</sup>. Uniformity is also underlined by the concluding fragment (it is already organized under another principle, which we deal with below).

Munzir and his suite, seeing Bahram killing a lion and an onager by one arrow, are impressed. Munzir orders to bring a painter to depict scene of hunting in Khavarnaq. The name is repeated after a fighting against the dragon and finding the treasure:

*A painter came, took a brush,  
Depicted the shah and dragon's image.  
All Bahram did during the hunting  
In Khavarnaq, the painter drew.(360, 137)*

One more episode organized by cyclisation principle is of great importance in the work's composition on the whole. Once Bahram, having retired, returned from the steppe and gone for a walk in Khavarnaq, finds a forbidden room. He orders to call the house-keeper and opens the door. There he sees on a wall portraits of seven beauties and his own one; an inscription says that these princesses will belong to him. Bahram falls in love with the girls. He looks at the room and forbids anyone to enter.

Compositional role of this episode is that namely after it begins a playing-up of the number “seven”, which later will be linked to the construction of a seven-domed palace and painting of

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<sup>34</sup>To confirm our words we may address “Shah-name”. In according with threading method, a great number of op episodes and stories - about Bahram and tambak, Bahram and Mehr-Bandad, Bahram and Khubruy, Bahram and four sisters, Bahram, a merchant and his apprentice, etc -is cocentrated around main heroe. Episodes organized by cyclization principle constitute in “Shah-name” a greater part of narration about Bahram.

it into seven different colours, an introduction of the seven inserted novellas associated with certain day of the week, colour and plants and, at last, goes on symbolism in seven stories of prisoners.<sup>35</sup> More petty details are also connected with the number "seven". Thus, the dragon, which Mahan's horse turns into, appears to be seven-headed; Kheir and Sharr wander about the desert for seven days (see also 285, 113). Apart from increase of interrelation of all components of the work, the numerical system introduces a certain rhythm and proportionality into the plot (see about it 12, 287-288). Correlativity of separate elements of the system is as follows:

Princesse	Collour of dome	Day of week	Planet	Novellas
Indian-Furak	Blkack	Saturday	Saturn	I
Rumian-Khumay	Yellow	Sunday	Sun	II
Khorezmian-Nazpari	Green	Monday	Moon	III
Slav-Nasrinnush	Red	Tuesday	Mars	IV
Magrib-Azaryun	Turquoise	Wednesday	Mercury	V
Turkestanian Yagmanaz	Sandal	Thursday	Jupiter	VI
Iranian-Dursati	White	Friday	Venus	VII

With slight alterations, this numerical and colorful system is preserved in imitation works.

It should also be noted that symbolism of color by its intention is to concur with contents of novellas. Those are "black" and "turquoise" novellas - a symbol of mourning, "white" no-

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<sup>35</sup>About the importance of the number "deven" in Islam and other religions, in Sufism, mythology, literature, popular rites and customs (see: 352). Interesting information is also given by P.Chelkowsky. (285, 113).

vella - a symbol of purity and chastity (see also 51, 327, 333, 336). Colours of other novellas are not linked with a special symbol. Thus, a hero of "green" novella puts on green clothes because his lover looked like inhabitants of paradise - huries, who wore green clothes; color of hero's clothes in the "sandal" novella is conditioned by the idea that he achieved all his welfare with the help of the leaves of a sandal tree.

Of no small importance in case with the discovery of portraits is typical prediction. Main elements of the numerical system, including the "seven stars", "seven terrestrial zones", "seven princesses" properly realized in the plot are marked in it. Prediction as it is included a plot row of fragments associated in the end with inserted novellas.

Let us consider the episode with the erection of Khavarnaq. It looks like an independent novella's main personages, which are shah Nu'man and architect Simnar. When Bahram was four years old, Nu'man decided to bring him up in a place, where there would not be the dry and hot seasons of Yemen. Having found such a place, they began seeking after an architect, who could erect a proper palace for the prince. And they found him in Rum, his name was Simnar. He was a skillful architect, who became famous not only in Rum but in Egypt, Syria, China as well. Simnar erected the palace of Khavarnaq of exceptional beauty, which thrice a day changed its color. Nu'man was pleased with the architect's work and rewarded him remarkably. Simnar cried that if he had known of the shah's excessive generosity, he would have erected a much better palace. Then the shah enraged and ordered to throw the architect down from the roof of the building. But not long after the Shah himself retired to the desert in the hope of cognizing God.

The novella is interesting not only as a demonstration of plot construction device. It bears also an idea in the context of the whole work. The well-known idea of requital for violence has peculiar manifestation in it, but here a bearer of evil punishes himself (see also 54, 24). The councillor's words about cognition

of God addressed to Nu'man – this is an appeal to purification, expiration of cruelty.

Coming forward nearly apart, this episode, at the same time, is associated with other ones by its content. This is confirmed by the fact that Bahram returns to the story of Nu'man and Simnar, when he rewards architect Shide, trying simultaneously to justify Nu'man's action in front of people. He says:

*My justice in request of absolution for the violence,  
That was committed not because of stinginess  
and this (reward) is not because of generosity (360, 274)*

A more important circumstance such as the psychological motivation of action, generally inherent in the “Khamse”, attracts our attention in the story with Simnar. Actions of personages are conditioned and lead to logic formation of the narration. Thus, Nu'man's cruelty is provoked not without a cause:

*He said (to himself) “If I leave him in power  
and with gold,  
Then he erects a better (palace) in another place  
My name and fame will be damaged  
(Thus) he casts slurs upon the book of his (destiny)  
(360, 108)*

Actions of the novellas' personage are usually motivated, too. But sometimes, a logic causal-corollary order is broken, and in this case, the supreme power as the bearer of action and in the form of binding link comes to light. For all this, its interference bears the most direct character, and not merely by chance, when there is a divine will, though such a construction takes place, too. When Bahram disappears inside the cave, his guard and pages unsuccessfully look for him. But his disappearance needs to be explained, and then the poet introduces into the text the voice of a divine predetermination:

*A voice was heard: "The Shah inside the cave,  
Come back, shah has a matter." (360, 624)*

The narration is interestingly gained a logical form, when passing to the episode with draught. The previous episode ended with Nizami's notice that divine creatures, having forgotten about their gratitude to Yezdan, are punished. And the next story with draught is perceived as an illustration to the thought. Another episode associated with the frame in conformity with cyclization method - this is a small plot on Bahram and the slave Fitne. The plot has a story, action development, culmination and denouement. It begins with Bahram's hunting, when Bahram quarrels with Fitne, who, instead of praising the shah's shot, only emphasizes his training and mastership. Infuriated, Bahram orders his general to kill her. But his subordinate, headed by girl's entreaties, saves her life. Fitne takes up her residence in the village, the country-palace of the general. Every day she goes up the palace roof with a calf on her shoulders. The time does fly, the calf grows up into a bull, but Fitne goes on lifting him. Once she asked the general to cook meals and invite the shah. When the shah comes, she starts demonstrating her abilities, thus proving the case in the hunt. Then follows a happy end, when the shah reconciles with Fitne.

There is a similar case with a slave in Firdawsi's work. But Nizami re-comprehended it in quite another manner, and notably, his semantics of re-comprehension is double. On the one hand, there is an episode essential for the development of the romantic hero's image. On the other hand, it is an episode subjected to a romantic purpose, but of independent interest verisimilarly explaining the epic motif. The moment of bow-fire and the slave's estimation of shooting are of importance for both cases. Firdawsi's Azade exclaims that Bahram is a monster himself, if he can shoot so well, Nizami's interpretation is quite common:

*(She) said: "Sovereign acquired skills,  
Such an experience is not so difficult thing.  
If a man is trained  
Whatever difficult (work) it would be  
he'll be able to do (that).  
The shah's arrow hits the onager in the hoof  
And it's the result of training, not that steength".*  
(360, 209)

Fantastic strength of Fitne is explained in the same, realistic manner, though also hyperbolized. By with her power she reminds of epic Hersuleses. Let us remember that four, strong men with great difficulty lift Brunhilde's shield, and that she herself hurls far a huge stone (see 98, 408-411). But Fitne's strength, unlike Brunhilde's, is the result of training and teaching.

The cyclization method becomes apparent in the stories of prisoners, as well. There are seven stories; they are included into the concluding part of the narration. The stories are told from the first person, these are monologues of personages that are grouped around a hero indirectly. Each story is a history of the next crime of Rast-Rawshan, but at the same time, it bears a relation to Bahram. It is he, who admitted such behaviour of the vizier, and the stories of prisoners are actually accusations to his address.

The cyclisation method with respect to the stories of prisoners gave the poet a chance to show monstrous crimes happening in the state. Having chosen his characters from various groups of the society and put into their mouth stories embracing all aspects of that time's life, Nizami spends a minimum of means to create a wide-scale canvas. Each story is almost entire human life full of bitterness and drama. We may, for example, cite a story of a warrior who, languished in prison for six years. Both he and his father all their life served the shah faithfully. For their merits and loyalty, the shah rewarded the warrior with a strip of land in order that the latter could maintain his family. But the vi-

zier bereaved him of the strip, leaving him without means of subsistence. When the warrior tried to demand justice, the vizier ordered to cast him into prison.

Volume of the stories is short, but they clearly reveal the idea, repeatedly increase it. Skillfully using a small quantity of figurative means, Nizami achieves lucidity and simplicity of narration deprived of minor, accessory details. He constructs his narration, so that intensity would grow up from the story and attain its culmination in the last story told by the hermit. If previous characters were in prison because they - deprived of property, status, favorite girl, etc. - tried to protest somehow against the vizier and thus protect themselves, then absurdity with the hermit's case – Rast-Rawshan suspects that at nights he curses him, the vizier - demonstrates all profundity of lawlessness and violence of the epoch.

The “Haft Peykar”'s plot though develops dynamically, sometimes the action slows down due to inclusion into various descriptions. These are descriptions of Khavarnaq, treasure, gifts granted to Nu'man, gardens, viands in the feasts and so on. Nizami gives brilliant description of fire, interior of the drawing-room, and wine in the episode with winter feast of Bahram. Apart from creation of the picture of the material world surrounding the heroes (177, 456), the purpose of similar descriptions comes to easing of tension, peculiar lessening, a reader is nearly invited to digress from the plot for some time; besides, they serve to creation of a certain mood.<sup>36</sup>

By its compositional significance in the description of seven domes stands out among all descriptions. It is one of the determining moments in the general construction of the work and, as

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<sup>36</sup>Of interest is the role of such descriptions in the tale of chivalry. Concerning the description of coronation and vestments of Erec, A.D. Mikhailov notes: "Describing Erec's attire, Chretien allows himself to demonstrate his inventiveness, his description is a mastership and affords a reader and a listener to take a rest by considering this motley and gay mosaics after all troubles. Besides, a medieval man liked such descriptions: they had an effect on his imagination" (177, 456).

we have noted earlier, it constitutes a part of numerical and color system.

One of the plot-constructing devices used by Nizami in the “Haft Peykar” is also reduplication, i.e., a repetition of plot moves, situations, etc. (see also 105, 36; 184, 206). Examples for reduplication in the main narration are the mentioned above beginnings of the most episodes, reiterated fragment with representation of Bahram's feats in Khavarnaq. Reduplication becomes apparent in the episode with Khaqan Chin's intrusion into Iran. The intrusion is realized twice, and each time Bahram has no army to show resistance to the enemy. In this case, the reduplication is incomplete, action development in both cases proceeds differently after the point of departure. After the first invasion, Bahram leaves the country, then attacks the Khaqan's army. In the second case, battle takes no place at all, and the Khaqan begs for the shah's pardon. But another thing is important: both intrusions happen through Bahram's fault. It is a proper compositional device that emphasizes this idea.

General outlines of reduplication exude in the episodes of Khavarnaq and the seven-domed palace's erection. Repetition is manifested in the fact that the seven-domed palace is, nevertheless, erected by Simnar's disciple Shide, who earlier took part in the construction of Khavarnaq.

More consistently, this device is displayed in the novellas and, in particular, in the episode anticipating Bahram's visits to princesses. The action is as follows: At a fixed day of the the week, dressed in conformity, with the color of that day and that of the palace's dome, Bahram makes his way into the chamber of the next princess:

*On Wednesday, when due to sun's favor  
The surface of firmament became turquoise,  
The shah illumed the world (like sun),  
His vestments from victory (like sun's victory  
over darkness) become turquoise (like firmament)*

*Luxuriating, he made his way to the turquoise dome,  
The day was short and the  
(forthcoming) story was long (360, 428-429)*

In the chamber of the princess the shah has at first banquets, and then asks the beauty to tell him a fairy-tale:

*He wished the hostess, the story-teller,  
To fulfill the custom of a hostess  
And tell, for the love of him  
An epic caressing the soul (360, 429)*

The princess begins her speech with the shah's glorification and only after that she sets about her narration. Perhaps, in the whole work, the episode with visit is the most striking example of repetition. But this episode is of importance from one more point of view - by Nizami's skillful varying of figurative means within the limits of strict scheme.

Reduplication of the first novella is evinced in the thrice repetition of the situation in the garden with girls. Each time, maid-servants show the shah to their mistress, he sits with her on the throne, a feast starts when the shah's passions pass all bounds; the mistress chooses for him one of her servants for night amusements.

Let us adduce two fragments of the novella, in which the situation appears identical:

*(She) again ordered to find me,  
To blot my name out of the board of absent.  
I went and invited to the throne  
They made me sit down as usual (next to her)  
(360, 315)*

*The Queen of sugar-mouths ordered the following:  
Quickly bring to us that friend.*

*And again the beauties coquettishly drew me aside,  
Entrusted me to their lady-sovereign.  
On seeing me, (she) tenderly got up,  
Asked me to sit down to the right of her*

(360, 323-324)

In both cases, descriptions differ very slightly, pictures of the world and seduction are repeated, and dialogues are similar.

In the fifth novella, thrice werewolves middle Mahan: at first a werewolf, who assumed the aspect of his friend, then man and woman and, at last, a horseman. Notably, in the last two cases, meetings with werewolves occur identically - all the day long a hero spends on the journey, he faints away in the evening, discovers "people":

*He fainted away near other dwellers with monsters,  
(Suddenly) he heard a human voice.  
When he opened his eyes, he saw two people  
One of them was a man, another – a woman (360, 435)*

This device is found in the next novella, when he marries the daughters of the shah and the vizier. As noted, this motif is well-known in folklore and written literature. It is present, in particular, in one of the novellas of the "Haft Manzar" by Abdallah Hatefi.

The hero of the sixth novella Kheir was healed by a Kurd with a drug capable of curing the falling sickness and restoring eye-sight. On arriving at a town and knowing that the shah's daughter suffers from the falling sickness and no one can cure her, the youth uses his drug, cures the princess of her illness and becomes her husband. Then the situation repeats. It appears that the vizier's beautiful daughter lost her eye-sight, and the youth restores her eye-sight and also marries her.

The whole seventh novella is constructed on the basis of duplication. A youth has a wonderful garden, which he visits

each week. But one day he finds a wicket-gate locked. Through a breach on the well he penetrates into the garden and finds himself in the hands of two beautiful girls, who guard the garden. Having beaten him, girls suddenly elicit a fact that this youth is the owner of the garden. They tell him that there are beauties in the garden enjoying themselves, and offer to choose any of them to make love with. The youth chooses one girl. Then two guard-girls take him into a pavilion. But when the youth tries to possess the girl, the pavilion destroys and lovers scatter. After it, guards bring the girl to the youth twice, but the action fails because of a wild cat that falls down from a tree seeing a mouse, and the youth and the girl run away with fear. Twice after that the young people meet again, but every time they are prevented from attaining their desire and first because of a fallen bunch of a pumpkin, then foxes pursued by a wolf. As seen, the same scene, slightly varied and repeated for four times.

Reduplication is found not only in the “Haft Peykar”. It is typical also for other works of the “Khamse”, especially for “Layli and Majnun”. The situation is repeated twice, when Majnun reproaches Naufal for not bringing to him Layli and twice after these rebukes Naufal joins a battle against Layli’s tribe. Immediately after the second battle, follow episodes also constructed by the principle of duality. In the desert, Majnun meets several entrapped gazelles. He asks the hunter to release them, but the latter returns that he has no other means of livelihood but hunting. Then Majnun gives him his horse and releases the gazelles. In the morning of the next day he sets out again:

*Suddenly he came up to a place,  
Again saw a spread trap.  
A deer was entrapped,  
(Its) neck was in a loop, (ready) for sword (359, 239)*

The situation repeats. But this time Majnun gives a hunter his armor to save a deer. Reduplication also takes place, when Majnun offers prayers for planets.

A similar device is manifested distinctly in the battle of Iskander with Ruses in "Iskandar-name". Most part of the battle occupy combats of athletes of both troops, and the battle concludes a whole picture. Epic motif of combats Nizami repeatedly reiterates, and typically that it is constructed by one and the same scheme. Adversaries fight with swords, transfix each other with spears and arrows. The situations are uniform. A champion throws down the earth many of enemies, but in the end he himself is beaten by a stronger opponent. Interestingly, the greatest valor is manifested by the virgin-warrior Nistandarjahan.

Let us cite an example one of the content, where the sovereign of Ruses Kintal takes vengeance on Zarivand for his killing seventy of his warriors:

*They raised against each other sharp swords,  
They turned into scorching firmament in the thick  
of (the right)  
As if two compass legs (they were) in the center  
of the fight,  
One leg revolved slowly, another quickly.  
For a long time, they galloped around each other,  
They inflicted many wounds similar to fire.  
One could not conquer the other.  
The fight went on from afternoon till night.  
At last, the king of Ruses stabbed with sword  
A hero, who decorated himself like a bride,  
Threw him down from a golden saddle,  
Killed that furious lion (356, 420-421)*

Reduplication is used both in the "Iskandar-name" and in the episode, when Iskandar makes his way to India and China. Both campaigns are performed equally- general structure of episodes is identical. Iskandar writes a menacing letter to Kayd Khaqan, demanding obedience. Rulers recognize his power and grant him with gifts. Here differences already come to light in

the gifts, in the second case, two three additional scenes, including that of feast, are introduced into the episode. Of interest is the use of compositional devices in "Iqbal-name". In the beginning of the narration, there is cyclization – a number of parables following each other, then speeches of seven philosophers and at the end of the book, death of each philosopher described being organized in formal aspect by the principle of repetition.

Striking examples of reduplication are present also in the "Khosrov and Shirin". The most typical of them is the folklore motif of trebling in the episode, when Shapur shows Shirin Khosrov's portrayal. One plot move is repeated thrice: Shapur comes to a meadow, where there girls enjoy themselves and here he puts stealthily Khosrov's portrait (196, 66-71).

Considering art of the "Haft Peykar" composition, we must also note the skillful interlacing in the plot of stories told by different personages (compare 12, 267-270). Such a construction was conditioned by possibilities laid in the very form of the composition. Thus, inserted novellas represent stories told by princesses. But at the same time, stories formally independent of both components of the work are introduced into the narration. For example, in the same novellas, there are several independent story-tellers narrating some events. They include a house-keeper, a shah, a stranger in the first novella; a shah in the second novella, and a beauty among her girl-friends in the seventh one. The old herdsman and prisoners act as story-tellers.

There is such a tradition in the medieval literature device in the "Haft Peykar" as twofold or reiterated description of one and the same article from different points of view ("objective and subjective perception" – 12, 276). Thus, at first, the author's description of Khavarnq is given, then follows information about the palace from point of view of people, who arrived from different places to see the wonder, and, at last, Bahram himself surveys Khavarnaq, and again follows description of the palace and its surroundings (360, 103-105, 110-113).

One more example may be adduced from the third novella, where Bishr speaks about Malikha and then his wife does the same.

Side by side with the multi-stratum shape, with integration of heterogeneous elements and use of various devices, "Haft Peykar" possesses compositional integrity. Nizami succeeded in combining voluminous mixed material and creating a work which is united, well-composed and harmonious not only in outward appearance on the basis of framing construction, but also a work possessing inward correlativity of various episodes, logic interconnection, which the most strikingly manifested itself in the numerical system, erection of Khavarnaq and so on.

## 2.4. Artistic Time and Space

Versatile, diverse and profound examination of the creative heritage of Nizami by-passed the question of artistic time and space in "Khamse". Meanwhile, necessity for such an investigation has been ripe a long ago. As D.S.Likhachov writes, "Literature to a greater extent than any other art becomes an art of time. Time is its object, subject and instrument of representation" (147, 209). An author uses temporal possibility to realize a certain intention. Construction of events in the time allows him to achieve necessary perception, to direct one's attention to some episode, "An author may depict a short or long period of time, may compel time to elapse slowly or quickly, may describe it elapsing continuously or interruptedly, consistently or inconsistently with coming-backs, "running-aheads", etc. (147, 211).

Specificity of time in the "Haft Peykar" in contrast to other works by Nizami, is determined by frame composition.<sup>37</sup>

Two temporary layers are distinctly differentiated in the work: time of the main narration conventionally taken for the

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<sup>37</sup>Broaching a subject of artistic time in the works with framing composition, O.M. Freidenberg noted that framing represents stagnation time, amorphous lap of time that embraces moving plots in the form of different ("I – stories") (249, 218)

present, and time of inserted novellas conventionally taken for the past (see also 77,204) (the same correlation in the temporal aspect is observed between the plot about Bahram and the stories of prisoners). However, this division may become complicated by introducing a story-teller's character, as it, for example, takes place in the first novella. The novella's past time is nearly nearly detailed. The story begins with a princess, who informs a house-keeper about the story heard in her childhood from her relatives, and the house-keeper, in her turn, narrates the story told her by a shah. Within the limits of temporal order of the novella, the events develop in several contiguous directions, each with respect to the previous one, coming forward as conventional past.

Frame composition stipulated also some difference in the character of the time of the main narration and novellas. Let us consider a plot about Bahram. Events covered by it take place during the biographical time of the hero's life time. It is secluded and begins with his birth and ends with his disappearance inside a cave. Simultaneously, it is open against a background of seclusion of the novellas' time (compare 147, 246, 176, 162). Time of the main plot is associated with historical time. Action takes place in real geographical points, as it deals with personal events of historical character; at the same time, that connection in conventional, real temporal boundaries of Bahram's reign and events of his epoch are displaced.<sup>38</sup> Bahram's life is traced in temporal gradation. When he was four, they decided to build a palace for him, for several years he learnt various sciences; when he was twenty two, he ascended to the throne; when he was sixty, he retired from affairs. As the narration develops, Nizami repeatedly points to the duration of one or another event: for five years they were erecting

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<sup>38</sup>In Nizami's interpretation, Bahram ruled for 38 years, while historical Bahram for 17 years. The very perception of the history, its idealization and to a certain extent, mythologization seem to be essential (see about mythologization 176, 46).

Khavarnaq, for four years there was famine in the country, for seven years the taxes were abolished, etc. This time indication relates only to the episodes concerning directly the main hero. And the reason of all the afore-mentioned is an organizing role of the biographical time for the plot. Emphasizing an the importance of such a time for the plot, S.Y.Neklyudov notes that "The narration is orientated at it, separate episodes are linked by it" (183, 22). With respect to other characters, such temporal certainty is observed seldom (terms of imprisonment, separate biographical periods). Indirect remarks containing in the text, may, of course, favor emerging all possible time assumptions. Thus, from stories of prisoners one may conclude that the vizier ruled for more than seven years. More precisely is marked the time of separation of Fitne and Bahram. And the time is present here in the form of irreversible stream. One and the same action repeating day after day leads, in the end, to enlargement of temporal period (see for detail 183, 28). Every day, Fitne goes up the roof with a calf on her shoulders and it goes on in that way until the calf turns into a bull, i.e. passes a great fragment of time.

*Every day that silver-bodied gazelle  
Listed a calf from home to the roof  
Day after day she (did) it tirelessly.  
She was as if a servant because she did not  
cease this matter  
It went so, until the calf turned into a six-year bull.*

(360, 214)

In both cases, time is only outlined, but nevertheless, it has a relation not so much to other personages as to Bahram. For more than seven years, Bahram committed oppression and violence in the country, for six years, through his fault, Bahram did not see Fitne.

Exact age of secondary personages is not given, there are only general indications. For instance, Bahram's opponent in the

struggle for the throne – an old man, Nu'man, son of Munzir-Bahram's agemate, young Fitne. Heroes of the novellas are mostly young people: the youth and the girl in the fourth and seventh novellas, Kheir and Sharr in the sixth the merchant in the fifth. Their age is invariable, since happening events occupy a small period of time. But even in this case, time leaves its imprint on the hero's psychology (compare 176, 162), as it takes place in the first and fifth novellas.

Time in the main plot and novellas of the "Haft Peykar" is single-linear. It is characterized by the fact that "the narration never comes back and never runs ahead" (see 147, 251). It advances in one direction, but sometimes time bears cyclical character as, for example, in the case of the repeating hunting of Bahram. These episodes follow each other at the beginning of the narration. In principle, they may be interchanged, as none of them generates from the other in temporal aspect. Each of them includes a story about a feat of Bahram. In them time is organized by a single principle and represents a secluded cycle. But the cyclic form does not violate time orientation, and in the very order of episodes there is surely a sense. Examining a composition of a popular Arab novel and analyzing the motif of "heroic deeds", N. Ibragimov noted that uniform episodes of "early" feats symbolize growing strength of a hero (105, 38). In Nizami's interpretation, these episodes acquire another sense. If in the first episode a hero simply demonstrates his force and skill to pierce by one arrow a lion and an onager, in the second episode a feat gains already an ethical aspect, i.e. development of the hero occurs along an ascending line, from a shot with external effect to socially useful deeds. And the conception of time, though cyclically, develops onward in the light of moral evolution of deeds.

Conception of time in the work is not a uniform stream; its structure is rather complicated. Investigating time in the romances of Chretien de Troyes, A.D. Mikhailov marked out three types of time: eventful, descriptive and narrative (176, 167). Nizami used the same three types; his narration is divided into separate episodes enclosed by set temporal boundaries. Time is

usually measured by day-time. An episode begins, mostly, in the morning and ends at night, which is distinctly traced in the Shah's visits to the princesses' chambers. Each visit takes place in a certain day of the the week, it begins in the morning, lasts for the whole day and finishes by narration of stories at night.

Eventful time displays in every episode, which is confirmed by the beginning of the narration in it with the words "once", "when". Episodes, though logically substantiated in a temporal aspect and often spatially delimited, are present not merely in the form of events chain, but in the form of events, which snatching out separate moments of Bahram's life, are nevertheless, coordinated within the limits of one work. In this one, the narrative time linking events begins to act.

The narrative time correlates with the eventful time; they may quicken or slacken with respect to each other. Here, the author's will manifests itself, the subjective play with time comes to light (by M.M.Bakhtin's terminology). In the episodes of building the palaces - Khavarnaq and the seven-domed palace - the main place is occupied by the eventful time of episode, still the poet, pointing to an exact time of building and erection, achieves quickening of time by linking events as they moved away from each other (the feast in Bahram's palace - visiting the princesses).

Often, the eventful and narrative times are interrupted by the descriptive one, and in this case, time is paralyzed. It is followed by description of beauties, landscape, etc., which, despite a dynamically presented form that is stipulated by a great number of verbs, – nevertheless are static in the temporal aspect. The descriptive time dominates in such chapters, as the "Letter of the Iranian shah to Bahram Gur", "Bahram Answers Iranians". The major part of the text is occupied by the narration of letters, which is the plot development; at the same time, the poet needs narration as a pithy factor.

The structure of the artistic work time is not confined to the three above-stated types. The author's time within the limits of the poet's reflections on philosophical and ethical themes is also

found in the «Haft Peykar». It is introduced in the introductory, as well as in the concluding chapter.

The chapter entitled "Bahram Goes with his Army to Iran" is symptomatic in the light of relationship of various types of time. It would seem that it dealt with the army's advance, enemy's intentions, etc. But it is out of the question. In this small chapter, Nizami mentions that he in his own manner remade the well-known legend about Bahram and he compares his work with the epic of Bahram in Ferdawsi's interpretation. But it is not the thing in our case. The narrative time of the plot is substituted by the author's one, but it is static, its advancement is meant and it finds its reflection in the heading, as well. Absence of the narrative time is not much felt, the reader guesses it himself.

The subjective play with time in the "Haft Peykar" is used rather often. Slackening in various static descriptions, time suddenly quickens (a quick maturity of the hero, etc.). Within the limits of the work, the time play manifests itself thanks to an introduction of inserted stories. In this case, the time of the main plot impedes. Swift movement of events happening in large temporal limits changes into every day narration of stories.

Fortune, i.e. God often has influence on the time movement (compare 45, 245). Thus, having achieved prosperity, people ceased rendering praise to the Most High; that is why they got drought as a punishment that lasted for four years. During this period, Bahram showed himself as a good and noble ruler: he orders to distribute bread among starving people, and as a result, only one man dies of hunger. For the shah's generosity and liberality, God protects people of the country against death during the following four years. Purely "technical" relationship of time and plot is displayed in this episode. Semantic opposition of "punishment-rewarding" is realized in symmetrically organized temporal order. Time is also "technically" introduced in the ascending temporal gradation of terms of imprisonment (the first prisoner - one year, the seventh - seven years).

Fortune's interference into the plot usually involves loss of hero's initiative, which is exemplified in antique romances (45, 245). Actions of persons in it are led by occasions. Providence in the «Haft Peykar» also comes forward as the starting point of events. According to horoscope, Bahram is sent to Yemen at the beginning of narration, and the fortune in the person of an onager shows him non-existence. Despite such a display of supreme forces, the hero himself manifests activity, he is energetic when fighting against drought, in the history with princesses, when he watched in Khavarnaq his portrayal with beauties and read predestination, he stays no passive and sends later match-makers to the rulers of the seven belts in order to marry their daughters.

Time of inserted novellas slightly differs from that of the main narration. These differences are due to the structure of the very novella, in the center of which, there are one-two adventures from the life of the hero. Hence the eventful time dominates in the novella, while the descriptive and narrative occupy no much place. Interestingly, fortune's interference into the hero's activity and "technical" relation of time look in a different way. Here's the fifth novella. Once a merchant, Mahan by name, sets out to the garden of his friend to feast. At night, drunk and wandering about the garden, he meets his companion, who calls him to visit a caravanserai promising him a large profit. Carefully getting out of the garden, Mahan sets out after his companion. All the night long he follows him, but at dawn his friend suddenly disappears. Tired Mahan lays down the earth and falls asleep, but waking up at day, he discovers himself among caves with a terrible snake in each of them. Mahan continues his way until he faints away at night near a cave. Coming to his senses, the merchant sees two people, a man and a woman. They start questioning Mahan and, having learned of his trouble, say that his companion was the giant Hail-Hermit. The man and women ask him to follow them. And again the merchant goes all the night long and in the morning both of them disappear. Mahan spends in isolation all the day long, at night a horseman appears

in front of him. Having heard Mahan's story, he tells him that the man and woman were werewolves, who led travellers astray. The Horseman gives the merchant a horse and Mahan dashes in pursuit of them. But instead of getting rid of this locality, he faces a terrible desert with monsters and fantastic creatures. The horse under Mahan appears to be a dragon. He carries him till morning and at dawn throws him down. Mahan again faints away. Coming to his senses, he sets out along a path and, at last, reaches a wonderful garden, finding himself beforehand in a draw-well. In the garden, he meets an old man, who explains all about his adventures. The old explains that all creatures he faced were giants. He offers Mahan to stay at his house and spend just one night on the tree, while he puts in order his house. The old man asks Mahan by no means to go down the tree. Mahan agrees and climbs up the tree. Suddenly at night, appear beauties and start feasting under that tree. His will prevails him, the merchant goes down and sits near the most beautiful girl – the lady of the others. But soon it appears that this girl is a terrible demon. Mahan swoons and, regaining his consciousness, finds himself in the desert. He begs God to help him and spends an entire hour in entreaties and sobbing. At last, he raises his head and sees in front of him Khizr. The latter takes his hand and orders him to close his eyes; when Mahan opens them, he finds himself in the garden among his friends.

There are all three types of time in this novella. The eventful time is realized within the limits of daytime, the narrative time links all events, while the descriptive one manifests itself in detailed, expanded scenes of the garden, terrible desert and monsters.

Like in all other novellas, there is also the author's time in this novella. In the end of each inserted story, Nizami praises the colour corresponding to it. For the fifth novella, such a colour is turquoise. Also, attracts attention the fact that time connection with the plot is quite outward and abstract. All happens suddenly, every event and metamorphosis are our surprise, there is

no causal relation between them, they are organized by the chronological principle. One incident ends and by the night, another begins, the latter is linked with the previous in the temporal aspect. Emergence of every next personage is sudden:

*Suddenly heard clatter of horses' hoops,  
He set off the road and saw a horseman (360, 438).*

*Another passage says:  
When some time passed  
In the distance a light of thousand torches emerged.  
Suddenly several creatures appeared  
With terrible bodies and of large stature (360, 442).*

The horse under Mahan suddenly appears to be a dragon and the beauty he kisses suddenly turns into a demon.

Constant introduction of events or characters with the help of the word "suddenly" is significative. Providence point of view has been expressed most strikingly in the fifth novella. In concomitant circumstances, a hero is deprived of initiative, he blindly resigns himself to his fate, appearing in front of him in the form of personified images of evil and uncontrollable passions. But not always the fate is unfavorable for Mahan. During the whole novella, he follows somebody, at one moment it was the giant Hail-Hermit, at another moment it were werewolves. And even getting rid of them and finding himself in the well, the hero does not use his own discretion. Inside the dark well he, again suddenly, sees light. It appears that this light runs through a chink with the help of which Mahan saves himself, i.e., the same fate shows him way out. It is obviously confirmed by the fact that introduction of the episode with the well is not justified by the course of plot development. The poet could well have done without it. But here a contrasting construction would be more advantageous: blackness of the cave and white ray that symbolizes path to the light.

The time play is also shown in the novella. Its steam is irregular and uneven. There are many dialogues and various descriptions, in which time slackens: in return of such a situation, the course of time acquires impetuosity in some fragments of the narration. By Khizr's order, Mahan shuts his eyes for a moment and at once finds himself among his friends, in spite of the fact that he passes a great distance; another example of time acceleration - the hero repeatedly loses consciousness in the novella. While Mahan recovers consciousness after a usual shock, passes an entire day or night. The narrative time flies, while plot development pace remains immutable and events follow its normal course (see for details 176, 168-169).

One more aspect of time should be noted. It is not associated with the novella, but with the main narration, or rather with its end. Time here considerably accelerates the plot action. Importance of such acceleration consists in the fact that it "... may be used as a sort of summing-up" (147, 215). Events in the end of Bahram's plot impetuously replace each other, paving the way for the hero's disappearance, the latter, in its turn, closes up the temporal line of the work.

Just as the whole action develops in time, it elapses as well within the bounds of certain space (see 176, 173). "Artistic space in literary work, - Y.M. Lotman writes - is a continuum, where personages are placed in and action is performed (151. 12). The topography of "Haft Peykar" is mostly realistic, and the events take place in well-known geographical regions, although Nizami's idea about geography lies, of course, within the limits of traditional conceptions of spatial division of the land into seven inhabited zones. Not for nothing the princesses are asked for Bahram from shahs of the seven zones (iqlims).

The space in «Haft Peykar» is notable for certain abstractness and shifting. Thus, Nizami's Bahram is brought up by Yemen kings - Nu'man and Munzir, while there are names of se-

veral kings of the Arab dynasty of Lakhmids, who reigned over the state with the center in Hira.<sup>39</sup> (115, 39, 161, 17; 294, 462).

Another example - Chin ( "China" in Persian), from where the Khaqan comes out against Bahram and which is often mentioned in "Khamse" by Nizami, is not China proper, but the land of Turks, Eastern Turkestan.<sup>40</sup>

Real space, in which biographical time of a hero's life-time develops, sometimes neighbors with fantastic space. Thus, in the steppe, Bahram rushes after an onager and near a cave he fights against a dragon. There is no strict distinction between this and other spaces. In the concluding episode of the narration, borders are clearer. Here the space or the cave do not look like unreal and mysterious, but it differs already from real threshold the hero steps over.

Space matching takes place in the novellas, too. In them, magic space may be closed, fenced off by another location, as, for instance, a garden with beauties in the first novella, - or open, as, for example, a steppe with monsters and werewolves in the fifth novella. Magic space is situated on the same plane with the real one. But the hero himself cannot get into it. In the first novella, a huge bird brings him into the garden, in the fifth novella – a giant. About the character of the magic space, Y.N. Lotman writes: " Continuity of alterations inside the magic space becomes a normal state: it is constructed proceeding from mobile center, something always happens in it. In contrast to it, domestic space stagnates; by its very nature it excludes motion"

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<sup>39</sup>Evidently, Nizami followed Ferdawsi here, whose kings Nu'man and Munzir were also Yemen kings (344, 268-269). In contrast to Ferdawsi and Nizami, Tabari does not specify where Bahram was sent, he only notes that Munzir drove Bahram away to the land of Arabs (335, 614). Hira was in the south-east from contemporary Najaf.

<sup>40</sup>Ferdawsi also mentions about Chin and Turan as the land of Turks (see for details 125, 88-100, 104 and so on). Sometimes Ferdawsi's Chin designates proper China. In "Shah-name", the notion "Chin" is perceived in two ways: as proper China (very rarely) and in most cases, as the land of Turks, i.e. replaces the notion "Turan" (125, 164).

(151, 20). Fairness of this remark is strikingly evident in the fifth novella. Real space in it is a garden, where friends feast. This space is static, personages are passive and stand in one place. But when Mahan comes out of the garden and sets out, i.e., gets into the magic space, everything around him becomes animated. The hero himself moves, so do magic personages. Unreal space is not looked up, it could proceed endlessly unless Khizr appeared and helped Mahan.

The space in the «Haft Peykar», as well as time, present themselves with several types (see about it 176, 173-180). For the most part, it is exact events took place in one spot and sometimes it is fenced off by a wall from the rest of the world: walls of a garden or walls of a castle. But even when there is no delimitation, the space is perceived not as compact but as disintegrated into separate fragments and discrete. And an action, particularly in the main plot, develops by pushes and incentives and accompanies the hero, who passes from one spatial zone into another. This feature of the space in medieval works has repeatedly been marked out. For example, S.Y.Neklyudov writes: "... One more important property of epic space: as if it is interrupted and not only easily yields to division into certain zones, but transference over it includes spasmodic transition from one place to another..." (183, 30) (see also 86, 125).

Nizami's space, disintegrating into a number of locim, does not look like disorderly. Zones are lined up into a consecutive order, the binding element being the linear space (about its connection with the narrative time, see 176, 177, 179). Spatial transferences are usually associated with the main character. Within the limits of the space, real or fantastic, it is active for the most part. Its movement proceeds easily, it meets no physical obstacles (compare 145, 200-201). At times, he does not speak about spatial transferences. Thus, coming out with his troops from Yemen, Bahram suddenly faces his enemy. By the way, enemies in the "Haft Peykar" do not practically shift, they stay inside a locked-up space of the palace. Bahram's rival in the battle for the throne stays always in a fenced-off locus; invading Iran, the

Khagan takes no direct part in the battle; nothing is said about any moves of vizier Rast-Rawshan, apart from the fact that he came to the garden that belonged to one of the prisoners.

The space is associated with personage and it is strikingly underlined in the episode, when Bahram discovers portraits of princesses in Khavarnaq. Portraits were painted inside a separate room, and Bahram forbids anyone to open the door. Only from time to time, he himself enters the room to feast his eyes upon the beauties' portrayal:

*Sometimes, when shah became tipsy,  
He moved forward to that door with a key in his hands.  
He opened the door and entered the paradise,  
He looked at those wonderful portraits (360, 143).*

The door separating this room from other rooms of the palace is introduced by Nizami not without a purpose. In the text of the work, mention of the door and the threshold is found repeatedly (about significance of the threshold see 44, 291-294). They symbolize a verge between something new, sudden and something settled, known: in the third novella, the door of Malikha's house, which opens in front of Bishr, ushers in a new, happy life (compare 267, 68); in the last episode of the work, the threshold of a cave heralds a verge between the earthly and the beyond.

Action development in the «Haft Peykar» largely takes place outside lodging. Nizami's conflict place is steppe, open field or meadow. It is in the steppe, that Bahram struggles, quarrels with his slave-girl and opposes Malikha. It is in the steppe that Sharr puts out Khizr's eyes, etc. Such a property of the space, as its situations, is associated with notion of openness. For example, the same steppe – it is only a place where hunting or single combat takes place.

Nizami's space is mostly horizontal, separate loci lie in one plain, neighbor with each other. However, the space at times is detailed, deepens into (about it see 183, 30) and one point is located inside another. Similarly, the space is constructed in the

episode with the slave-girl. Bahram's commander hides the girl in his country-house. The point of view on the scene is to be portrayed as if gets narrow:

*The commander had a comfortable village,  
A place hidden from human eyes.  
There was a palace (in the village), which rose up  
to zenith,*

*Washed by heaven's waves.  
At (a height) of sixty steps there was a gallery  
to survey*

*Covered the top (of the palace).  
It was a permanent residency of the slave-girl,  
Expensive places were given to costly (men) (360, 213).*

Transference of the hero from one place to another leads to single-directions of the space. At the same time, in some fragments of the ration, it is cyclic. Leaving one location, the hero comes back to it later. Having passed the way full of adventures, Mahan finds himself again in his friend's gardens; setting out on pilgrimage, Bishr comes back to the native town; hunting in the steppe, Bahram himself returns to Khavarnaq.

Such an important type of the space as a road occupies a large place in the «Haft Peykar».

Importance of the road is exceptionally great both in written literature and folklore. M.M. Bakhtin noted that "the road in folklore is never a simple road, but it is always either everything or a part of life; choice of the road - is the choice of life" (45, 271) (see also 216, 92). Y. M. Lotman correctly points out that in the Middle Ages, transference in the space was linked with religious-moral values (150, 210- 211). Such an interrelation was also underlined by A. D. Mihailov with respect to tales of chivalry (see 176, 180).

In the majority of the «Haft Peykar»s novellas, the hero is always on his way. The road here also comes forward not simply in the form of a constructive element, but in the form of moral perfection. In the fifth novella, Mahan in the end gets rid

of his image as a drunk, greedy, unbridled merchant, who came to feast in the garden and then, being tempted by profits, fell for fraud. He appears as a man, who repents of his actions and wears blue funeral clothes as a token of termination of his iniquitous life. The road as man's moral perfection is also present in other novellas: in the first novella, the shah goes to an unusual town to discover the mystery of its inhabitants and in the end, he puts on black clothes to remind of the vainness of abandoning oneself to passion.

Of interest is the road in the third novella. Two fellow-travellers, Bishr and Malikha personify good and evil, but here the road does not lead to moral purification, it simply ruins and evil glorifies good: Malikha sinks in the draw-well on the road and Bishr finds a happy marriage in the end of his way.

Artistic space often models various categories (see 151,6), mainly ethical: good-evil, in this case, the space shifts from the horizontal plain to a vertical one. Up always emphasizes positive moments in the moral make-up of the personage. Thus, contraposition of reason to passions and the necessity of restraining passions in spatial expression is performed in the opposition up-down.

In the first novella, the hero is lifted in a basket to high column to get into the magic garden. Up is joining to high morality, which sharply opposes down in order that the hero not be able to overcome his desires. In a clearer form, much opposition presents itself in one of the episodes of the novella about Mahan, when an odd man asks him to spend a night on the tree. Again, up (tree) symbolizes high moral make-up of the man and down (feast with beauties near the tree) uncontrollable and base passions.

Semantic contraposition of up and down is given in the history of Fitne. Dethroning of the shah and demonstration by the slave-girl of her rightness also takes place at the top of the palace - in the gallery, where Fitne goes up with a bull on her shoulders. Of interest is the opposition in the fourth novella. The Slavic princess notable for her outstanding abilities orders to build a castle on the mountain, where she later takes up her residence.

Up is the focus of mind, extensive knowledge and beauty. The fact that the youth was able to go up the castle testifies her perfection. For the present case, down is ordinary, prosaic space and symbol of man's ordinariness.

And, at last, vertical location of the space is linked with religious values (see also 36, 67). On terminating Khavarnaq's construction, Nu'man, his adviser and Bahram climb the palace roof to feast their eyes upon wonderful pain below them. Nu'man is impressed by the picture he watches. And suddenly the adviser:

*Said he: correct comprehension of the Most High  
In the best thing in your kingdom,  
If you were versed in that cognition of (God),  
You would reject these colours and fragrances  
with all your heart (360, 113).*

Here, the notion of up - a path of religious purification and perfection - opposes earthly life.

Spatial opposition is not confined only by the contrast of up and down; wider is represented the opposition "own" - "another" (on spatial oppositions, see for details 152, 265-280). One spatial point opposes another, contraposition being of several kinds: locked-up space - open, for example Bahram's palace - "own" space in antithetic to another steppe he hunts in; a garden Mahan feasts in, guards him from the outward world, opposes a road full of danger, a magic space.

Outward space is hostile to the hero. He is awaited with various adventures, conflicting situation, while the "own" space embodies relative calmness.

Inside inward, looked-up space there also may display opposition. In the seventh novella, the whole action takes place in the garden. Still, the opposition remains, true, in a somewhat interpreted form. Garden's zone nearly disintegrates. The youth together with his sweetheart sits in the pavilion or under the tree and find themselves in their "own" space with respect to "another".

There is no, of course, sharp contraposition here, but the border is felt. Some opposition of spatial character is observed also between the shah and his slave in the second novella.

The contrast of "own" - "another" land manifests itself wider than opposition the "own" - "another". In the «Haft Peykar», such a construction is contained in the episode of the Khaqan's attack. "Own" land of Iran opposes "another's" - Chin. But, in its turn, Iran may appear to be "another's" space, as, for instance, in the episode of winning over the throne. Bahram himself sets out his native land hostile to him. Paramount, vital questions for hero are solved in the opposition "own" - "another's" land, Bahram's status in the foreign land is uncertain and this uncertainty is aggravated, when Iranian magnates enthrone another man. But the hero exercises his right to the throne in "another space".

Not infrequently the opposition "own" – "another" models ethic links. As Y. M. Lotman correctly points out, "...notions of moral value and local disposition come forward together. Moral notions are inherent in local signs and local notions" (150, 211). Thus, for instance, punishment of evil takes place in "another" space. Khavarnaq is generally a neutral place from the point of view of ethic norms, but when Bahram goes to the steppe, the latter leads to imminent conflict. This conflict, namely, the combat with the dragon, presents, ethically, the struggle against evil, which happily ends with dragon's murdering and the onager's rescuing. But spatial solution is not confined to it. Bahram enters the cave that plays a part or "own" zone favorable for the hero (for example, discovery of the treasury).

Space and time in the «Haft Peykar» are interconnected. Their structure is largely uniform and they essentially constitute a united system (compare to the romances by Chretien (176, 189). This system is locked up for each work and in various manifestations of its components it constitutes a background, which embraces plot development and eventful tissue.

## CHAPTER III

### LIMITS OF CANON AND ORIGINALITY OF CREATIVE NOVELTY IN NAZIRE IN THE XIV-XVI CC

Study of the nazire tradition to the "Haft Peykar" bears importance of consideration of genre nature of "answers"; in connection with it the present chapter makes an attempt to raise question about versified framing tale literature in Persian of the Orient. Versified framing tale is emphasized intentionally, for it possesses some features (apart from being written in verses) in comparison to prosaic works of the genre. These features concern mainly formal signs, such as motivation of the composition, order of inserted stories attachment, etc.

#### 3.1. Crystallization of Genre Form

Framing tale in literature in Persian has not been especially studied - in the works of orientalists, there are only separate views about frame composition. Meanwhile, with respect to other oriental literatures, Indian, in particular, the case is much better. Sanskrit framing collected works were analyzed in the works of T. Benfey, I. Herthel and so on (see for detail 78, 55-62). P.A. Grintser (78) wrote a monograph devoted to framing tale. On the whole, a bibliography of scientific literature devoted to this genre is voluminous (76.15)

As it has been noted, the basis of genre definition of framing tale grounded on the principle of frame composition, though not all works where it is used may be reckoned to framing tales' (see, for instance, 78, 38). Work nearly consists of two components: framing-frame and all-possible inserted fables, parables,

legends, novellas not linked with frame in plot aspect.<sup>41</sup> P. A. Grintser notes that framing tale is characteristic of content vivacity and didactical direction (78, 16) (see also 76). In fact, both didacticism and facile, vivid narration are contained in all framing collected works; if in the first collected works, such as "Panchatantra" didacticism prevails, later, as genre develops, accent is transferred to entertaining moments (78, 210).

Framing tale is rooted in ancient times and the question of its time and place of origin remains uncertain. But shaping and crystallization of the genre are associated with Indian literature and, in particular, with such written monuments as the "Seventy Stories of the Parrot", the "Deeds of Vikrama", the "Twenty Five Stories of Vetala" (78, 201; 80, 519), in which frame construction acquires simplicity and completeness of the form. Indian framing story influenced on the literature of Arab Orient (the "Arab nights" – the Arab variant of the "Book of Sindbad") and, by way of it, on the literature of the West (78, 193). Its traces are felt in Turkish literature (the "Stories of Forty Viziers"), numerous interpretation of the "Sindbad" in Western literatures, European novella of Renaissance, Boccaccio's "Decameron", J. Chaucer's "Canterbury Tales", etc.

Elements of frame composition were found long before in the West, too. Some investigators are inclined to think that it were collected novellas by Aristide that constituted the basis of the composition. I.P. Strelnikova determines genre nature of the "Metamorphosis" by Apuleius as a "romance with insertions" and establishes its sources in the novellas by Arcide (238, 361-362). P.A. Grintser writes that "compositional devices of Apuleius anticipate the technical design of such works as, for example, the German popular book of Eulenspiegel (collection of stories united around one hero) than oriental framing story or a novella of Renaissance (77, 191).

We may agree or not with this opinion, but it is a fact that there are elements of frame composition in the "Golden Donkey" that could affect framing tale in the literatures of the West.

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<sup>41</sup>On framing device see also (262, 156, 242)

But now we are interested in how this genre developed and shaped in literature in Persian. Several factors are to be taken into account here. It is, in the first place, an influence of Sanskrit framing collections, especially in prose. Persian framing tale present mainly remaking of Indian originals. These are the "Sindbad-name" by Muhammad Zahiri Samarqandi, the "Bakhtiyar-name" by Daqaiqi, The "Tuti-name" by Ziya ad-Din Nakhshabi, the "Anvar-i Soheyli" by Husein Vaiz Kashifi and etc.

One of the first patterns of varied ring story seemed to present an interpretation of the Indian-original. We mean the "Kalila and Dimna" by Rudaki. Unfortunately, this work has not survived. We know about some tens or more beytsof it (50, 141, 67, 143). But as far as we may judge by title, it is a verified version of the "Panchatantra". True, Rudaki's work may be rooted in the Pahlavi variant of the "Kalila and Dimna", which also did not survive and is known only by Arabic translations.<sup>42</sup> But even in that case, the situation would not change, for it was the Indian material that constituted as well the basis of the Pahlavi version ( see 57, 95; 181, 7-8).

Perhaps, some plots of Persian collections go back to the monuments of Pahlavi literature (the "Hezar Afsane"). Pahlavi versions of the "Kalila and Dimna", the "Books of Sindbad").

Written literature was not a single source for plots of framing tale. There was also such a treasure-house as verbal tradition, numerous legends, folklore; many inserted stories are written on folkloric basis.

Sufi literature also played an important part in shaping verified framing tale. Inserted episode in framing tales had a decisive role and bore main sense load. In this aspect, it would be useful to trace back the process of their functioning. Inserted

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<sup>42</sup>G. R. Mamed-zade notes that the book of Rudaki remaking constituted prosaic translation of the "Kalila and Dimna" from Arabic into Persian was performed by Bal'ami (160,69). About translations of the "Kalila and Dimna" into Persian and also about Iranian origin of some its stories, see (322).

stories were, for the most part, used in Sufi literature. E.E.Berthels, who devoted a special work to the study of sufi didactical poem, wrote that "these stories, beginning from Sana'i, become a typical sign of Sufi didactical poem" (53, 74) and play a major role in Sufi epos" (53, 416). More or less clear design of interested stories is performed in the "Hadiqat al-haqiqa" by Sana'i. It has no framing yet, but the very disposition of the material-philosophical-religious or moral thesis and its illustration by inserted episode - paves the way for framing.

Most frequently, inserted stories of Sana'i are marked as hikayat (stories) or tamsil (parable), but in a case line that is impossible to establish a distinct genre, borders between them. Thus, the most various forms are united under the title of hikayat: the same tamsil (parable), novellas or simply short anecdotes containing two-three phrases. Sana'i parables have no large plot, they represent all-possible admonitions of 10-15 beyts. As V.B.Niktina notes, "tales playing part of parable, novellas in medieval "romances" and collections of entertaining stories and anecdotes (and similarly in Sufi epos - M.K.) are not always related to a certain kind (anecdote, table, novella, fairy-tale) (198, 115).

Some stories of Sana'i are entitled as follows: hikayat va masal (story and example) or hikayat va zarbulmasal (story and proverb). The well-known story of the "Hadiqat" - about a man, whose turban was stolen and who went to the cemetery instead of searching for a thief (327, 673) - is named after the last title (i.e. hikayat va zarbulmasal). Such a change of the title exerts slight influence upon real state of things and the moral maxim does not anticipate the story and only follow it.

Compositional structure of the "Hadiqat al-Haqiqa" on the "Treasure of Mysteries" by Nizami and introduction by him of inserted novellas in this and following poems was not a surprise.

Frame composition was also present in the works by Fari-dad-Din Attar (b.1141/42). J. Rypka shows that "form of frame tale in large poems by Attar is a rule" (116,233). The most famous work by Attar – the "Mantiq at-Tayr" is based on frame

composition. The main plot of the work – search of Simurq by birds-represents – is an allegory of Sufi development on the path of mystical self-perfection. But we are more interested formally, i.e. by the very techniques of framing, though “Mantiq at-Tayr”’s content is important by the fact that didacticism inherent in Sufi literature is typical as well for framing tale.

Complexity of the "Mantiq at-Tayr”’s analysis consists in the fact that the plot develops nearly beyond time and space (see also 53, 76). Nearly the whole narration - dialogues of the hoopoe with other birds is such. The illustrative material is cited as confirmation of the hoopoe’s words, essentially as confirmation of either philosophical or moral propositions.

Plot of frame in the "Mantiq at-Tayr" hardly develops, at the same time; form of dialogue removes sensation of static character. Attar divides the frame into four parts: the hoopoe's call to fly to Simurg; birds' apology; birds’ questions to hoopoe; arrival of thirty birds to Simurg's dwelling. Each part of the frame contains its own inserted episodes. So, they are attached both parallel to each part and consecutive with respect to each of the following parts. Such a construction overloads the frame. In another work of Attar entitled "Bulbul-name" inserted stories are already attached only consecutively.<sup>43</sup> The frame composition in the "Mantiq at-Tayr" is not mastered; carelessness of framing manifests itself in a number of stories that follow termination of the main narration.

The "Masnavi" by Jalal ad-Din Rumi (1207-1273) was the next stage (after Attar) of frame composition functioning in Sufi literature.<sup>44</sup> Structure of the extremely voluminous literary monument is rather unusual. At first sight, it possesses no integrity, disintegrates to a long row or framing tales (called dastan (epic),

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<sup>43</sup>The “Asrar-name” and the "Ushtur-name" by Attar abound in inserted stories (but not framing on the scale of the text). There are stories, mostly of hagiographic character in the “Ushtur-name”; sometimes, in their turn, they contain inserted stories of religious-didactical character.

<sup>44</sup>E.E.Berthels mention about the “Masnavi” as the next stage of Sufi didactic poem after Attar (see next page)

hikayat (stories), qissa (short stories)), separate legends, parables and novellas. But all of them are united by integrity of content and idea (compare 53, 81). End of one literary chain predicts beginning of another one, whereas the thought may stay interrupted. We have no opportunity to consider in detail the whole complicated composition of the "Masnavi". It would be appropriate to trace generally the process of transformation of Rumi's separate plot into complicated structure with inserted episodes. Let us consider, for instance, the well-known story of the "Panchatantra" about a hare, which outwitted a lion and forced him to jump into the well (204, 70-75). Main moments of the plot in the "Masnavi" (311, 45-59) are preserved, but it is interpreted in a religious-mystical spirit. Animals are hostile to the lion; they give themselves to despair because the lion kills each of them running. At last, they start a dispute with him about superiority of hoping to God (tawakkul) over the effort (jahd) hoping to set him right. The lion is a supporter of jahd.

His arguments gain victory in this debate and animals make mutual agreement that every day they will send him a prey chosen by the majority (to prevent him from disorderly choice and useless violence). Distinctly from the "Panchatantra", here the plot is voluminous and motivated, the narration is slow. But the main thing is that it is based mainly on dialogues and monologues (like the "Mantiq at-Tayr"<sup>45</sup>), there is an exchange of words and thoughts requiring confirmation or elucidation. Just as in other Sufi works, inserted stories are intended for argumentation. Several similar stories are included into the frame of narration, including the large inserted episode of King Suleyman and the hoopoe, where there is the idea of predestination. Inserted stories do not follow each other directly, they are interrupted by frame. The above-stated method of artistic material organization is repeatedly found along the "Masnavi".

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<sup>45</sup>Sufi didactical poem development following Attar's (53, 79)

Among reasons of versified framing tale shaping, there is major one, which, properly speaking, brought to the creation of the most brilliant patterns: "Hasht Behesht" by Amir Khosrov, "Haft Aurang" by Jamali, "Haft Aurang" by Ashraf Maragai, "Haft Manzar" by Abdallah Hatefi and "Haft Akhtar" by Abdi-bek Shirazi. Their emergence was mainly due to the nazire tradition so widely spread in literature in Persian.

Analyzing versified framing tale from point of view of its functional features, one should note important alternation, which was introduced into it. It was a compositional device, not an already known plot that constituted the its foundation. A somewhat similar principle is used in Nizami's poem "The Treasury of Secrets", and the poem represents a current or philosophical-didactical reflection of the poet integrated within the limits of 20 maqalats (theses). Under such conditions, division into maqalats, meter and title playing-up become major terms for nazire creation.

There is, of course, a main plot in the "Haft Peykar", but it does not attract Nizami's followers: they are interested by inserted stories, whose inclusion is conditioned by frame composition. Amir Khosrov, Abdallah Hatefi and Abdi-bek Shirazi's main narration consists of only several episodes (Ashraf Maragai's volume is somewhat higher). As P.A. Grintser notes, "though frame story sometimes acquires independent meaning, it is essentially only a form, whose content consists of tales included into it" (78, 199) (on interrelation of frame and inserted novellas see also (232, 492). In this plan, versified framing tale conforms to the most complete patterns of the genre, but it does not exclude peculiar features inherent in it. Let us consider it in detail.

In framing tale, there has been such an important notion as composition motivation that reflects a connection of frame conflict with inserted episodes (about motivation see also 78, 202). For example, in the "Sindbad-name", a defamed prince is sentenced to death, the hero in the "Bakhtiyar-name" suffers from the same fate. Then follow stories of viziers (in the first work) and stories of a hero (in the second one), which delay execution

and at last, the conflict and happily, heroes are rescued. Narration as a method of death delay<sup>46</sup> is widely used in framing" - V. Shklovsky writes (262, 156).

Another example: In the "Shukasaptati" and the "Tuti-name", the parrot tells stories to attract a wife away from adultery. There is no such intervention between frame and inserted episodes in the "Hasht Behesht" and other nazires. There is no conflict in them to be solved in inserted novellas. In the "Hasht Behesht" and the "Haft Akhtar", palaces<sup>47</sup> are built and settled with princesses to attract the shah away from hunting. In the "Haft Aurang", Bahram himself orders to build a palace and to bring to him princesses to forget the lost slave-girl. Thus, motivation of the composition is expressed weakly and it is quite absent in Ashraf's work. It is interesting to compare in the present case the "Haft Aurang" and the «Haft Peykar». In Nizami's work, also absent a motivation of the composition, but in return, there is a motivation of the hero's actions in the episode with the building of the seven-domed palace, his psychological state and readiness to do it. If Ashraf, in two-three beyts informs us that having won kings of seven iqlims (climats), Bahram decided to possess the princesses, Nizami tells about it beforehand. Let us remember how strongly affected Bahram the portraits of the princesses he

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<sup>46</sup>Proceeding from "Arabian nights", the Dutch Investigator M. Gerhardt suggests 3 types of frame: entertaining, delaying and redeeming (73,354). In this case second and third types practically no differ: function of delaying frame is "to promote execution delay or something of that (see next page) Kind (73,356), function of redeeming frame is a "salvation of human life" (73, 360). Iranian scholar Jamal Mir Sadeqi also dwelt upon composition of works resembling "Arabian nights". He determines a genre nature of such works, like other monuments of the Middle Ages, as "high popular tale" (qissaha-yi buland-i amiyane) (354,54-67). But such an approach "deprives an author of the possibility to analyse specificity of different types works and compare them with works of their genres (240, 36)

<sup>47</sup>Amir Khusrau's domes (gumbad) resemble those of Nizami's but as far as other authors also deal with palaces, henceforth we take in all cases such a designation.

saw inside the closed room of the Khavarnaq palace. Girls' beauty was imprinted in Bahram's mind and his heart was illumed by the hope that all beauties belong to him after he read words about it below portraits. All subsequent plot development is nearly directed at the realization of this predestination. Both the episode of palace building and the stories of princesses look natural, skillfully coupled into a single plot order. Its scheme may be present as follows: discovery of portraits – prophecy - building of palace stories of princesses.

Visiting of princesses and their stories logically arise only from previous action development. Once more the artist of genius demonstrated his talent within the limits of composition harmony. Sound interrelation between the main plot and inserted novellas is stipulated by the episode of the Khavarnaq palace. This major link is found neither in the “Haft Aurang” nor in other nazires and it tells on interrelation of both components of the narration.

A question arises: was it possible to play upon absence of the episode with portraits and to try to intensify the interrelation between frame and inserted novellas? Yes, it was. There was another outstanding artist, who managed to introduce something quite new into the composition of framing tale. We mean the great Uzbek poet Ali-Shir Nava'i, the author of the “Saba-yi Sayyar” – perhaps, the most skillful “answer”. There is no episode with portraits in Ali-Shir Navai's poem, and he seemed to follow a beaten track. But he was talented enough to come out of the situation with credit. He, quite in a different way, presented a solution to the problem. He transferred the function of the absent episode to that of the episode with the slave-girl, which was directly linked with the last novella. In short, the plot is as follows: having ordered to tie Delaram's hands and feet and to leave her in the desert, the next day Bahram awfully regrets of his action and gallops where the girl was left, but she is already out. Shah suffers hardly the bitterness of the loss that occurred through his fault. To attract the shah away from sad thoughts, they build se-

ven palaces for him, each being nicer than another, and settle seven primo canes into them. Every day, the shah is on a visit to one place, where a traveller is brought to tell him a story. The seventh novella is very strong about destiny of the slave-girl after Bahram ordered to leave her in the desert. A traveller, who told the story, informs the shah where Delaram is and he again joins his sweetheart. Such a plot development is also found in the composition. Framing appears to be bound more organically and closely with all inserted novellas. In this case, motivation of the composition is clearly felt, since the conflict in the frame between Bahram and the slave-girl is solved in the novella.

Chronological bounds and number of novellas in framing tale are usually correlated to some event of the frame, but in nazire, they are chosen by analogy with the "Haft Peykar".

Considering framing techniques, P.A.Grintser emphasized that inserted novellas join frame by different means: with the help of a framing strophe, just as in the "Pancatantra", a dialogue or reiteration of one and the same situation (78, 32, 187-218). Here is an example of how inserted stories are attached in the "Twenty Five Stories of Vetala": the King comes back to a tree, takes off a dead man, shoulders him and walks, and suddenly the dead man starts to narrate; in the "Tuti-name" stories are attached by a question asked by a merchant's wife; in the "Sinbad-name" and "Bakhtiyar-name" - owing to combination of an identical situation and dialogical construction. Reiteration of the situation most obviously displays in the "Mantiq at-Tayr" by Attar.

Framing techniques in the "Canterbury Stories" by Chaucer are largely similar to Attar's work. Digressing for a while from pithy aspect, various epochs, countries and authors' outlooks, one should note that there are many identical compositional devices in two works. Thus, in Chaucer's general prologue, follows a representation of acting characters. The same thing is observed in the work by Attar, who enumerates gathered birds and briefly characterizes them. Besides, all characters of Chaucer set out to

worship sanctuaries and tell stories; Attar's birds are going to fly to Simurg, and this plot frames inserted episodes.

Attachment to frame in the "Canterbury Stories" performed with the help of prologues, they are diverse by their aims and content: there are small prologues, such as the prologue of the barge-skipper, where there are only short dialogues; there are also large prologues, such as the prologue of the weaver, where there is occurrence of the heroine's whole life; nevertheless, it tells nothing on framing technique. Restoration of the situation is clearly traced in Chaucer's works.

Similarly established is interrelation in the works - "answers". And Khosrov and other poets' components of the narration are linked by the episode of Bahram's visiting palaces of the princesses. In all works, the situation is identical and this episode is a sort of a connecting link. But its structure does not remain invariable. Usually, the link is as follows: having put on clothes of a proper color, Bahram visits the palace and feasts there all the day long and at night the princess tells him a story.

Some alterations are made in the "Haft Manzar" by Abdallah Hatefi, in which stories are told by sages. Ashraf Maragai's alteration is more substantial: he introduces one more episode into the connecting link - single combats or feats of Bahram. Before going to the palace, Bahram sets out for the steppe or the foot of a mountain and fights there with a dragon, an enormous lion, a wolf-cannibal or a wicked witch, etc. To some extent, these feats resemble famous feats of Rustam in the "Shah-name" by Firdawsi. Owing to it, epic traits exude in the manner of Bahram. Still, if in the "Shah-name" seven feats join the plot, in the "Haft Aurang" feats of Bahram nearly stand aside from the general narration and at the same time, have no relation to inserted novellas. These feats perform a sort of a compulsory ritual before visiting palaces. These two episodes - feats and visiting palaces - join each other and constitute a single link. Situation in single combats remains to be standard, only the next adversary changes, yet it results in the fact that the hero actively acts both

in the main plot and the connecting link. Such intensification of the link is not found in other works, and the device or inserted novellas attachment outlined in the «Haft Peykar» remain to be invariable on the whole.

Composition device and frame techniques rank with other terms of nazire creation and shape completion of the versified framing tale.

### 3.2. Interpretation of the Framing Plot

There is quite a number of "answers"<sup>48</sup> to the «Haft Peykar», but their quantity is less than those to other works of Nizami. It is rather associated with complexity of frame composition: apart from the main plot, poets were to work out additionally seven plot lines absent in the "Khosrov and Shirin" or "Layli and Majnun". Plots of inserted novellas sometimes represented contamination of previous works, sometimes entirely borrowed a material of written monument or folklore. As a researcher points out, "borrowed plots predominated in verbal art at early stages of its development, up to Renaissance and classicism" (69, 127). Despite that, borrowed plot underwent in nazire proper processing and contamination was used not so frequently. More or less stable remained the narration about Bahram, though it also underwent (at times in the episodes coinciding with the prototype) considerable changes concerning details on "combining elements worked up by previous tradition" (226, 82).

Side by side with difficulties, composition of the «Haft Peykar» gave the author a great advantage. He could fully show his creative abilities in the "answer" namely to this work (see also 349, 11). For 70% of total versified framing tale falls on inserted novellas. Inserted novellas gave a chance to show fantasy, ficti-

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<sup>48</sup>The most complete information about known at present "answers" is contained in the work of G.Y. Aliyev (see 15).

on, to reflect realities of that epoch, to dwell on various questions. Using a fascinating plot, the author could demonstrate his poetical gift and mastership, hold reader's imagination and at the same time, remain within the limits of an "answer" to the «Haft Peykar», within the canon as a whole.

But let us return to the main plot. To imagine clearly what its stability was and what alterations were made, it is necessary to use schematic division of the plot into separate parts.

*“Hasht Behesht”*

1. Bahram's accession to the throne.

2. Bahram and the slave-girl Delaram

a) joint hunting; b) terms to the shah: to turn a male-onager into a female-onager and vice versa; c) Bahram's anger - parting with Delaram; d) the dehqan teaches Delaram to play saz; e) Delaram's proof of her rightness – a play in the garden).

3. Building of palaces; a) Bahram's passion for hunting b) vizier Nu'man sends match-makers to the sovereigns of seven countries; c) architect Shide builds palaces.

Visiting places and stories of princesses.

4. Bahram's disappearance: a) hunting for an onager b) Bahram's disappearance in a well

*“Haft Manzar”*

1. Bahram's accession to the throne

2-3. Bahram and the slave-girl Ashub-building of palaces; a) joint hunting; b) terms to the shah; an arrow piercing the back of one onager is to come out of the navel-string of another; c)

Bahram's anger - parting with Ashub: a) delivery of seven princes for Bahram, o) building of palaces 1) Ashub's evidence of her rightness (moving picture).

Visiting palaces and stories of the sages.

4. Bahram's disappearance: a) Bahram and insidious vizier b) Bahram's flight from the country.

## *“Haft Akhtar”*

1. Bahram's accession to the throne.

2. Bahram and the slave-girl Nahid: a) Bahram's purchasing the slave-girl; b) joint hunting; c) terms to the shah: to deprive a bird of life and animate it; a) Bahram's anger - parting with Nahid; e) vizier Nu'man buys Nahid for the second time; f). Nahid's evidence of her rightness (movement of an idol with the help of magnet).

3. Building of palaces: a) Bahram's passion for hunting and Nahid; b), Nu'man demands from the kings to send seven princesses; c) building of palaces.

Visiting palaces and stories of princesses

4. Bahram's disappearance: a) hunting: Bahram's disappearance inside the dome.

As is seen, Bahram's plot by interpretations of Amir Khosrov and Abdi-bek consists of four episodes: Bahram's accession to the throne, the quarrel between Bahram and the slave-girl, building of places, Bahram's disappearance. These episodes and their succession remain basically invariable (true, Hatefi combines the second and the third episodes, the episode with building of palaces is included into the episode with the slave-girl as a direct consequence of the conflict with her. In other works, excluding the “Saba-yi Sayyar” by Nava'i, connection between episodes of the slave-girl and building of palaces is not traced so patently). As for alterations of details inside episodes, they are rather numerous.

The first episode - Bahram's accession to the throne –is not accompanied by any events. Its volume is not large, as a rule, poets confine themselves to few lines on justice, wisdom and grandeur of Bahram.

The episode with the slave-girl is central in the frame, and it has undergone numerous alterations. Amir Khosrov's and Hatefi's action begins immediately after the shah and the slave-girl

set out for hunting; for his part Abdi-bek informs beforehand that she was sold to Bahram by merchants.

The next fragment - hunting, terms of shooting and their performance. Amir Khosrov 's slave-girl offers the shah to turn a male onager into a she-onager, and vice versa. At first, Bahram cuts with the help of a two-headed arrow the male's horn, then sends two arrows through the male's head. Hatefi's Ashub lays down conditions to send an arrow through the onager's back, so that it come out of the other onager's navel-string. The shah sends an arrow through the pregnant female onager's back and it comes out of her baby's navel-string . Abdi-bek's shah brags about his ability to kill and animate a prey i.e., he himself lays down conditions and Nahid has no objection. At first, Bahram with one arrow pierces a bird in the sky and as the latter falls down, he sends a second arrow through it, and the bird, falling short of the earth, again rockets upwards led away by the arrow. Bird's animation bears purely a symbolic character and interestingly, the slave-girl accuses Bahram in swindling.

Having met all his engagements and waiting for praise, the shah instead hears out a remark about mastership and skill – by Amir Khosrov's, about mind - by Hatefi and about fraud by Abdi-bek. Hence, in all three cases, it is explanation of Bahram's successful shot The infuriated shah punishes his slave-girl. In the "Hasht Behesht", he throws her off the horse, while in the "Haft Manzar" he orders to throw her into the river and in the "Haft Akhtar" - into a well.

Further emerges a motif of the hero's helpmate: a dehqan (villager) by Amir Khosrov, an old-men by Hatefi, a vizier by Abdi-bek. All three personages save the slave-girl, and thanks to their efforts, she demonstrates her rightness to Bahram. Ways she does it are various, too. Thus, in the "Hasht Behesht", Delaram proves her words about potentialities of mastership by mastering her play in saz: with the help of this instrument, she may

lull to sleep and again awake gazelles<sup>49</sup>. In the "Haft Manzar", Ashub demonstrates her strength of mind by creating a vivid picture for the shah: opposite to the Shah's throne a mirror is installed on the wall, it reflects motions of Ashub's daughter (there is no daughter motif in other framing tales). In the "Haft Peykar", a ruse is confronted with the slave-girl's ruse. Just as the shah "animated" a shot bird, he "animates" an iron statue with the help of magnet.

One may distinguish three main fragments in the third episode: Bahram's passion for hunting; vizier's or his retinue's desire to attract the shah away from this occupation, arising from it sending matchmakers and delivery of the princesses' and, last building of palaces (in the "Haft Manzar"ö these fragments are slightly altered). Their colouring and connection with days of the week are almost identical<sup>50</sup> and coincide with the «Haft Peykar» of Nizami.

Black - Saturday (Saturn)

Yellow - Sunday (Sun)

Green - Monday (Moon)

Red - Tuesday (Mars)

Blue - Wednesday (Mercury)

Sandal - Thursday (Jupiter)

White - Friday (Venus)

The episode of disappearance differs: Amir Khosrov's Bahram disappears in a well, Abdi-bek Shirazi's - inside a dome, while Abdallah Hatefi's Bahram runs away from his country.

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<sup>49</sup>In A.A. Starikov's opinion, Khusrau is not so original in this episode, since analogical description of "musical charms" is there in Nizami's story of Platon, who composed wonderful melodies to punish Aristotle ("Iskandar-name") (234, 119-120).

<sup>50</sup>Differences are insignificant. Thus, colour of the palace associated with Mercury is dark-lilac (Amir Khusrau), dark-blue (Hatefi) and blue (Abdi-bek and Ashraf)

No need to go on enumerating all alterations, but one fact is clear: Nazire plot evolves, and such an evolution comes not only to constructive changes in episodes, though considerable. The main thing is that epic plot of Nizami's contending wide eventful panorama was changed by his followers into a novelistic one (compare 47, 185; 99, 43)<sup>51</sup>.

A possibility of plot character change was already potentially laid in the "Haft Peykar" in the episode of the main hero disappearance. Analyzing medieval Chinese novella, K.I.Goligina states that "the novella is typical for its end –the hero disappears from the world of people" (75, 100). Identical plot turn takes place in the present case, as well. As known, there is no episode of disappearance in Firdawsi's poem, in the "Haft Peykar", a the hero also disappears, but this disappearance is preceded by numerous events, actions start gradually, the whole episode is not distinguished so strongly, so sudden, as it may be on in Amir Khosrov's poem, etc. But the problem is not in this formal sign; it is in the very manner of events description.

In versified framing tale, there are no full-scale pictures of hero's life, deeds and actions. It is all out of the author's eyeshot. The plot develops one-sidedly, without any numerous turns. Such reiterating plot line leaves to its imprint on the main hero and other personages in the sense that, firstly, their character remains unrevealed, not shown in motion; secondly, number of personages are limited, apart from the main hero, there are only two three characters.

K.I.Goligina wrote about an influence of plot banality on the hero character's disclosing (75, 87). But the problem is not

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<sup>51</sup>With respect to the "Hasht Behesht", it also reflects in the interpretation. "Hasht Behesht" is translated as "Eight Paradise Gardens" (or rather "Eight Paradies"). Seven gardens are inserted novellas, and the eighth garden is a legend of Bahram. Amir Khusrauranked Bahram's story with other seven stories of the "Hasht Behesht" (305, 35), i.e., in fact, it is a novella, too. Some scholars, such as A.Zarrincub, mean the book itself (323, 260), others –the story of Delaram under the eighth garden (349, 5).

confined to it in nazire. In the central episode of frame story of the slave-girl, Bahram's conflict with her is shown. He is single in the main plot and, thanks to him, the plot develops. Even that faint motivation of the composition in the versified framing tale is associated with this episode. And the character of heroes was to be revealed here. But not only banality – aspiration for initial purpose of the situation ensuing from certain task set before poets impede it. The task itself is invariable: a brave and persistent slave-girl must demonstrate her rightness to the self-willed, imperious shah.

This episode has a didactical trend in Amr Khosrov's interpretation, and purely entertaining one in Abdallah's and Abdibek's interpretation to be confirmed by crafty devices the slave-girl resorts to.

Framing, especially in later nazire, represents an entertaining novella with conventional narration. Conventionality of the frame within the limits of the already known plot and conflict does away with didacticism and the frame serves functionally for uniting inserted novellas.

Another moment is of interest and it is associated with the character of narration in the "Haft Manzar". Connection of all events by Abdallah Hatefi is more motivated and general compositional decision constitutes more logical completion. It relates as well to the end of the work, which bears a sudden, unexpected character in Hatefi's poem, but at the same time, it is deprived of any irrealism and fantasy. Though Bahram's departure is perceived as disappearance, it is conditioned: Bahram has no strength enough to oppose the enemy. Such a course of development was also used in the "Haft Peykar", however, its use here attaches another nuance to the narration, affords to observe a general aim at strict motivation of the events and their more realistic content.

Frame composition and its possibilities is one of the reasons of Bahram's plot evolution. Another reason is the idea position of the authors themselves, and in the first place, it relates to

Amir Khosrov, who was the first to compare a composed poetical answer to the "Haft Peykar", to interpret the plot and later on some authors also kept to his interpretation. Amir Khosrov's mastership was highly appreciated among poets and poetry-lovers. Jami and Ali-Shir Nava'i gave high praise to him. Thus, Abdi-bek Shirazi wrote about the "Pentalogy" by Amir Khosrov:

*If You ask me for an account,  
(I shall answer) that besides him (Amir Khosrov)  
No one composed an entire answer to the "Khamse"*

(338, 22)

E.E.Berthels, followed by G.Y.Aliyev as well, was inclined to think that the "Pentalogy" by Amir Khosrov bore an entertaining character. Thus, E.E.Berthels, comparing the "Iskandar-name" by Nizami and "Aina-i Iskandari" by Amir Khosrov, noted: Amir Khosrov considers his main task not to preach his ruler, but to amuse him..." (52, 351).

The same idea was expressed by G.Y.Aliyev with respect to the poems "Khosrov and Shirin" and "Shirin and Khosrov" (13, 161). Both investigators saw the reason of such an approach of Amir Khosrov to the solution of the subject in the poet's status in the court. G.Y.Aliyev showed that "Amir Khosrov was a typical court poet-professional" (13, 118) and he made it his aim to write adventure tales in order to meet the patron's approval and not to fall into disfavour" (13, 160). I.I. Prigarina not entirely agrees with E.E. Berthels' and G.Y.Aliyev's evaluation of Amir Khosrov's idea purpose ( see also 22q). Examining in one of her articles the "Hasht Behesht" by Amir Khosrov, she noted that the poem bore no purely entertaining character and that "...the poet does not reckon himself among supplies of flippant reading" (211, 91).

Of course, the poet's patron could hardly be amused by the following lines:

*Nothing may be told shahs  
Against their desire, even if it is true  
He, who became a truthful judge for himself  
Out of his head by sword of his tongue (305, 59)*

But, on the other hand, the patron was Ala ad-Din Hilji (1296-1316), nearly the cruelest ruler of the Delhi sultanate (113, 233), and Amir Khosrov who devoted him the “Hasht Behesht” and equally the whole the Pentalogy”, being in the court, could not write all he deemed necessary and naturally could not undertake to work out such a theme as “an ideal ruler”, that was so successfully reflected in the «Haft Peykar». There are no so frequent admonitions to the shah in the "Hasht Behesht" as in Nizami's work, and they are mainly present in the introductory chapters.

Frame composition allowed Amir Khosrov to combine didactics with entertainment and for all that he preferred the latter. E.E. Berthels justly notes that the poet introduced didactics into entertaining reading only to an extent he considered it possible, not playing with it (52, 351).

Analyzing the plot of Bahram's nazire, we would like to dwell at length on the "Haft Aurang" by Ashraf Maragai, for he was one of the first Azerbaijan poets to have written a poetical “answer” to the entire "Pentalogy” by Nizami.

His biographical data is very scanty. Although many authors mention him, their reports are confined to only few lines, in which they note that he wrote a "Khamse" as imitation to Nizami (314, 44, 316, 2653; 350, 128).

It is unknown when he was born. Judging by his nisba, he was a native of Maragha. A. Nazmi writes that he was of noble origin and possessed learning (362, 21). Muhammad Ali Mudarris mentions Ashraf as a well-known hakim (350, 128). Tazkire, as well as many scholars call him dervish or mawlana and note that he wore a felt hat (22, 17, 307, 147, 314, 44, 316, 2553).

One of few known facts of Ashraf's life is his friendship with prince Purbudaq, son of Jahan-shah (1435-1467) - ruler of Kara-Koyunlu state. In his book, Mohammad Ali Tarbiyat cites fragments of two tazkire ("Suhuf-i Ibrahim" by Ali Ibrahikh Khan Khalil and "Arafat al-Ashikin" by Awhadi), from which it appears that the poet had little contact with people and after Purbudaq's murdering by his father he removed from Baghdad to Tabriz and never came in sight in society (307, 147). Death-date of the poet is unknown - various scientists indicate 1460-1466<sup>52</sup>: Basing on the events shown by Khondemir, S.Asadullayev notes that Purbudag's murdering took place in 1462-1466 (34, 21) and hence the poet's death date may be deduced proceeding from this point. In the present case, it would be better to rely on the information of Purbudaq's contemporary Abu Bakr Tihrani (about him see 239, 846-847), who pointed out in his work "Kitab-i Diyarbakriyya" that Purbudaq was killed in 870 (1465/66) (297, 373), i.e. the poet died after 1466.

Ashraf's creative heritage is rather considerable. He composed 4 divans - "Unvan ash-Shabab" (Places of Youth"), "Kheyr al-Umur" ("Good of Deeds"), "Baqiyat as-Salihah" ("Remainders of Virtues") and "Mujaddadat al-Tajaliyat" ("Renewal of Shining"). Ashraf also left an entire "Pentology", which includes "Haft Aurang", "Manhaj al-Abrar" ("Way of Righteous Men"), "Riyaz al-Ashiqin" ("Gardens of Lovers"), "Ishq-name" ("The Book of Love"), "Zafar-name" ("The Book of Victory"). Ali-Shir Nava'i benevolently spoke of Ashraf's works in his "Majalis an-Nafais" (22, 17) and "Khamse" (21, 12-13).

The "Haft Aurang" is the fourth in succession work of the "Pentology". Conscious direction of the main narration into the limits of tradition strikes one's eyes at once in the course of its analysis. Under "tradition" in the broad sense of the word, we mean creation of the work according to settled principles. In the introductory chapters, Ashraf says that he creates the work, tho-

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<sup>52</sup>S.Asadullayev himself points out that Ashraf died after 1462 (34,21)

ugh it is written by the same metre like the «Haft Peykar», but possesses novelty and freshness, because tastes of contemporary generation of connoisseurs of art changed:

*A new fruit ("Hart Aurang") has another sweetness  
In the youth we have other freshness  
New interlocutors drink new wine,  
They put on new dresses in the day of Nawruz*

(303, sh. 166a)

True, he himself rather sensibly appreciates merits of the “Haft Aurang” in comparison with the “Haft Peykar”:

*This ruby is not brighter than that pearl,  
It has the same metre but other form* (303, sh. 166a).

The poet points out that he created something quite peculiar and tried to impart new colouring to the well-known legend. That is what he writes here:

*A clever, striving for knowledge man  
Lays down the basis of three sources of word  
(i.e. keeps to three destinations of word).  
Firstly, (praises) the Most High,  
Secondly, (praises) the prophet,  
Thirdly, (praises) a famous King  
I (already) spoke of divine unity.  
Drilled enough pearls, praising the prophet.  
How I shall remember the King,  
Cause of joy to Bahram's spirit*(303, sh. 165b – 166a)

General purpose, general rule of work composition is actually fixed in these beyts. Ashraf shows his acquaintance with traditional devices, puts it down to an artist's credit. And the last beyt disposes the idea that the plot repeats the prototype. That is really so.

Among all nazires, the plot of Bahram in the “Haft Aurang” is the closest to the “Haft Peykar”, Nizami’s influence being felt not only in the plot. Ashraf wrote beyts almost entirely borrowed by him from his great predecessor.<sup>53</sup>

His framing is as follows: Yezdigerd sends Bahram to Yemen, to Nu”man shah to be brought up. Bahram is taught rules of conduct and sciences. After finishing training, he together with Munzir spends his time hunting and practices riding. He kills so many onagers that the steppe turns into a cemetery. He is nicknamed Bahram Gur. Meanwhile, Yezdigerd dies and another ruler comes to the throne. With his army, Bahram makes his way to Iran to claim on his father's throne. Nobles do not want to see him enthroned, thinking that he will be as despotic as his father. Exchange of messages takes place between the two parties. He, who is able to take the crown between two lions, becomes the shah. Bahram wins and ascends to the throne. He rules justly, people prosper, the country is calm. Shahs of seven iqlims obey him. Bahram decides to demand a princess of each iqlim for himself. His architect Shide for two years and three months erects seven wonderful palaces (their colouring and link with days of the week accord to that of the "Haft Peykar”). After that

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<sup>53</sup>Such a material was generally typical for the Middle Ages (see, for instance, interesting facts about Attar’s borrowings from Nizami (324). But in comparison with others, Ashraf borrows more frequently. Let us refer to one example, which is taken both from introductory chapters of both works and contains moral maximum:

Nizami

He, who does not do justice to reason,  
He is a man only by his appearance, (but in fact)  
he is a monster (360, 66)

Ashraf

A man, whose basis is bad  
Is a man only by his appearance, (but in fact)  
He is a monster (303, sh.165 a)

In both, the second verse is identical: adami surat ast-u divhihad. But if Nizami logically confirms the first misra, Ashraf weakens sense link because of diffusiveness of the first hemistich content.

Bahram sends matchmakers to the shahs. Match-makers bring the princesses and settle them in the palaces. At this night, Bahram prays in solitude, praising the most High.

This chapter is followed by seven feats of the shah and inserted novellas. It is told again that Bahram is a fair ruler and enemies do not trouble the country.

The next chapter begins with the discourse of frailty of the world. Once, Bahram goes for hunting together with his retinue. Suddenly ahead of his horse a female onager runs by and the shah gallops after it. Arrows shot to the onager fall down on earth.

After long galloping, the onager and the shah stop near a cave. The shah dismounts, sit down at the entrance. He prays. His retinue and troops come to the cave as well. So elapses some time and the shah says to the onager: "We cannot wait any longer". The onager enters the cave followed by Bahram. The entrance is closed. His people try to open the door, but fail.

Banality of Ashraf's plot is expressed more strikingly than in other "answers". In the following parts, Nizami includes into the frame episodes of Bahram's education in Yemen, his return to the native land, crown getting and enthroning. A broadened plot nearly gives an opportunity to trace the hero's character. But Bahram's character in Ashraf's interpretation is static, does not develop and all his traits are known beforehand. It finds its reflection in unusual bags of the narration, which includes Ashraf's discourse about justice, wisdom and courage. He, who possesses the virtues, is to become the shah - the poet writes (303, sh. 166a). Bahram is endowed with all these virtues from his birth, on account of which the throne and the crown are made ready for him:

*When the mother gave birth to Bahram,  
The Creator's grace endowed him  
with these (virtues) (303, sh. 166b)*

Later on, his character does not change, he is fair with his subjects, rules wisely and the country flourishes. In this aspect, Bahram is similar to main heroes of other works-nazires. At the same time, Bahram's character in the "Haft Aurang" underwent considerable transformation in comparison to the "Haft Peykar" and other framing tales. It was caused by the poet's mood of mind . Ashraf's views were distinguished by their religiousness and this religiousness told on the whole of his "Pentalogy". Ashraf's Bahram is a deep-believing, pious shah, all desires and hopes he coordinates with the name of God:

*Who am I and what are my matters  
Me myself and my matter exist (only)  
thanks to you (Allah) (303, sh.170a)*

Ashraf's narration is multi-stratum. Baham's plot neighbours with a narration of another kind, which is transferred to religious consciousness of the poet. Tide narration is perceptible not only between lines, but also manifests itself in real fragments of the text. Diffuse discourse of God, divine power as a source of framing prosperity and the ruler's might were present almost in all chapters of framing. And Bahram's visit to the princesses' palaces forestalls episode of his night prayers.

Ashraf's main purpose is demonstration of not only a just monarch, it is perceived as a matter of fact – but that of a pious ruler. It is difficult to say now why the poet kept this position.

Undoubtedly, religion as a leading principle in the ideology of the Middle Ages influenced greatly on literary creative work (228, 12). But absence of facts of Ashraf's life does not allow making any concrete conclusions. Perhaps, Ashraf had some relation to dervish orders or was a very pious man by his nature.

Providing his hero with piety, the poet, nevertheless, attached great importance to traditional virtues of an ideal shah. Thus, before the last episode follow extensive discourses by Ashraf on prudence and benevolence which a ruler must pos-

sess. Ashraf offers the already known solution of social contradiction to have been expressed by the formula "good, just shah - loving subjects". He reproduces this formula by means of artistic likening of the shah to the father and subjects to children:

*Son was a consoler for his father  
Baby's sadness falls on his father, too.  
Every faithful son is a well-wisher for his father,  
A father does not wish evil for his son*(303, sh. 197b)

But again, ultimate solution of all problems is linked with the Creator's name. Touch of religiousness runs through everything. In this aspect, the frame of the "Haft Aurang" sharply contrasts with its inserted novellas. There is no deep religiosity in the novellas constituting the plot of Bahram, while the accent is mainly made on moral admonition. Ashraf's didacticism is present in the frame, too: various events and religious meditations are often interrupted by moral maxims. A flow of moral admonitions is especially great in the beginning of the narration and in the episode of the seventh feat of Bahram – fight against monsters. There are no such interspersions in other nazires.

Ashraf's action develops in a different way, as well. It is slower, hindered by description of nature, religious and philosophical discourses.

The episode of disappearance is of interest from the psychological point of view. In the "Haft Aurang", Bahram knows what he will face in the cave. And the state of his soul reflects the forthcoming meeting with this event. He laughs and cries at the same time. Also, he falls on his knees and appeals to God. In other episodes of disappearance there is no such reflection of the hero's emotions.

All these differences stipulate the "Haft Aurang"'s special position among other works, but there are common traits, as well. For instance, there is no episode in Ashraf's work constituting a frame in the rest of nazires – the episode with the slave-

girl. But it does not affect the plot's character as a whole. Like other framing tales, it remains concentric, events are grouped around the main hero, the plot also contains conflict, not already with a slave-girl but with a pretender to the throne and Iranian nobles.

### **3.3. Traits of Normativity and Literary**

#### **Significance of Inserted Novellas**

##### **3.3.1. Medieval Town**

The Plot of Bahram, constituting a frame of versified framing tale plays, nevertheless, a minor part in it. As a whole, it allows imagining peculiarities of a creative method of medieval author and raises some questions. But most strikingly themes and ideas of work, principles of narration, art or poet manifest themselves in the novellas. Being a model of high literature and literature of educated circles, inserted stories imbibed traditions of popular town novellistics. It is of interest from purely literary criticism point of view, allowing tracing back changes of literary elements in the tradition of nazire. At the same time, inserted novellas contain abundant material reflecting realities of social life of the epoch. Being a product of medieval culture, they report on everyday life, tempers and traditions of townspeople. They also incarnate some ancient notions. Thus, teaching of Indians about migration of souls (metempsychosis) makes up the basis of the plot of the third novella (compare 78, 49).

Mention of towns is in almost all novellas. These are mainly big trade-economic and cultural centers: Multan, Isfahan, Rey, Nishapur and Baghdad. In one of novellas by Hatefi, figure Constantinople and Sofia. There are also many other lands and regions: Yemen, Ceylon, China, Khorasan, Khwarasm, Badakhshan, etc.

Wide geographical range of the novellas is explained by the fact that those authors were educated men, lived in various parts

of the Muslim world, visited many places.<sup>54</sup> For example, Hatefi, who lived mainly in Khorasan, visited Iraq and Azerbaijan (333, 439). Interestingly, in the "Haft Aurang" by Ashraf they do not name usually certain towns; it deals with a town on the whole. Besides, if in the majority of other novellas plot design develops in a town, for Ashraf it is always a country or a region: India, China, Syria, Byzantine, Hijaz, Kerman. Perhaps, the author did not want to repeat his predecessors; on the other hand, it may be associated with the fact that in the second half of the XV century, a decline of economics and towns-life in Iran and South Azerbaijan manifested itself (114, 165, 100, 210).

Action in the novellas develops in luxurious places and wretched hovels, town bazaars and streets, temples, caravanserais, prisons and gardens. Heroes of the novellas are representatives of all classes and groups making up social structure of a medieval town. There are shahs, viziers, emirs and notables, merchants and artisans, declassed elements. Ruling clique of a medieval town is depicted in the first novella of the "Haft Akhtar": Sheikhu - Islam, a kadi, a mufti, a low rank officer being shown negatively instead of siding with the victim, who is their acquaintance they try to seduce his wife.

Main mass of townspeople consisted of trade-artisan circles. A scholar notes that in India, "the most important component of town population in the XIII-XVII centuries constituted artisans and traders" (40, 56). Handicraft production was widely spread, parallel with handicraft corporation. State workshops also existed. Thus, Delhi sultans often set up large handicraft workshops for needs of their court, where thousands of people worked; for example, in workshops of Ala-ad-Din, worked 17 thousands artisans (26, 195). Growth of handicrafts in India found its reflection

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<sup>54</sup>We shall not dwell at length on biographical data of poets, since they are largely known. Especially voluminous literature is devoted to Amir Khusrau. Suffice it to refer to such works as (13, 42; 205; 140-180; 221; 258; 259; 277; 282; 351) and so, on. About Hatefi see (4; 52; 32-33; 289; 652-654; 302, 78; 438-447). About Abdi-bek see (219)

in the novellas of the "Hasht Behesht". The hero of the second novella is a jeweler; artisans demonstrate activity in the fourth novella, as well. Showing artisans environment, Amir Khosrov incidentally manifests his attitude to skill and mastership.

Artisans are present in other "answers", too. Thus, Abdi-bek presents a jeweler, a carpenter and a glass-cutter. There are also singers and musicians, painters and seafarers, fishermen and hunters, including a grave-digger.

In verified framing tales, a jeweler is a hero of two novellas (the second one in the "Hasht Behesht" and the first one in the "Haft Akhtar"), and the jeweler's son is the hero of the second novella in the "Hart Manzar". The option is not incidental. For example, in India, "hierarchy of handicraft castes was nearly in all places headed by jewelers, who simultaneously engaged in buying-up and selling of precious metals" (40, 62). Different branches of handicraft, including jewelry's, were spread in Azerbaijan (108, 212-215, 264, 230-239) and Khorasan, too. Not for nothing in Hatefi's novellas, as an important plot element figure precious and half-precious stones: ruby, emerald, amber and turquoise.

Development of handicrafts led to expansion of trade caravan ways in the XIV-XVI centuries, which crossed through whole Orient. Azerbaijan, for instance, was connected with countries of the Orient - Iran, India, China and Byzantine and countries of the West. Via South Azerbaijan, took place a transit trade between Europe and the Orient. There was an intensive trading in India, too. "Trading and commodity - money relations in India towards the XIII-XIV centuries had already a centuries-old history. North India carried out both caravan and sea trade with various countries of Asia and Europe (38, 155). An increase in trade volume favoured enrichment and growth of merchandise. In many novellas, merchants are described as main characters. Some of them take direct part in heroes' fate. Such are the merchant of the fourth novella of the "Hasht Behesht" and brothers-merchants in the fourth novella of the "Haft Manzar". So-

metimes, merchants or their sons are main heroes of the narration (the fifth novella of the "Hasht Behesht" and the second novella of the "Haft Aurang"). They are shown, as a whole, favourably, but at times, author's attitude to them is sharply negative, as, for instance, in the third novella of the "Haft Akhtar" (a wicked merchant nearly ruined the shah's family).

A wide panorama of trade relations that existed in the Middle Ages was reflected as well in inserted novellas. In the second novella of the "Haft Manzar", a youth sets out from Isfahan to Yemen and from there to India for trading; in the fifth novella, a merchant from China arrives in Khoresm; the hero of the fifth novella of the "Haft Aurang" trades in the lands of Franks and a prince – an Arab in the first novella of the "Haft Manzar" is rescued by Greeks. True, Hatefi does not clearly point out who they are, but by an indirect way one may guess that the question is most likely about traders.

Caravan ways were not always safe, gangs of robbers often bossed on the roads, in the sea, ships of merchants faced pirates, squally winds and storms. Trading in far countries was always travelling, too. There are many motifs of travelling especially in the "Haft Aurang" and the "Haft Manzar". Setting out for trading, heroes often met and fought against robbers and suffered shipwrecks

Robbers in the novellas are not always inveterate scoundrels. Sometimes, they try to impart some noble nuances to their deeds. Thus, in the first novella of the "Haft Aurang", a prince falls into the hands of robbers, who plundered caravans. Their ringleader, telling about distribution of plunder, says:

*A half we take in hand,  
Another half they (caravan-men) again drive away.  
All of us are not deprived of conscience,  
We divide the plunder honestly (303, sh. 171b)*

Speaking on merchants and artisans, authors mention in their novellas another important social stratum of the medieval town. It consisted of moneychangers, representatives of usurious capital. Their role in town-life was rather great, beginning from the X-XIII centuries merchants enjoyed their services, in exchange of money they received cheques to carry out wholesale trade (117, 345). Artisans also resorted to their help. Thus, the plot of the first novella of the "Hart Peykar" was a shroff's refusal to give money back to a jeweler, who formerly lent it. In versified framing tales, moneychangers are rich men, who are often duped by swindlers.

Tramps and beggars, thieves and cheats were an ordinary event for towns. And sometimes, they rose up their hands against property of high-ranking persons and even shahs (the fifth novella of the "Haft Manzar", the seventh novella of the "Haft Akhtar").

The court of a ruler was one of the centers of social and cultural life in towns. Naturally, court to and tempers occupy an important place in the novellas. Court environment is shown in the most unattractive way. Envy, flattery, intrigues and lewdness shown by poets reflected the real state of affairs. Being a court poet, Amir Khosrov was capable of watching court environment particularly closely. In the "Hasht Behesht", relations between his vizier, wives and sons were far from being ideal.

Struggle for power, numerous conspiracies and intrigues in the courts of Delhi sultans never stopped. Ala ad-Din himself - during his reign the "Pentology" was written - seized the throne as a result of a conspiracy. Owing to "machinations of the influential vizier Malik Kafur, elder son of the sultan, Kizr-khan was imprisoned in the Gvaliur stronghold" (117, 311). Instability of Delhi sultanate's political life found its reflection both in the novellas of the "Hasht Behesht" and in the frame. In particular, a question in it was raised about the necessity of a staunch environment for the shah. Apart from opposing intrigues and conspiracies, there was an urgent need in reliable people, especially

from military-feudal lords, due to frequent foreign wars. In the XIII and early XIV century, Delhi sultanate unceasingly underwent an invasion by Mongol armies. During the period of 1297/98-1303, Mongols four times invaded the territory of North India (see 113, 234). Sultans had to wage exhausting wars against them. Understanding it fine, Amir Khosrov surrounds Bahram by loyal, honest and clever men:

*Shah demanded firm people,  
Honest and decent.  
Everyone, who had a mind,  
Was appointed to state position and  
was drawn nearer to the Shah(305,46)*

Rulers, as a rule, are endowed in the novellas with positive virtues, except for king in the seventh novella of the "Haft Manzar". Hatefi characterizes him in the following manner:

*Cruel, stingy, despicable, reckless  
Was afraid of neither the Creator, nor people(4,108)*

Ashraf and Abdi-bek also narrate about court tempers. Ashraf makes a special accent upon interrelations between nobles and dignitaries, who felt envy and unfriendliness to each other. Typically, in parallel with traditionally negative viziers, Ashraf's emirs are also distinguished by their cruelty and insidiousness (in the fifth novella of the "Haft Aurang").

Courtiers also made up the nearest encirclement of the shah. Their duties were to entertain the ruler with various stories, talks, nard-games, chess, etc. (about courtiers see 233, 94-97). The sixth novella of the "Haft Manzar" mentions a courtier. Here, the shah draws Geibzad nearer to himself and appoints him as his courtier. In the seventh novella of the "Haft Aurang", a sage coming to the court of the ruler of Kerman also becomes a courtier owing to his abilities. In the seventh novella of the

"Haft Akhtar", a haji tells the shah different stories each night. Abdi-bek does not mention his kind of work, but it is known that he functions as a courtier.

Ruler's relations were not confined only to state dignitaries. A number of servants and maid-servants are portrayed in the novellas as personages. Usually, they are people devoted to their sovereigns. But such a rule is not obligatory. In the sixth novella of the "Haft Aurang", a maid-servant availing herself of the moment and having impudence tries to occupy the princess' place; in the fifth novella, a servant taking vengeance for insult casts aspersions on his patron. Only wet-nurses are implicitly faithful.

Wise men and travellers enjoy special favour in the courts. They are shown high respect, hospitable reception, and the ruler in the third novella of the "Hasht Behesht" and the prince in the first novella of the "Haft Aurang" communicate mainly with them.

Court life presents itself in the novellas in various manifestations. There were, of course, feasts and entertainment there, poets often wrote of shah feasts and chases, poetical mastership matches, etc. In the seventh novella of the "Haft Aurang", a sage proves to be victor competing in the art of versification in Dari and Arabian. As a reward, the ruler presents him a beautiful house.

Nearly all events associated with rates of high-ranking persons occur in the courts. However, there are no pictures of palaces or other architectural erections, decoration of chambers, etc. One may only guess it. Having described in detail palaces of princesses in each frame of verified framing tale, authors obviously considered it unnecessary to return to it. Sometimes there is information on castles, but it is confined to several details only. In particular, it is pointed out that a castle is fortified, enclosed with high walls and a ditch (the third novella of the "Haft Manzar", the second and fifth novellas of the "Haft Akhtar").

As compensation of lack of these descriptions, poets gladly enlarge on gardens. Gardens were some favourite places of rest

for townspeople, pitched around brooks and rich of vegetation. Novellas give detailed names of flowers and fruit-trees in the gardens, emphasize clean air in them. Events often occur in the gardens. Loving couple make an appointment here (the second novella of the “Haft Manzar”, the sixth of the “Haft Aurang”), beauties feast (the fifth – “Hasht Behesht”, the first – “Haft Manzar”, the sixth – “Haft Akhtar”) in the fourth novella of “Hasht Behesht”, friends manage to get into contact with a captive girl owing to efforts of a flower shop-girl, fine roses from garden and the gardener’s art.

Versified framing tale transmits peculiar colouring of a medieval town. Colourful, rich scenes represent themselves like vivid episodes. Both in palaces (a greater part of the novellas) and in a judge’s house (the fourth novella of the “Haft Aurang”) proceed different events. An embarrassing situation with the vizier takes place in the state divan (the sixth novella of the “Hasht Behesht”). Here is noisy, normal course, and suddenly a street beauty tries to swindle a trader and to get money from him (the third novella of the “Hasht Behesht”) A rich merchant arrives at town, he has a lot of goods and jewelry, gold and pearls, and he is invited to visit the palace (the third novella of the “Haft Akhtar”). An old procuress offers her assistance to guests of a caravanserai (the seventh novella of the “Haft Aurang”); swindlers make next randy tricks (the fifth novella of the “Haft Manzar”, the seventh of the “Haft Akhtar”); hot heads rush to adventures (the fifth novella of the “Haft Aurang”, the first of the “Haft Manzar”).

Life is shown widely and variedly in versified framing tale, reminding of Indian framing tale, which was distinguished among other genres of Sanskrit literature by its democracy, breadth of reflection and perception of life (106, 13). Depicting all various situations, a chain of any events or adventures, Amir Khosrov and Ashraf, Hatefi and Abdi-bek gave them an idea-emotional appraisal, as well.

### 3.3.2. Themes and Ideas

Different problems are touched upon in the novel of versified framing tale. But, first of all, their problematic features consist in the events of moral-ethical level, though there are also problems of philosophical, religious character, sometimes on social aspects. Numerous admonitions and edifications spread out in the novellas and commenting other developments and personage's actions clear out the author's position and, at the same time, exert a certain influence on the reader establishing the patterns of high morality or actions worth of blame.

Didactical novellas in verified framing tale are dominant. But, side by side with them, novellas are thematically divided into love, fantastic, picaresque one and novellas of predestination. True, such a division seems to be slightly conventional, since there is no sufficient clear distinction between novellas. Separate didactical remarks are contained in love and picaresque novellas, there is often sorcery in them, too. Thus, the common love novella (second) of the "Haft Aurang" contains a number of moral maxims coming to the idea that human kindness provides for happiness and well-being. The love affair is completed by didactics (compare to novellas of the "Haft Peykar"). At the didactical novellas, which often are represented in an entertaining form, fantasy is also introduced and the plot itself is captivating. Any didactics practically is not felt in the course of the third novella of the "Haft Aurang". From one fantastic situation, the hero fetches up another. Events develop quickly, the reader hardly watches them. But at last, the affair is coming to an end, everything is left behind. And only at that moment, morality comes forward. Compelling the prince to suffer severe tests before enthroning, Ashraf writes:

*Rotating firmament will not give you  
Roses without thorns and treasure without a snake.  
A prince, who got wreath and treasure,  
Found his kingdom after a thousand privations*  
(303, s. 180b)

It is interesting to trace back, from the idea point of view, three didactical novellas: the fifth novella of the "Hasht Behesht", the first of the "Haft Manzar" and the sixth of the "Haft Akhtar". The main idea of them is condemnation of man's surrendering to his passions. But it is nowhere that Amir Khosrov directly utters this idea. The whole logic of the narration brings to it. Changing events, after which the hero is wonder-struck, his ten-year silence and robing in mourning clothes, the reader is called to understand viciousness of surrendering to one's passions. Unusual situations, in which the hero finds himself, are given without any causal relationship, but there is one and the same idea, which, being reiterated, produces necessary impression.

The novella's plot is a teleological one, i.e. "Its denouement is portentous, it expresses author's attitude to the hero and events narrated (153,23). And though there is no direct declaration of the idea, Amir Khosrov's author attitude is quite clear.

But the first novella of the "Haft Manzar" seems to be somewhat different in this aspect. Its idea trend is linked with such a question as achievement of one's object (murad) dominating is Hatefi's work. Majority of the novellas of the "Haft Manzar" is concluded by lines containing the poet's indications that his heroes achieved their objects. In the first novella, the hero, on the contrary, could not achieve his object and it was his lack of self-restraint, lack of governability upon passion that hindered him in his actions. He did not heed to reason and he lost all he possessed. An old sage says to him:

*You had wealth, (but) it is gone,  
The branch of your object's palm-tree has broken (4,38)*

The most clearly didactical idea is shown by Abdi-bek Shirazi. It is established in the plot conditionality of the hero's adventures, as well. The father sends his scampish son to study white magic art, and the latter refuses his past life while suffering all its

burdens. Abdi-bek's attitude to the events, like Hatefis, is reflected in an old man's words. Here, edification acquires religious colouring:

*Stay with God and leave your lusts,  
Let your passions be a monster, curse them.  
What you saw, you saw because of your evil passions,  
All you saw, you saw because of your (nature) (337,208)*

Abdi-bek, like his predecessors, condemns human passions, though the problem is not confined to it. He emphasizes the fact that refusal of passions and adherence to reason completely change human life. And he dresses his hero not in black or lilac clothes symbolizing mourning for lost illusions, but in white clothes symbolizing joining new life.

Three poets touched upon one and the same problem, but differently. And it was due, to some extent, to peculiarity or nazire tradition. Ashraf has no novella with such a plot or problem. The first novella of the "Haft Aurang" bears only remote likeness with the above-stated problem. It mainly narrates about hero's adventures, and with just one phrase it clears up the situation. This phrase is put into Khizr's mouth, who assists the hero. He says to him: "your passions led you astray" (305, sh. 172b).

But such an appraisal seems to be artificial, since it does not proceed from the text and connects with neither denouement, nor symbolisms of colour. Character of the plot also differs from the rest. If Amir Khosrov's and other's plot is teleological, Ashraf's is ambivalent.

Didactical ideas prevail not only in framing tales and not only in literature in Persian. A.Y.Gurevitch notes that didactical accent was pronounced in the whole culture of medieval society (86, 222). Moral perfection of man had long since preoccupied the greatest minds. Earlier we have already considered moral-ethic ideas in the «Haft Peykar» of Nizami. They were also widely spread in the creative work or other classics of Persian literature: Rudaki, Khaqani, Sa'di, Jalal ad-Din Rumi, Hafiz, Jami, etc.

Basing on the novellas of versified framing tale, one may design a typological image of a man with such virtues as loyalty, kindness, justice. In poet's opinion, truthfulness and honesty constitute human beings' major traits and it is portentous that they found their reflection in picaresque novellas. Demonstration of various tricks of sly and dodgy old women takes an important place in them. A hero dupes everybody on, finding way out and driving benefit from the most complicated and hopeless situations. It seems that nothing is able to stop him, but suddenly follows a concluding episode and it appears that well-being, achievement of one's object or the hero's love depend upon his honesty. Thus, a hero of Amir Khosrov's second novella - the jeweler acts against his conscience and nearly loses his head. Having been forgiven by the shah, he starts a new, honest life and only owing to it, he achieves riches and high ranks.

Hatefi concludes a story of the fifth novella of the "Haft manzar" with the following beyt relating to the heroine - an old cheater:

*In the end, owing to truth (she) achieved her object,  
Owing to truth she made a success (4,95)*

The seventh novella of the "Haft Akhtar" consists of some episodes, in which two thieves demonstrate each other their abilities and tell stories, in which their mothers are present as swindlers. A shah, a moneychanger, a cheater and a jeweler are swindled in the novella.

Funny pranks reiterate, but in the end, they result in an event, when one thief taxes another thief's girl away for himself and the latter brings her back only thanks to the truthful story about his offers to the shah.

Depicting various tricks and denying morally such actions, poets sometimes utter direct estimation for deeds of thieves and swindlers. For instance, Amir Khosrov puts the following words into the mouth of a repented swindler:

*In every place with a cheater and a thief,  
Punishment will be carried (for their delinquencies)*

(305, 137)

An important place in the novellas is given to such a problem as punishment of the evil. An idea of punishment and requital for violence, which was pronounced in Nizami's creative works, is touched upon by his followers, too. The ethic opposition of "good-evil" is solved unambiguously: a well-disposed man founding his relations with surrounding people on the principles of good, finds his happiness and, on the contrary, a miscreant is surely to be punished. This thought is laconically and clearly formulated by Ashraf:

*Everybody, who committed evil, will be severely punished,  
Where can good people see evil? (303, sh. 176a)*

The cited beyt acquires one more colouring - the hero himself usually punishes evil, but his action does not look like as a simple personal initiative. He is rather a performer of a foresight and therefore, for example, in the second novella of the "Haft Aurang", an ungrateful friend is punished not by the hero, but by his sweetheart.

Man's kindness is, by Ashraf, a manifestation of his reason. Good is not always returned for good. But in the end, it will always be made up:

*He, who showed good and (in return) took away chagrin,  
After chagrin in the end, he would take (with him)  
a treasure (303, sh.177a)*

Formal embodiment of punishment idea in the novellas presents itself in the form of diverting story. Such is the sixth novella of the "Hasht Behesht". Neither one sentence, nor one episode informs us about the punishment of the evil vizier. Greater

part of the novella consists of funny scenes (the vizier's rewarding with slaps, his branding, etc.), in which the measure of punishment gradually increases. Amir Khosrov compels a villain to suffer all torments of hell before he is completely driven away.

Like some other novellas of the "Hasht Behesht", there are no moral maxims in this fantastic general content. As for separate fantastic novellas of other authors, there is no at times didactics in them, for instance, in the third novella of the "Haft Manzar". It narrates about a hero's fate, in which magic assistants play a leading role. Here are also motifs of dissatisfaction and unsettled state in one's life. Thus, compelled travel of the hero, apart from other consideration, substantiated as follows:

*Though charm of native land is in belief of it,  
But it is inconvenient (to be in) need of it(4, 58)*

Fantasy in the novella is not limited to magic assistants, only. There are demons and unusual creatures, talismans and prophetic dreams. In the plots of the novellas, supernatural and natural elements are whimsically interwoven, together with people, act also giants and werewolves (compare 106,8)

Fantastic action develops practically always in certain geographical areas, names of real towns and counts are found in all novellas. Authors set themselves as an object to tone down a fantastic atmosphere and insert fantasy into the general picture.

Several novellas in versified framing tale are dedicated to love themes. Feelings of heroes are in the center of author's attention, one may get an idea about his view on love. What is the most appreciable thing for man in love? In case with women the answer is clear, men's case is more complicated, for there are no exact indications on that score. But one remark must be made, and it consists in the fact that a hero is up and doing, exerts every effort to obtain his beloved.

The most appreciable thing in a girl's attitude to her chosen one is faithfulness. Distinguishing this virtue, poets nothing say about man's faithfulness. Perhaps, it is due to the fact that according to Shari'a a, man could have several wives and in such a case, his faithfulness bore conventional character.

Amir Khosrov emphasizes that a girl's faithfulness in love is a basis of her well-being. In the seventh novella, three wives of the shah, allured to temptations, and bore severe punishment, while the fourth wife was faithful to her husband and so found her happiness.

A girl, who keeps her faithfulness to her husband, upholds the honour of loving man and even his life. In the novellas, the initiative of love frequently comes from the woman. Her love to a hero arises at once, like in a fairy-tale. "Girls are far from being severe with their admirers and having aversion for men, they at once return their feelings and make no secret of it... (73, 115). Love plot develops without any complications, but later on difficulties arise. As a rule, it is external obstacles, parents' refusal, etc. Thus, in the second novella of the "Haft Manzar", a princess falls in love with a jeweler's son. He reciprocates her feelings, they meet, but later on their relations became known to everyone. Hatefi remarks:

*May the love be hidden from anyone,  
May the flame be covered with grass? (4, 46)*

The youth's father, knowing about his son's love to the shah's daughter, advises him to give up the idea of her, since the shah is able to put him to death. So, he sends him for trading to Yemen, from where the youth makes his way to India, but on his way the ship goes down. The youth escapes and after all adventures, joins his sweetheart.

Absence of fatality in the relations between loving couples is an important factor in love treatment. Actions are directed by their designs, not by the will of heavens. The only exception is the fourth

novella of the "Haft Akhtar" on predestination instanced by a love-affair between two young people. The fate is predetermined and purposefulness of the hero's deeds makes no particular impression.

In love novellas heroes, struggle for their happiness, and the happy end is the natural result of all novellas. Not only a young man but a girl as well displays the activity. She in every possible way assists the hero in his undertakings and danger. She behaves in an appropriate manner and plucks up her heart. Such are Simbar in the second novella and the princess in the sixth one of the "Haft Aurang", the princess in the third one of the "Hasht Behesht", the sage's wife in the seventh one of the "Haft Aurang", the jeweler's wife in the first one of the "Haft Akhtar" and the princess in the fourth novella of the "Haft Manzar". And in the fourth novella of the "Hasht Behesht", Kamrani excels her beloved in adroitness and skill. His role in the first part of the novella is quite passive. Having seen Kamrani's portrait in the temple, the prince falls in love with her and refuses to leave the temple. Friends fail to dissuade him and then they themselves use their professional skill and arrange his meeting with the girl, discharging her from the prison. True, the beloved starts to act himself on the concluding stage, but everything depends on the girl's abilities, not on his. By the way, adopting this episode, Abdi-bek changes the hero's behavior, who takes direct part in the girl's rescue.

The fourth novella of the "Hasht Behesht" is one of the most interesting. It is of interest not by love themes. In terms of India, the novella was of the progressive importance, it reflected the idea of friendship between representatives of various classes. It was of the utmost importance in terms of caste dissociation of the medieval Indian society. Friends in the novella are a prince and a navy, a merchant, a carpenter and a gardener. All of them are equal; their relations are based on mutual support, readiness to lay down their efforts for the sake of friends. Equality of the heroes is stated by the fact that the prince takes their assistance not with arrogance as if doing a favour, but expresses his deepest gratitude to his friends.

Ideas of friendship and mutual support were reflected in other novellas, too. Sometimes, aid of separate persons grows into peop-

le's support. Thus, in the fourth novella of the "Haft Aurang", envious calumniate a young man, who enjoys the shah's favour, and the latter orders to put him to death. But, ordinary people save him of gallows. This moment is much remarkable: following Nizami, Ashraf notes (the fourth novella of the «Haft Peykar») the real force of popular masses and potentiality of their opposition to ruler's will.

Contents of the novellas are distinguished by richness and depth. To perceive it fully, it was necessary to choose an advantageous, from point of view of a medieval man, - plot and construct a narration in a definite manner. Formal signs played a great part in the integrity of the novella as a literary event. The specific method of material selection and narration touched upon a system of novella personages, by means of which their idea-thematic variety is revealed.

### **3.3.3. Personages**

Depiction of personages is in the context of traditional devices of medieval Oriental novellistics. Using them, poets, at the same time, tend to introduce something new into them. In the depiction of personages and their deeds, arise a number of traits differing from medieval canon.

Acquaintance with a hero takes place in exposition. There is given his "testimonial" here (his "social" or "economic" status, main features of his character) instanced by his deeds depicted in the story" (247, 345) The main feature of the personages of the first novella of the "Hasht Behesht" is wisdom. Brothers-princes are endowed with mind, knowledge, ruled by reason in their deeds. It is reflected as well in the plot, when wise answers of the princes to their father, the ruler of Serendip, serve as a beginning of the action, and in the episode of denouement, the shah, subjugated by wisdom of brothers, honourably releases them home.

Two or three traits of a character reported by the author in the beginning of the narration remain invariable in the course of the whole novella. The peculiarity of the character is that it is

set, is to look in one manner, not another, and it often reminds a set-up, when elements are postulated beforehand. As S.V. Polyakova notes that personages are provided only with positive or negative moral marks: they may be either good or bad (210, 363). Sketchiness, set of character often tell on lack of individuality. There are created generalized, typical characters (96, 95) (compare to epic types), and these characters are traditionally shaped and treated. If, for instance, it deals with a shah or a prince, in the overwhelming majority of cases, they are just, generous and wise people and on the contrary, viziers are perfidious and treacherous ones. Interestingly, artisans are depicted largely as skilful and resourceful people, reliable friends. Women in the novellas yield to none men, they are clever and firm, courageous, endowed with knowledge, faithful in love, but sometimes, they appear to be perfidious and treacherous, as well.

In some novellas, characters of heroes change depending on situations. For example, in the sixth novella of the "Haft Akhtar", a son of a devout austere, an dissolute reveler and light-hearted fast liver, under the influence of his experience, regrets of his behavior and returns to his father.

The major means of a personage's characterization is his actions. We know practically nothing of the hero of the "Haft Aurang"'s fifth novella. But, events he participate – the struggle for his father's throne, fighting against pirates on the island, etc. - clearly demonstrate his courage and prowess. Deeds of the personage either fix the traits the author informed about or some traits become apparent through them. But sometimes, it is very difficult to make such distinctions. In the exposition of the third novella of the "Haft Manzar", the khwaja is characterized in no way. Hatefi says nothing of him, apart from his being very rich and later on impoverished. It is also difficult to say something concrete of his character, for he by no means demonstrates himself even in the situations he finds himself in. And even in the concluding episode, when being a shah, the hero orders to put a defamed youth to death, who in the end appears to be his son,

Hatefi goes to beyond cliché demonstration of the father and son's feelings. The most influential functionally episode of the execution remains unused. But in return, in the fifth novella, Hatefi plays it up as much as possible. It is not without interest to trace in this connection a character of the old woman-swindler. In the exposition, Hatefi tells that she was a cunning thief of no confidence. The situation is that because of old woman's slander innocent brothers must be executed. When they are shown to the place of execution, the old woman says to herself:

*It will be pity these innocents  
Die thanks to the dagger of spite (4, 94)*

This episode is notable for some aspects. One more device for the characterization of a personage – direct speech is introduced into it. If up to now the old woman's slyness was only demonstrated by means of her deeds, now is shown her internal monologue linked with the situation. She was impressed by the innocent people's execution and she decided to tell the truth. The situation showed the hero in a new light. The feeling of compassion awakes in the old woman, who formerly stopped at nothing to achieve her object and who was going to take vengeance on the brothers. Thus, this character acquires a psychological approach.

In the light of characterization of a personage, the second novella of the "Haft Aurang" is of interest. There is an episode, when Selim falls into a black cannibal's hands. The black offers him a seat near himself and, having grown inebriated, drops off to sleep. Selim wants to release his prisoners and puts out cannibal's eyes. The main traits of the hero, noted by Ashraf in the beginning, are kindness and generosity. It seems that they are nearly incompatible with such a deed. But in fact, they do not contradict the character of Selim: he must release prisoners and simultaneously deprive the miscreant of the possibility to devour people. He could have killed the black, but instead he confined himself to putting out

his eyes. Uncommonness of the situation has no influence on the character. However, the events go on developing. Having woken from pain, the black sits down near the cave entrance, where the prisoners are, in order not to allow them to escape and finish off all of them. Now the matter is of life and death and the youth is obliged to kill the cannibal. His behavior is logically conditioned by the situation. Two situations, two positions follow one another but the personage's behaviour differs.

Speech characteristics of personages occupy less place in the novellas than characteristics of actions, though the latter is also used rather frequently. Peculiarity of speech is that they are associated with circumstances, etiquettes in them is lowered. Dialogues, separate cues, monologues are used aptly; they are not always decorated with poetical figures and often transmit necessary thoughts or information in a simple, available form. There are especially many dialogues in later framing tales of the "Haft Manzar" and the "Haft Akhtar".

In the first novella of the "Haft Akhtar", the main personage is the a jeweler's wife. Depicting in the beginning of the novella her beauty, Abdi-bek, in one of his beyts, reports that she was a cunning and dodgy woman. Action dynamics in the novella is undeveloped, its greater part consists of dialogues, in which the jeweler's wife's character is confirmed and supplemented. The dodgy woman entraps all voluptuaries and saves her husband from destitution and diseases. Using her attractiveness, the woman alludes to her alleged consent to accept infamous offers of her husband's pals. Though the ruse of her character is in every possible manner over-emphasized, we are aware of this trait of the personage and the reader is ready to accept it. But a trait, which is hidden from perfunctory look and revealed not at once, seems to be unexpected. The post never mentioned it, still it is also caught in the dialogue: Abdi-bek shows the woman's faithfulness and her love to husband. It was this trait, not slyness, that dominated in her character.

In the sixth novella of the "Haft Manzar", like the third one, nothing is said about the hero. And there are few of his acts. But thanks to the hero's speeches, we get an idea of him. Already in the first exchange of cues with the shah, seven-year Geibzad displays his reasonableness and resourcefulness. Having heard the shah's words that every broken tooth of the beaten boy is equal to a camel, for a tooth is equal to pearl, Geibzad says:

*Said: "His tooth is not pearl,  
And a camel would not substitute him.  
Because it is a milk-tooth,  
And it is not so incomparable as pearl,  
Instead of it another tooth arises  
Which is better than the former" (4, 100)*

Impressed by the boy's wisdom, the shah includes him into his retinue. Later on, the dialogue not only fixes the main trait of the hero, but also connects all plot peripeteia. The hero's destiny and situations he finds himself in are motivated by dialogues and direct speech (compare 90, 535). By the shah's order, he is flung into prison; of the conversation of two maid-servants the shah is aware that the prisoner is not guilty and, at last, the culmination episode is also based on a dialogue, when the hero easily solves the riddles, once again demonstrating his wisdom and achieving high ranks.

Given the importance of speech characteristics, it is necessary to note that it did not impart individuality to personages. But stylistically, it always remained one and the same i.e. "speech of the author instead for his personages" (90, 535). An old man and a boy, a brigand and a shah, a cannibal and a beauty - all of them speak identically. Their speech does not reflect their social status, traits of their character. It is impossible to separate one personage from another by their cues and phrases. They "have not yet found their language, their own distinctive words" (90, 535). Characters in the novellas are mainly manifested thro-

ugh deeds. It is conditioned by the fact that personages are largely active. Finding themselves in exceptional situations, they try to pull through trouble without assistance, on their own. Thanks to their quickness of wit and resourcefulness, they achieve their aims. Magic assistants frequently favour them. Their influence sometimes leads to a situation, when they "paralyze the activity of the hero, personal initiative of the personage" (96, 109) (the first and third novellas of the "Haft Aurang", the third novella of the "Hart Manzar") but sometimes the hero livens up namely owing to them (the sixth novella of the "Hasht Behesht").

The sixth novella of the "Haft Aurang" is typical for personages' deeds. It contains several inserted stories, in which a man collides with circumstances. Three fine fellows and a princess tell these stories. The hero of the first story, slandered by viziers, is imprisoned, but his friend, burrowing through an underground passage, saves him. The second young man tells how he set off trading by sea and on his way he was caught by a storm. His ship went down and he himself was cast ashore. In the third story a youth falls into the hands of savages, but rescues himself.

Behaviour of heroes, who found themselves in critical circumstances, differs. Ashraf shows that it develops the line ascent. In the first story, a young passive man is assisted by his friend in quandary, in the second story, circumstances are too unfavourable, but he tries the same to oppose them, in the third one, he himself actively fights against difficulties. Such a gradual rising of the activity in the behavior of personages allows Ashraf to demonstrate strikingly a conflict between man and circumstances in the last story. Its content consists of two events in the life of princess.

In one of them, finding herself among brigands, she does not lose her head and having made them drunk, kills her enemies; in another event, she eliminates her rival. In the present case, the poet is unscrupulous in the means of attaining his object; he is more attracted by drastic actions. The fact that a woman resorts to them is of particular colouring.

One more question to dwell on personages is the depiction of their outward appearance and emotions. A portrait of a personage in the novellas is given frequently, especially concerning representation of beauties. These portraits are identical or repeat one another. Moreover, sometimes, both a girl and a youth are described in one and the same expressions, as, for instance, in the second novella of the "Haft Akhtar". The following beyts dedicated to a shah's son are an example:

*If the new moon looks at him,  
He will pull out his eyebrows with nails.  
His intoxicating eyes (reminding of eyes)  
of a Chinese  
gazelle,  
Included black musk in them.  
Spirals of two curved curls,  
How many hearts they amazed<sup>55</sup>(337, 94)*

If we did not now that Abdi-bek describes a prince's make-up, a reader could entirely taste him for a portrait of the princess (grammatical category of gender in the Persian language is absent).<sup>56</sup>

Besides, this representation could successfully be used in any other novella as well and applied to another personage without any damage for him, since representation is impersonal and evades personage's peculiarity. It is rather a set of traditional figurative means.

Analogically constructed portrait representation takes place in other medieval literatures, too. B.L.Riftin, in particular, notes

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<sup>55</sup>The last hemistich is based on the images of a chougan (club) and a guy (ball). Its exact translation is as follows:  
Curies of two chougan-like curls  
How many years guy-hearts they amazed.

<sup>56</sup>Such an "non-dismembered" portrait representation of the personage was typical for romantic epos (see, for example, 170, 21)

conventionality of outward appearance of a hero in pinkhua (229, 267) It is practically impossible to see anything concrete in such portraits. Description of the traits of faces and bodeis is cliché. Approximate portraits may be constructed of some basic elements: sugar lips, curls of ambergris colour, eyes reminding of chamois eyes, stature like cypress and etc. There is a definite link between outward appearance of the personage and his internal virtues (96,96) If a hero is beautiful, he is usually characterized positively. Such is the youth of the fourth novella of the "Haft Aurang":

*He (had) pleasant and expression face,  
His character excelled hundredfold (beauty)  
of his face (303, sh. 182a)*

At the same time, giants, cannibals, brigands are ugly, repulsive, though such a correlation is not a rule. Thus, werewolves a hero collides with do not remind outwardly of wicked ghost or a vizier's perfidy does not reflect on his owned appearance.

As distinct from portrait of heroes; representations of unusual creatures are not so standard. Such are, for example, Ashraf's representations of strange creatures, who had only half of their faces and bodies (the third novella) or those of savages distantly reminding of people (the sixth novella).

Normativity manifesting itself in the description of personages tells on the representation of emotions. It manifests, in particular, in their hyperbolization. Thus, in the third novella of the "Haft Akhtar", the shah weeps; all day long; in the same novella, a mother and her children meet after long separation and weep as well, so that the earth under their feet turns into clay, vegetation grows because of plenty of tears.. A merchant's son of the fifth novella of the "Hasht Behesht" lapses into silence for ten years as a result of his unfortunate past.

In some situations, personages behave identically. When meeting, they happily prostrate themselves before each other

(the first novella of the "Haft Aurang", the second novella of the "Haft Akhtar"), are stupefied with astonishment seeing something unusual (the fifth novella of the "Hasht Behesht", the first novella of the "Haft Manzar), fall in love to distraction (the fourth novellas of the "Hasht Behesht" and the "Haft-Manzar", the third one of "Haft Aurang"), at once become furious when something troubles them (the first and sixth novellas of the "Hasht Behesht" the fourth one of the "Haft Aurang", the second one of the "Haft Aurang"). Of heroes, emotional gladness, amazement and anger display more frequently.<sup>57</sup> At the same time, the novellas depict feelings, in which there is nothing supernatural. In these cases, emotion of personages is psychologically conditioned. Joy of meeting, sometimes, manifests itself most naturally. Thus, describing an episode of mother' and her son's meeting in the third novella, Ashraf writes of her state:

*Joyful mother found her youth.  
Way should not so find (him), for she found her life  
(i.e.son) (303, sh.177b)*

The mother's feelings are clear and sincere. Their hyperbolism is not felt, justified by previous narration.

Heroes of the fourth novella of the "Haft Manzar" do not experience excessive emotional enthusiasm, as well. The novella is basically folkloristic. It seems that feelings of lovers will be described properly as, for instance, in the "Arabian Nights", where "they weep, lose consciousness, sink into sickly state and depression, their pangs are at zenith in madness and death" (73, 113). From the beginning

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<sup>57</sup>Representation of heroes' emotions in a Chinese popular book is of interest in connection with problem under discussion. B.L. Rifting writes: "Predominance namely of these three emotions (gladness, anger and amazement) in the text of a popular book testifies to extraordinary instability of psychological states of personages. They immediately fly into a rage or, on the contrary, into a state of unchecked hilarity or are amazed at what they see and hear (227, 118) (compare also 144, 73)

everything develops in the above-stated manner. A youth and a girl fall in love to distraction after seeing each other's portrayal in their sleep, they meet, become impatient. But later, their feelings acquire a "normal kind". The prince, whom a portrait of his sweetheart was shown, does not experience particular joy, does not faint; he only asks how he can find her. Similarly does the girl. But such a description of feelings in the novellas takes a little part.

Analyzed principles of characteristics and depiction of personages allow summing up. Novellas of versified framing tale, equally with normative elements and etiquettes contained elements of novelty. Stereotypical approach reflected mainly in set, static character and creation of generalized image, lack of speech and portrait individualization. As to novelty, it consisted, in appearance, of situative conditionality of personages' action, simplicity and aptness of dialogues and monologues and verisimilar representation of emotion in separate cases.

### **3.3.4. Plot and Composition**

Plot of a inserted novella of with versified framing tale presents chiefly a proper remade and used, for various objects, folklore motifs and episodes of written sources.<sup>58</sup> Their number in different works differs. Most of all, folklore motifs are present in the "Haft Manzar" by Hatefi (wonderful birth of a hero, a prophetic dream, magic assistants and talismans) and construction of majority of his novellas remind of a fairy-tale.

Fairy-tale elements are present in the works of other poets, too. Some plots are entirely borrowed from folklore. Let us consider one of them in order to find out how they were used by an author. The context of the fourth novella of the "Haft Akhtar" is

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<sup>58</sup>It would be interesting to trace genesis of all plots of novellas and to establish their links with world plot fund. But such a research requires a special extensive investigation. With respect to some novellas, some work has been made (see 24, 8, 9; 267, 277, 76).

as follows: Once, in Solomon's palace gathered birds. During the conversation, they touched upon the problem of impossibility to avoid predestination. But, Simurg did not agree, she denied predestination of all action. At this moment, the angel Gabriel arrived in the palace and offered Solomon to test Simurg. "Tonight, - said Gabriel, - rulers of the East and West will have newborns – a son and a daughter. They are predestinated for each other. Let Simurg not admit such a combination". Simurg agreed and kidnapped the West ruler's daughter, hiding her on an island, in the nest at the top of a tree. After numerous adventures, the prince found himself on the same island. Together they deceive Simurg and when she arrived in Solomon's palace at appointed time, bringing the girl in his skin, from his uncovered skin there appeared the youth in front of people.

Abdi-bek interpreted a well-known fairy-tale (107, 289-319) and abridged many episodes to such an extent, that they turned into schematic narration of events. Let us dwell on two episodes of the novella and the fairy-tale. The first episode describes a mystery of a tree with pearls instead of fruits covered with fabric. Pearls grew up owing to the fact that the ruler of this country was famed for his justice. In the fairy-tale, this episode is widened, one more personage – a tenant is introduced into it and a motif of marriage also exists. But Abdi-bek preserved only key moments, changing the concluding idea. By him, the tree is covered with fabric in order that other trees may not be compared to it or that there would not arise evil thoughts (a desire to steal, etc.). However, in the fairy-tale, the tree (or trees) is covered with coverlet, in order to remind people of justice and disinterestedness. Symbolic explanation of the fairy-tale in the novella is transmitted into the context of everyday life.

The second episode is the deception of Simurg. In the present case, simplification of the plot allowed to reveal the design more available. In the fairy-tale, the deception is constructed on the idea, that the youth gets into the skin of a horse and Simurg, not knowing it, realizes the girl's promise and lifts the skin up to the nest. This is preceded by many events. Simurg brings the girl to the meadow in order that

she could admire the scenery and survey horses; one of them is later killed by the youth to use its skin. The action develops gradually. But Abdi-bek's girl, taught by the prince, asks to show her the horse at once; when the horse suddenly dies, the princess gets sad, and Simurg, to repress her, brings a skin. Abdi-bek's object is in maximal compress of action, in its trend towards discovery of the main idea, namely, impossibility to change predestination. Even such a detail the horse's sudden death, once again emphasizes the poet's set. By several strokes, Abdi-bek outlines the situation and passes over to another event. There are frequent borrowings in the "Haft Akhtar", too<sup>59</sup>.

Many motifs and personages and plot peripeteia are well-known and reiterated not only in literature in Persian, but in other literatures, too. They are found, in particular, in inserted novellas of Arabic sira. B.J.Shidfar writes, that in the main narration and inserted novellas of sira, "there are travels by sea and land, battles and single combats, pursuit of enemies (often with changing clothes), revenge, love and rivalry because of the sweetheart, fight against thieves and brigands, protection of the oppressed and offended, slavery and captivity, seizure of power and quarrel with his own children, witchcraft and wonderful salvation, tragic death at the hand of a traitor" (261, 112).

The main feature of novella plots is their fascination and dynamics. Even in didactical novellas the morality is given in such a form that the reader would not be bored (96, 161). Events in the novellas develop swiftly; adventures the personages are involved in change each other, so attention to the plot does not weaken. Its fascination, apart from quick change of episodes, is attained with the help of some devices. Thus, a motif or a hero's trials is often used, when he must solve some riddles. This device is met in the first novella of the

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<sup>59</sup>Beside folklore and various written sources, authors adopted plot lines, separate episodes, personages and situations from each other. Abdi-bek, for instance, rested mainly upon the "Hasht Behesht" by Amir Khusraw.

“Hasht Behesht”, the first, fifth and sixth novellas of the “Haft Manzar” and the fifth one of the “Haft Akhtar”.

Also is used such a form as incident interpretation. In the fourth novella of the “Haft Aurang”, a hero, for example, narrates a history to find a money-thief among three young people. A youth and a girl vow fidelity, the girl adds that in case of her compulsory marriage, it will be he, who deprives her of virginity. It occurs that a father marries his daughter to another youth. During the marriage night, the fiancé notices that his bride is very sad. Having known the reason of her sadness, he lets her go to the youth. The girl goes to her lover, but the latter, seeing the fiancé’s nobleness, sends her back. On her way back, a brigand wants to rob her, but the girl tells him her story and the brigand does not touch her, allowing her to her husband. There is a question about who behaved nobler in this situation and by their answers the hero guesses who of them took money.<sup>60</sup>

One more device is connected with motivation of colour in the novellas.<sup>61</sup> Symbols of colour proceeds from general content only in some novellas (see didactical novellas). In other cases, a colour is either linked with one material object (gold in the “yellow” novella of the “Haft Manzar”; green feathering of a parrot in the “green” novella of the “Hasht Behesht” and emerald in the “green” novella of the “Haft Manzar”, etc.), or with time, when events occur (nowruz, coming of spring in the “green” novella

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<sup>60</sup> That plot is wide-spread and reminds of the “Tale of the Generous Brigand” from framing collection entitled “The Twenty Five Stories of Vetala”. P.A. Grintser notes that the story of “The Generous Brigand” was included into many Oriental and Western novelistic collections: Turkish – “The Book of A Parrot” and “The Forty Vizires”, “The Arabian Nights”, Russian – “The Trials of Solomon” (of the Explanatory Palaia), in the “Decameron” by Boccaccio (X day, 5<sup>th</sup> novella) and in other Italian novellas (of Sermini, Bandello), at last in the “Canterbury Tales” by Chaucer (“The Franklin Tale”) (106, 376)

<sup>61</sup> About symbolisms of colour in medieval literature in Persian, in particular, in Hafiz’s works, see (296)

of the "Haft Aurang") or with a psychological state of a hero (flushed with joy, the youth's face in the "red" novella of the "Haft Aurang"). Of interest is symbolism of colour in the "white" novella of the "Haft Aurang". Thanks to a flower, a sage ascertained in his wife's faithfulness and preserved his honour; the latter is associated with the white colour.

Fascination of the novellas is conducive to an unexpected turn of events, unusual plot developments and solution of the conflict (see more in details 96, 97-105). True, an unexpected turn of events is found not so often, still in some novellas, it is rather striking. Such is the fifth novella of the "Haft Aurang". Apart from an unexpected turn of events, it has, as well, a compositional feature – the novella contains an inserted story, which is told by a hero himself, and it leads to increase of interrelation between the novella and the frame and to stirring-up of a hero, who acts in both parts of narration. The novella's plot consists of adventures of a prince, son of the king of Misr. It begins with an assemblage of army representatives and magnates, who gathered in the court of the ruler of Rum, a lover of various stories. One of the present military leaders brings a youth from prison, who, being a skillful story-teller, tells them a story, in which various events of the hero are described and as a result, the hero finds himself in Maghreb. Here, he wins the shah's favour and achieves high ranks. But, three viziers and three emirs manage to calumniate him, and the shah sends him away. The hero makes his way to the land of Franks, where he trades successfully, then goes to Rum. On his way, he offends his manservant and the latter decides to take vengeance. Upon arriving, he goes to a military leader and informs him that a prominent thief came to the town under the guise of a merchant. The youth is imprisoned. Once the military leader comes to see him, demanding to amuse the shah with a thrilling story. And here is he sitting in front of the shah. The end is unexpected, skillfully connecting the frame and the inserted story.

Events in the novellas develop, as a rule, within the limits of a simple compositional line. Analyzing medieval the Korean novella *pchesol*, D.D.Yeliseyev noted that it consisted of three elements: exposition-event-epilogue (96, 55). Such a composition is traced as well in the novellas of versified framing tale. In two-three beys of exposition, there are characterized acting persons, then developed the main part – an event. It may be rather voluminous. "This united event may be simple - one-episodic and may be complex consisting of several episodes, forming, without fail, an integrity" (cite by 90, 545). Cause and effect connection between episodes is not always clearly retraced. It specially concerns some novellas of the "Haft Manzar" and the "Haft Aurang". The greater part of actions develops at the expense of quantitative increase of one-typed episodes. A hero of a novella, as usual, gets into a pretty mess, from which he every time happily rescues himself thanks to lucky chance, magic assistants on his wit and resourcefulness. As S.V.Polyakova notes; "... a plot presents itself not as a cause and effect connection, but as a mechanical combination of independent situations (the so called cumulative composition)" (210, 350). A hero's intention to start a travel is often a point of departure, while the travel itself is a chain of adventures. Such is, for example, the first novella of the "Haft Aurang", in which they narrate about a rich Indian sovereign's son, who started a travel. The prince always gets into a pretty mess: he is caught by a storm, taken prisoner, confused by werewolves, turned into a beautiful bird. In the end, returned into a man, he meets his friend and arrives in his native land. In this novella, motivation of the situation is contained only in the beginning, when the prince is impelled to travel thanks to stories told by wanderers. But, in the mid of the novella, motivation is practically absent and Ashraf twice introduces a magic assistant - Khizr to connect episodes.

The third novella of the "Haft Manzar" is constructed on the same principle. The initial position here is also motivated. An impoverished khwaja, not wishing to live in poverty and knowing that the

shah of Egypt is keen on precious stones, together with his wife goes to his place to present him a single emerald and thus to improve his standard of life. Motivation of the following events is weak. On the way, his wife, falling in love with a young man, leaves the khwaja, and the latter, after numerous adventures, marries a Chinese princess and meets his son.

In these novellas, the second element of the composition – the event may be imagined in the form of a peculiar scheme: trial - finding. A hero, finding himself in different situations, acquires in the end a real wealth. This scheme is reflected in many novellas and Ashraf uses it everywhere.

Cause and effect connection, in contrast to the "Haft Manzar" and the "Haft Aurang", becomes frequently apparent in the novella of the "Haft Behesht". Although, Amir Khosrov's motivated situations often combine with positions unyielding to explanation.

The third novella of the "Hasht Behesht" is typical in this respect. A ruler in India shows hospitality to all foreigners arriving in his palace. One of them, a sage, being much obliged to him, reveals in front of him the secret of metempsychosis. In his turn, he tells everything to his vizier. The vizier is insidious and vicious and during a chase, he asks shah to demonstrate his skill. The shah migrates into the body of a killed deer and the vizier – into the shah's body. So, arises a conflict. Let us try to consider motivation of situations. Amir Khosrov's purpose is to bring a narration to a happy end. The main moment proceeding from it within the limits of plot construction is that the ruler's soul is to get somehow into the palace. The plot chooses the next move. The shah roams with a herd of deer and makes no attempts to deliverance until suddenly he collides with a body of a dead parrot. His soul migrates into the parrot and he wishes to make his way to his native land. A causal connection between migration of soul from the deer's body into the parrot's is weak, but his plot needs the parrot for the concluding scene.

Events go on developing. A flock of parrots joins the shah and follows a world literature famous story about how birds fall

into a net of a hunter and how they manage to escape. The shah voluntarily hands himself to the hunter to be sold on the market and to reimburse losses. The motivation is artificial, since it is unknown what the shah was awaited when being sold - he could have been driven away somewhere or he could have died. To avoid such a turn and simultaneously bring the shah into the palace, Amir Khosrov introduces a scene on the market. Thanks to his wisdom, the parrot saves a moneychanger's son from paying thousand dinars and succeeds in spreading his fame about this town. Subsequent events are already logically grounded. The dreary queen, having heard of an unusual bird, wishes to buy it. Thus, the shah finds himself in the palace, discovers his mystery with the help of his wife and punishes the vizier.

Seeking to stipulate events, Amir Khosrov introduces magic assistants, as well. These are magicians, a monster in the sixth novella and a wooden idol in the seventh one. They take a direct part in action and are perceived as equal personages in parallel with others.

Like other authors, Amir Khosrov places some events in the center of narration. This event is sharper accentuated and it is always denoted as *majarah* (adventure). Unity of means of the Indian poet is emphasized more strikingly and it is achieved owing to close cause and effect connection as a whole.

By means of motivation of the situations an important purpose is pursued: to persuade the reader in reality of what is happening and to create an illusion of trustworthiness. It is achieved by other means, too: "Sometimes, by the use of description of environment, realities, clothes, etc., sometimes by means of psychological motivation or psychological cogency, of deeds or dicta of personages" (47, 169).

Side by side with motivation, Amir Khosrov tries to convince the reader with the help of detailed description of an action (see also about this device 247, 316). The prominent Indian literary critic Shibli Nu'mani wrote that scrupulous description of the smallest details was typical for the "Hasht Behesht" (361,

119), instanced by an episode of a jeweler's release and punishment of his garrulous wife from the second novella.

The shah ordered to place the guilty jeweler at the very top of the tower.

The jeweler tells his wife to tie a sugar to the silk thread and give it to an ant that creeps to a window. Grasping the thread, the jeweler, using it, drags in a rope, which his wife ties to the end of the rope. Then he conveys a the rope through a ring next to the window and ties the rope round himself, and his wife ties the other end of the rope around herself. And the jeweler jumps down from the window to the earth pulling the rope, while his wife lifts up to the tower.

This release is, of course, fantastic, but such a detailed description allegedly provokes an illusion of reality. There is also a detailed description of Kamrani's liberation in the fourth novella of the "Hasht Behesht". In such a case, the plot loses its dynamism, while the very process of description of details acquires traits of fascination.

In the novellas of versified framing tale, the plot not always develops rectilinearly, smoothly and rhythmically. Authors resort to such devices as return and delay of action, an "undulating movement" of the plot (see for details 227, 232-233). Thus, Ashraf often uses landscape to slow down the action. In the second novella, there is rather a dramatic situation. The hero of the novella, Salim, buys a slave-girl, after which his closest friend Selim falls in love with her. The slave-girl loves Salim, and Salim decides to get rid of him. They find themselves on an island and go for a walk. Tension in the narration is gradually growing, the reader does not know yet what purpose the perfidious friend pursues, but he is expecting some incident. And here Ashraf relieves the tension and begins to describe the nature. The following beyts are dedicated to the description of the landscape. Later, the poet reports that the friends ascended a mountain and found themselves on a ground. And the tension is again growing, but now follows the description of vegetation on the ground and

after that it is indicated that on the very brink of it there was a well where Salim pushed Selim down.

The third novella of the the "Haft Akhtar" is distinctively constructed. In the center, there is an event –a shah's meeting with his lost family. This event is divided into a number of episodes, in which they tell about the shah's fate, his two children and wife. All these episodes are skillfully connected, and the novella's interest increases as family members suddenly find themselves. The main plot line of the novella is not obvious, since it is always interrupted by stories of either personage; still, the effect of integrity of the event is not decreasing.

Authors skillfully use fantastic elements, too. Supernatural things are introduced into the novellas not only for brilliance and mystery of the narration. Frequently it bears a certain functional sense. For instance, the whole content of Ashraf's novella is built on a magic talisman. The talisman is the turning-point of the plot, and owing to it all events develop. In the sixth novella of the "Haft Manzar", sorcery is present in the picture of the hero's magic birth in the grave. Such an uncommonly situation makes the reader ready to the idea that his fate will be unusual. Fantasy in the novellas is often minimized or reduced by the following action: The plot of the fourth novella of the "Haft Manzar" is built according to models of fairy-tale: there are prophetic dreams and recognition by a portrait. But then, the action is carried away to everyday life. To meet his beloved, a prince gets over hindrances, but there is nothing unusual in them and he is captivated not by a giant or cannibals, but by Mongols.

The novella is also notable for such an event as symmetric construction of the plot, which is not found in other novellas. Hatefi's narration is allegedly double-stratum: one deals with a princess, another - with a prince. There are more episodes, in which a prince takes part, for on his way he gets over numerous hindrances. But, if we ignore episodes of hindrances, in other respects events develop identically.

Two parts of narration are marked by letters A and B in the following scheme:

A

1. Description of Parichehr  
Princess, a daughter of the King of China
2. For 7 days Parichehr dreams about the youth
3. A merchant recognizes Kamgar by portrait
4. Together with the merchant the prince makes his way to China

B

- Description of Kamgar  
Prince, a son of shahof Khorezm  
For 7 days Kamgar dreams about the girl  
A merchant shows Parichehr's portrait.
4. Together with a merchant the princess makes her way to Khorezm
  5. Concluding episode of battle and meeting

Interestingly, even merchants accompanying heroes on their way appear to be brothers.

Like an exposition, an episode occupies quite few places in the novellas. Usually, an episode reports that a hero is enthroned or married a beloved girl and sometimes both of them (compare 47, 185). The end of inserted novellas also comes to the idea that a hero denies his passions and desires. Denouement of the novella is "either return to the state of "equilibrium" from which... an event deduced a hero or fulfillment of a hero's wish, which appeared to be a reason of what had happened" (47, 185).

The afore-stated plot-compositional devices demonstrate the possibilities of a medieval author, who treated an already known material, used them skillfully and succeeded in fascination and witticism of narration.

### 3.3.5. Artistic Time and Space

Spatial-temporal structure of versified framing tale, like other components of work, bears an imprint of its genre peculiarity. General principle of temporal construction of nazire in comparison with prototype has not changed, since a device of frame composition remained invariable and it led to functioning of two temporal flows. Still, the time of main plot line and that of inserted novellas acquire some typical features. Narrowing of eventful order of framing is directly connected with such a notion as compressed time.

Nizami's followers begin their action with reign of a hero. For example, in the "Haft Aurang" by Jamali, a hero is a shah, sovereign of the country, and events, according to Nizami, anticipating enthroning, i.e., connected with gradual enlargement of temporal limits, take place, according to Jamali, for relatively pressed period of time, the when hero's deeds are directed at upholding sovereign rights. Variety of events are actually summed up by those three years, when a palace had been built for the Shah and even a 7-year march is described as a transient episode of his life.

There is quite unexpected matching of the author's and plot's time in Jamali's work. The hero's fate filled with joy and distress he considers as an aspect of his own life:

*Demonstration of his state in this narration,  
I fixed by force of my pen (312, sh. 179 a)*

Subjective realization of an individual in temporal duration of the work is interlaced here with objectivity of temporal current in the author's life.

Presence of author's time finds its reflection in some plot digressions, while in other "answers", apart from the "Haft Aurang" by Ashraf, the frame does not contain author's statements unrelated directly to the plot.

Events that keep within a simple plot scheme develop impetuously. Though a biographism is assumed as a basis of frame plot construction, its functioning is conventional, for between two points - Bahram's enthroning and his disappearance - the hero's life is not shown.

An imitator is interested in a frame plot from point of view of the option of the most advantageous decisions, on one hand, and of the use of those elements that secure preservation of compositional features of prototype, on the other hand. Its compressed feature in the main plot is conditioned by the character of narration itself directed at primary demonstration of the action in inserted novellas.

The author considers it necessary to use several episodes affording him to bring events closer to the second component of the work. Therefore, episodes of frame, though developing in a linear manner, preserve a certain distinction and it causes a discrete character as temporal organization of the material.

General temporal order consists of separate temporal fragments distinguished by their completion within the limits of an episode. But again, course of time is unequal. In the episodes of the slave-girl conflict and building palaces time is detailed, there are indications to concrete period of actions, to morning or evening, indirect remarks about other terms, etc.

Temporal order of these episodes becomes dominant, its existence is necessary in the light of correlation with the time of inserted novellas. The time of palace building or the story with the slave-girl sure to anticipate the time of visiting harems. And Hatefi's idea is typical for greater concordance, since the episodes of conflict and palace building are interrelated.

Acquiring specific traits, the artistic time of versified framing tale is constructed integrally in conformity with requirements of genre and purposes of statement. Of no small importance is also an author's world outlook; it is mainly reflected in the formula real-unreal of an "answer". This opposition is pronounced in the episode of the hero's disappearance. Within the limits of

the work, it plays a part of some watershed between events of the material world and those of a mysterious non-being a hero collides with. In this case, the opposition is solved spatially when the locus Bahram makes his way to is connected with unreality.

Of some interest is the description of the story with the slave-girl by Jamali's interpretation. In contrast to other "answer"s, there is a detail: being angry with the girl's words, the shah beats her, she falls down and faints. The courtiers think she is dead and place her into a vault. Only a sage understands that the girl is alive he penetrates into the vault and brings her to senses.

Space of the vault in the text is functionally interwoven with a place, where the hero disappears. This in the name boundary between life and death, and is emphasized, apart from an artistic purpose, by natural destination of the vault in real life. The poet skillfully uses this situation, linking the paramount philosophical question with the space and showing preference to reality and knowledge of the the sage; thanks to this fact, the girl become animated.

In inserted novellas, time and space are also mostly organized by the principle of reality contracting to fantasy. The sixth novella of the "Haft Aurang" by Jamali is typical for this respect.

Its plot includes description of a usual court intrigue; as a result, the shah is overthrown by his treacherous vizier and ready to die. But a servant in charge of execution confines himself to putting out his eyes. Later on two faeries cure him of blindness and the shah happily ascends to the throne.

Time of the novella covers quite a real history, though fantasy interferes into the narration in the person of mythical creatures. Interestingly, the author tries to combine a fairy-tale element with a real one, using unreal time. Assistance of improbable personages to the shah is made, when he swoons. His state explains unreality of what is happening; at the same time, stoppage of eventful time organically introduces a fantastic element into the plot order linked with a miraculous role of magic assistants, who cure the hero.

Traditional is a place of the shah's meeting with a faery. A servant leaves him at the top of a mountain, here he receives medicine. The whole plot line is well-known in folklore. It is a guide, who brings the hero into the magic space; the space itself, though neighbours with the real one, is marked by visible contours. The semantic opposition of up-down is also widely spread. The top of a mountain, i.e., "up" is linked ethically with a positive moment, for the shah in the novella personifies a man endowed with high moral virtues. "Down" is a space, where in the end the vizier is punished for his ingratitude and black deeds.

Thus, the opposition "real-unreal" comes forward as the main principle of plot-composing including an organization of time and space as well.

Like a prototype, a way is often used as a binding link between two types of space. Some other semantic contraposition bearing ethic sense is also correlated with the way.

The way leading from being to non-being, from reality to fantasy is a criterion of moral values, human dignity, knowledge and skill of a person, which are always tested in universal manifestation of good and evil, justice and violence, truth and lie.

Spatial solution of versified framing tale is characterized not only by system of oppositions. Thus, geographical points, where actions take place, are marked by their diversity and at the same time, are connected with a region, where the author lives. For instance, in the "Hasht Behesht" by Amir Khosrov, there are names as India, Ceylon and Multan. But Hatefi concentrates events mainly in central and north-eastern Iran: Isfahan, Rey, Nishapur, Sabzevar and Khorasan.

Structurally, space in "answers" is opened or closed. Forest or steppe, desert or garden, mountain or sea, palace or hovel, tower or well - all of them constitute various parts of the common picture of the events. Irrespective of closeness or openness, they may be real or unreal space. It is seen, for instance, in the sixth novella of the "Haft Akhtar" by Abdi-bek. Interchange of closed

and opened space is associated with different events a hero confronts with.

At first, he is only caught in the town with guardsmen and miraculously escapes from gallows. Then closed space of the town is changed into the opened top of a mountain, where the youth lies in wait for the lesson of white magic. Here, real space and time are transmitted into the plain of unreal. Following events are shown in mixture of fantasy and reality.

The youth again finds himself in closed space. He marries a daughter of a mistress of a hut, where he lives in. But, his wife appears to be a terrible monster. The conflict situation is solved by the hero's flight. He comes to a garden, where he is decoyed into an ambush and, at last, his last adventure takes place in the palace.

Closed and opened space is quite evident in the novella. Conflict situations arise only in closed spaces of town, a hut, a garden and a palace. Three last places are also unreal, filled with fairy-tale atmosphere, magic personages act in them.

Closed space neighbours with non-conflict, opened one, which is a starting point of the world of fantasy and simultaneously, only a place of a hero's return to real situation. In versified framing tale, surely, three varieties of spatial-temporal structure are preserved, which stood out for the "Haft Peykar". Besides, there are many general traits in other petty details. But evolution of frame plot could not help but to reflect on artistic traits. Like peculiarities of temporal order, artistic space of framing also has specific traits. To a certain extent, it is narrowed and there are only three main locations: steppe, palace and place of disappearance, which consistently change each other and where events take place. Restriction of the artistic landscape corresponds to compressed time. Essentially, steppe is the area of the main action: Bahram hunts here, with the slave-girl; here he demonstrates his skill; here he pursues an onager-herald of death.

In the latter case, the space of steppe is not simply a poetic background, but it reflects the world, in which man and fate collide with each other, in private. Nobody can interfere in their re-

lations; the hero follows his fate, so in the last episode, the guardsmen and the retinue appear only after the shah's disappearance.

Following an onager symbolizes transiency of time and life. There are only few landmarks left for the hero, which are distributed among interrelated spatial points. At the same time, each point has its own functional load and is quite independent as an element of general composition of the work.

Simplification of the frame of versified framing tale answered its purpose, setting on the didactical-entertaining principle. The same was the purpose of spatial-temporal organization of the text containing a moment of semantic certainty or setting perceived as conventional-playing treatment of the material.

As for framing, it was reflected in diametrically opposite sense contents of closed space, which was introduced in the form of the palace and conditionally marked locus of disappearance: a well, a dome or a cave in different "answers".

The palace to be built for the shah and destined as a place of princesses' residence means happy life-period for the hero. He only amuses himself in the palace, maxes up feasts, meets with princesses and certainly hears out fairy-tales by night. The space of the palace unites in itself allegedly two temporal currents; time of narration and the time of inserted novellas. Stories told in the space of the palace reflect plurality of life situations and are a peculiar aspect of objective reality.

Life in the novellas allegedly concentrates in the palace, the receptacle of earthly joy, which distinctly verges on the locus of disappearance, abode of death. Homogeneous space is given differently, but it is traditional in principle interpretation typical for a medieval reader.

Such a perception, intended for mechanical consolidation of certain poetical figurativeness after plot-compositional units, is reflected in the novellas of temporal order. Entertaining moment in them increases owing to artificial construction of events in time.

In Abdi-bek's seventh novella, two thieves come forward as the main personages: day and night thieves. Such a polarization set in the beginning of the novella is observed later all along. One thief arranges his affairs by day, the other - by night. Not only composition of the novella as a whole, but separate details of the narration, for example, a gold stolen by day, and a black ointment used by night, a brilliant necklace and musk of black colour.

Culmination of ethic trend of the novella also depends on initial set of the playing-up material. In the end the night thief repents, earns girl's heart, and it is shah who decides in his favour, by night. It is not mere chance that the novella is dedicated to black colour dominating in its temporal structure.

Jamali's opposition gets conventional connection with the plot in a somewhat different manner. The content of the fifth novella is also based upon use of two periods - day and night.

Like Abdi-bek's, his plot is built on formal superiority of night, the time here relates not to personages specially, as there is one main hero in the novella - but directly to all events. They themselves are shown by the poet as a chain of sudden metamorphosis. These transitions have a temporal certainty setting a peculiar rhythmical picture to the statement.

The hero's adventures take place only by night, by morning he stays alone and magic personages, mysterious erections and unusual creatures disappear, as well.

The following lines are very typical for action development in the novella:

*When the world sunlit,  
And white day came from dark night,  
Neither saw he walls, nor castle, beauties,  
Neither saw he reasons owing to the long way*  
(312, sh.163b)

All unforeseen circumstances surrounding the hero disappear by morning just as suddenly as they appear by night.

By day, the hero's activity is minimal, he is allegedly preparing himself to night adventures and his deeds conform to his behaviour. It proceeds slowly by day and quickens by night, embracing lightning alteration of situations.

Conventional-playing grouping of artistic space and time in versified framing tale, like their other properties, reflected a natural process of transformation of the work in the light of special imitator's purpose.

Creative work of the author inevitably bringing it to the tradition from the very moment of its origin provided, in parallel with other reasons, an evolutionary process along its entire existence.

## CHAPTER IV

### STABLE FIGURATIVENESS AND INDIVIDUAL INITIATIVE

Traits of normativity and individual initiative in nazire existed in different correlations for different periods. They embraced all levels of the work, though some elements of the composition differed by greater conservativeness in the light of artistic figurativeness. It concerns, by the way, not only imitations, but also the medieval literature as a whole, as it deals with stereotype fragments often found in medieval texts.<sup>62</sup>

Their use in nazire served allegedly as additional indication to canon requirements. It is important to trace manifestation of author's initiative in them, i.e., in the parts being mostly under the influence of literary-aesthetic norms on account of the fact that these norms outgrew the limits of an "answer" proper.

Presence of narrative stereotypes in nazire is rather substantial. Apart from natural events and landscapes, such as a desert, a steppe, a garden, a forest, an island, a storm, coming of morning and night, coming of spring, there are also descriptions of beauties, feasts, palaces (domes), onagers-heralds of death; there is also found a fragment, in which they interpret differently Bahram's nickname "gur" with the word "grave" ("gur").

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<sup>62</sup>The question of such a fragment or "common places" in all imitations to the "Layli and Majnun" was touched upon by S. Asadullayev (see 33)

It is impossible to embrace them all, so we concentrate our attention on descriptions of nature and eulogy of colour, which are of great interest.

Descriptions of nature are especially notable for their multiplicity, volume and typical motifs.

Significance that it acquired in nazire was determined by social philosophical or religious-didactical orientation they supposed as a principle, reminding in this respect similar fragments in the medieval literature on the whole.<sup>63</sup>

Semantic certainty of landscape, its place in the text and emotional colouring revealed close interrelation with its poetic organization. In "answers" it became evident, for instance, in the use of one and the same figurative means, their similar cohesion. At the same timeç it was characterized by the author's desire to present a new understanding of the stereotype. It often led not to direct reflection but to a modeling of the image.

Analogical interrelation between object and artistic character took place not only in poetry, but also in miniature and historiography. Examining, for instance, description of spring coming in medieval Persian historiography, Y.A. Polyakova concludes, that they "do not pursue the aim to depict a real situation - it is an allegorical expression of a historiographer's attitude to events described" (209, 37).

As literature developed, descriptions of the nature acquired more visible contours, changed their functional role in the work, too. But we find it necessary, in conformity with our object of research, to compare them with due regard for conventional traditional conveyance of the material.

Before analyzing, it is necessary to mate two remarks. Firstly, the connection between nature depiction and reality in

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<sup>63</sup>Speaking on perception of the nature in the Middle Ages, A.Y. Gurevitch notes, that "contemplation of the earthly world was to discover the world of essences of another, higher level (86, 59-60).

nazire is largely speculative, though, as it is shown in the following chapter, there is a possibility of quite realistic conveyance of the landscape. Conventionality, apart from abstract figurativeness, also manifests itself in the fact that one and the same description may be related to different natural landscape forms. For instance, descriptions of a forest or a garden differ quite slightly. But in the first place we show interest for this connection not by itself, but for the treatment based on the elements of real perception of the landscape by individual consciousness being performed depending on style features and set purposes. Secondly, it should be taken into account that the "signal" role of landscape in the text, is sufficiently known by various literatures: Thus, B.G.Shidfar, analyzing old Arab poetry, notes that "... the landscape plays additional role as certain emotional introduction to the plot, pointing beforehand to plot elements that follow it" (260, 22). Sense content and character of construction of "landscape" fragments in "answers" are also linked with the following development of the plot or concrete actions of personages.

Nature descriptions in separate poems of the nazire cycle of one author are identical in principle. Depiction of one and the same landscape in the chapter "Third Solitude" of the "Mazhar al-Asrar" or "Ayin-i Iskandari" by Abdi-bek, "Ishq-name" or the "Haft Aurang" by Ashraf discovers great similarity. So, a study of uniform "answers" would allow to make conclusions of a common character.

Three kinds of landscape are used as a subject of analysis; desert, steppe and garden.<sup>64</sup>

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<sup>64</sup>The facts are drawn not only from "answers" of the XIV-XVI centuries, but also from later nazires, since nature descriptions or eulogy of colour preserved traditional figurativeness in the XVII-XVIII centuries. During analysis, there was used interesting experience of orientalists as A.I. Mirzoyev, M.-N.O.Osmanov, I.V.Stebleva, B.G.Shidfar on a concrete study of a poetical text.

## 4.1. Landscape as Realization of a Poet's Mastership

### 4.1.1. Desert

Description of desert is usually introduced into the text of the work preceding unfavourable events for the hero. These events include meetings with demons, who lead him astray, with wicked wizards and old witches, who send him to the desert after he amused himself with beauties or visited heavenly home. The desert is on the whole a negative space, and it manifests itself in the selection of poetical characters.

Description of the desert, as well as that of a garden or the steppe, is based on elements initially connected with reality, on the acquaintance with a quite real landscape. But in due course of time the literary creative work elaborates a certain model, adds up various details to its basic elements and attains a conventional-individualized picture. Let us apply to the description of the desert in the "Haft Akhtar" by Abdi-bek:

ساحل بحر بود صحرایی  
کردش از سیل اشک دریایی  
دشتی از عبره ممالک دور  
آدمی را درو نبوده عبور  
جز پی دیو و غول چیزی نه  
از متاع خورش بشیزی نه  
همچو صحرای حشر دشت بزرگ  
محشر شیر و خوک و اژدر و گرگ  
غیر شاخ گوزن شاخی نه  
غیر سوراخ مار کاخی نه  
هر سپاهی بدیده چون شیری  
زیر پا هر گیاه شمشیری (337, 146-147)

*The desert was seashore,  
The sea emerged from a current of tears*

*(shed in it).*

*The desert was far from the states,*

*A man never walked about it.*

*There was nothing in it but traces of monsters  
and werewolves,*

*There was no (even) fish-scale to eat.*

*Like the plain of the Day of Doom the vast desert*

*Is (a place) of assemblage of lions, sine, dragons and  
wolves.*

*There were not branches, but antlers,*

*There were not palaces, but snake burrows.*

*Every silhouette seemed to be a lion,*

*Every blade of grass under the foot-swallow*

The picture of the desert is built on several basic elements or motifs. In the first beyt a poetical image is composed on contra-position of the desert and the sea. The sea emerges from tears shed in the desert. Together with an antithesis (tazadd) there is used a hyperbole, (igraq) too, increasing realization of incompatibility of the desert and water.

A motif of solitude set in the first beyt develops entirely in the second beyt. In the first hemistich of the second beyt it is pointed out that the desert was situated far from states, i.e. far from comfortable dwelling, for that reason he, who finds himself in the desert, stays in private with a lot of troubles confronting him. In the second hemistich, the author unambiguously writes that the desert was not visited by a man.

However, fears of a single wayfarer are not confined to absence of another man. Development of the character in the first two beyts is necessitated by the information about desert inhabitants. They are mentioned in the first hemistich of the third beyt. One would think that the following hemistich is to be logical continuation of the previous one. But, in the second hemistich, Abdi-bek points to absence of food. Unrelated on the face of it, motifs of fantastic creatures and absence of food reveal the following correlation: wayfarer,

who finds no food and suffers from hunger may himself become food for monsters.

A motif of solitude of man in the following hemistiches is stated by the fact that they deal only with animals.

In the fourth beyt, there is a comparison of the desert with the pain of the Day of Doom and this symbolic place is associated with resurrection of animals, not men.

In the fifth and sixth beyts dominant are images, also relating to animal kingdom. The fragment includes lion, wolf, deer, swine; a number of fantastic creatures include monsters, werewolves and dragons.

The last two beyts are organized in conformity with rhythmical-syntactical parallelism. In each hemistich of the fifth beyt, a comparison (tashbih) implies a moment of non-acceptance of the given locus. In the first case, "branches - antlers", in the second - "castles - snake burrows". Similar comparisons are used in the sixth beyt - "silhouette-lion", "blade of grass-sword".

There is no unwarranted ornamentation in Abdi-bek's description. Used artistic means do not overload poetical lines and a fragment naturally joins into the general statement. Basic motifs, which may be distinguished in the portrayal, are as follows: the motif of water; the motif of solitude; the motif of food absence; the motif of fantastic creatures; the motif of real inhabitants.

Depiction of the desert in another "answer" - the "Haft Akhtar" by Fani is as follows:

خار آن دشت مار و کژدم بود  
گل آن خار خون مردم بود  
جوی آن دشت بود جدول تیغ  
آب آن جو ز کس نبود دریغ  
تیزی تیغ خار ازین آب است  
زهر در نیش مار از این آب است  
گر خورد خضر قطره ای زین آب  
زندگی را نه بیند اندر خواب  
کفن هر که شد شهید آنجا

نیست جز طرف دامن صحرا  
 آب این جوی خورده آن صحرا  
 لاله جز طشت خون نبود آنجا  
 هر که شد کشته در صف میدان  
 غسل او کس نداد جز باران  
 زهر مار است آب آن صحرا  
 سبزه‌اش نیست غیر زهر گیاه  
 دامن او پر از گل تقصیر  
 لاله اش داغ خون دامن گیر (280, 434)

*Snakes and scorpions were prickles in that desert,  
 Human blood was flowers of those prickles.  
 A stream of swords was a brook in that desert,  
 Water from that brook was merciless to everyone.  
 From that water was acuity of prickles' sword,  
 From that water was poison on snake's tongue.  
 If Khizr takes a sip of that water,  
 He will never see his life, even in sleep.  
 Edge of the desert's hem became shroud  
 For him, who died here.  
 The desert drank water from that brook,  
 There were no other tulips there, but a basin with blood.  
 Nobody bathed him, who died on (her) ground,  
 Apart from rain.  
 Venom is water from that desert.  
 There is no verdure, but poisonous grasses.  
 Her hem is full of roses of guilt  
 Her tulips are a brand of blood snatching by hem  
 (i.e. fettering it)*

In the first beyt, there are used images of the vegetable and animal Kingdom, namely, snakes, scorpions, prickles... The motif of desert inhabitants is supplemented by the motif of vegetation. In the first hemistich, snakes and scorpions become similar

to prickles. They stung badly so many people, that human blood became a spot on their face.

A semantic accent in the beyt is made on the motif of desert inhabitants. There is also the outlined motif of venom, on the basis of which, the next images are to be developed. The first hemistich admits double interpretation and may be translated as follows:

Prickles of that desert were snakes and scorpions

In this case, we deal with real prickles receiving metaphorical explanation. But the second beyt clears out the situation. Desert inhabitants get there quantitative designation, though, it bears a conventional-hyperbolic character. The word "stream" causes natural association with a brook; therefore, the image of water, actually incompatible with the desert, is introduced into the second hemistich.

Sense discrepancy of the water and desert by Abdi-bek for deepening the image is played up by Fani in a new manner. "A stream of swords", i.e., of snakes and scorpions, whose stings are swords linked to a brook. So, the juxtaposition of water and sand is justified.

In the third beyt, the motif of vegetation is preserved. Interestingly, acuteness of prickles and appearance of venom is conditioned by water effect. In the first hemistich, it designates venom nourishing prickles, in the second - a moving stream of skunks, who exude this venom.

Content of the third beyt is interpreted, as well, in the next hemistiches. Poetical image in them is built on the basis of the Muslim legend about Khizr's discovery of the water of life. In the present case, is meant deadly liquid to kill even Khizr, who drinks it.

The motif of venom, which is designated with the help of water, dominates in the first four beyts. Later, its image is played up as an image of the very natural elements. Therefore, the whole fragment is disintegrated into two parts: in the first one, water comes forward in a figurative meaning, in the second one

- in a direct meaning. The fifth beyt is a binding link between both parts, it proceeds with a set idea and reflects another structure – the forming element just outlined in the previous verses – the motif of death. There is not even a shroud for a man, who finds himself in a terrible place, and the very desert is the place of his burial.

The motif of water again arises in the sixth beyt. The first hemistich means usual water absorbed by sands. Somewhat unusual is the artistic character of the second hemistich, as tulips do not grow in the desert. But mentioning of them is given not for transmitting a real landscape - for creating a lively comparison that reveals the author's purpose. Basin filled with blood and compared with tulips comes forward as a symbol of numerous victims of the desert. Not without reason in the following lines the poet returns to the motif of death, informing the reader that it is only the rain that washes those, who perished. Motifs of water and death neighbour. They are also supplemented by a motif, which gets no direct expression, still clearly apparent - the motif of solitude. A man in the sands can rely on nobody; it is only rare rain that can wash remains of a wayfarer.

A logical parallel extends from the eighth beyt to the first part of the description. An image in the first misra is also built on metaphorical designation of venom by means of water. True, in contrast to the third beyt, venom nourishes not prickles, but grass that is included into the general system of vegetation.

Concluding hemistiches are, allegedly, a boundary between portrayal of the nature and its effect on man. They are linked with the whole description by means of flowers image. But the flowers here are just a metaphor. In the first misra, roses are mentioned as a bloody symbol of the desert's guilt, whereas in the second one, tulips denote innocently the blood fettering it by an expectation of the future punishment.

Structure of Fani's fragment is notable for the following motifs: the motif of desert inhabitants; the motif of vegetation; the motif of venom; the motif of water; the motif of death. Of

these motifs, namely vegetation, venom and death are not found in Abdi-bek's works, since there are considerable differences (even not taking into account changes in the motifs of desert inhabitants: for Fani it is snakes and scorpions, absent in Abdi-bek's work). But, not only changes in the semantics of motifs are of importance. Fani quite differently interprets the composition of fragments. As it has been noted, it consists of two parts linked by a transition of beyts. Compositional and sense unity is provided by the contraposition workout "venom - water", which pierces through the whole portrayal. The contraposition is based on differentiation by influence: venom destroys all living, while water on the contrary, grants life. Against a background of this opposition, function other motifs, as well. The desert is depicted by the author as a place concealing deadly jeopardy, as a dead area. Despite Fani, who in contrast to Abdi-bek does not populate it with fantastic creatures, the feeling of unusualness and atmosphere of fear is present in it.

There are several descriptions of the desert in the "Haft Jawhar" by Abjadi. Let us dwell on one of them:

وادی چون خیال دیوانه  
 دورتر از مجال فرزانه  
 نه دران آب و نه در آن سایه  
 نه رفیق و نه یار و همسایه  
 بود هم رنگ خواب صفرائی  
 تاب بخش دماغ سودائی  
 گونه گونه صور بصد نیرنگ  
 ازدها و سباع و شیر و پلنگ (301, 27)

*The desert, like ravings of a madman,  
 Far from possibility of (comphension) of a sage.  
 There is neither water, nor shade there,  
 Neither companion, friend, nor neightbout.  
 It was like pile of bile (colour),  
 It gave a lustre to melancholic mood.*

*Hundreds of various delusive sounds,  
(Uttered) by dragons, beasts of prey, lions and leopards*

In Abjadi's description of the desert, new traits appear. Concrete images in the first beyt cede place to abstract notions. The desert is compared with ravings or madman, acquires mystery insubordinate to force of reason. Images in both hemistiches are opposed and at the same time, a certain interrelation is outlined between them. In the first misra, it deals with a madman, in the second - with a sage, a man of great intelligence. As a binding link comes forward the notion of reason interrelated simultaneously with two opposing principles: madness - wisdom. Mediated association arising at the sight of the desert is built on an analogy both with the state of a madman and potentialities of a sage's intellect. The desert is so great, incomprehensible and terrible, that an individual is unable to realize its essence; similarly he is unable to realize a madman's speeches.

In the next beyt, the picture is more concrete. Comparison used in the two previous hemistichs is substituted by the figure "enumeration" (*siyaqat al-adad*). There is neither water nor a bush or a tree in the desert to hide and rest. Absence of water and vegetation presupposes the motif of solitude, as well. He, who finds himself in the desert, neither finds friends, nor a fellow - traveller.

An abstract-conventional image to be interpreted with difficulty again prevails in the third beyt. The first hemistich contains a comparison by indication of a subject. Comparison is performed by two directions: in the first case, sand is linked to the texture of a material, in the second - to the bile colour. In another hemistich, there is influence of the desert on human state. Uninhabited, gloomy space excites the feeling of depression for a wayfarer and suppresses him. Content of both hemistiches is allegedly little of interdependence, but actually, they reveal a close connection. The author's word "bile" in the first verse is not for nothing. The question is that, according to medieval medicine, melancholy state was namely due to bile surplus. Abjadi plays up this idea in a poetical image (the sight of the

sand of bile colour leads to melancholy), reaching the sense completion in the beyt.

In the concluding lines, the poet turns to a concrete picture and enumerates desert inhabitants, both fantastic - dragons, - and real ones - lions and leopards.

A strict symmetric persense, where poetical structure of the first and third, second and fourth beyts coincides, becomes apparent in Abjadi's portrayal. In the first pair, prevails either an abstract image (the 1<sup>st</sup> and 3<sup>rd</sup> beyts) or a concrete one (2<sup>nd</sup> and 4<sup>th</sup> beyts) in the first case, the tashbih figure is used in both hemistiches, while in the second case siyaqat al-adad figure is used. Traditional motifs of water, solitude, fantastic inhabitants and real inhabitants are given only in the second pair.

There are not found images and comparisons formerly used by Abjadi, such as a particular psychological human state. Composition of the fragment, apart from symmetrical construction, is characterized by semantic distinction of each hemistich.

The last desert description is taken from the "Haft Gumbad-i Bahram" by Ruh al-Amin. It is as follows:

چه بیابان دهان اژدرگو  
چرخ گردانده زان بیابان رو  
سهمگین بخت روتامام نهیب  
رفتی از دیدنش ر روح شکیب  
پوششی گشته ریگ تفسیده  
باد دیدش و لیک دزدیده  
تو مگودشت گوی هاویه ای  
بلکه زو هاویه است زاویه ای  
راه آن همچو نیش کژدم کز  
دشت آن همچو تابه مردم پز (321, sh.248)

*What is the desert? It is rather a dragon's mouth,  
And the firmament averted face from her.  
(Like) terrible fortune with all her face like horror.  
The spirits lost their calmness.*

*Scorching sand was its cover,  
She saw the wind only secretly.  
Don't say it is the desert, say it is the Underworld  
Perhaps, the Underworld is (only) its corner.  
The road in it is similar to the sting of a burning scorpion  
Its surface is like a frying pan to roast people*

From the very first hemistich, a specificity or portrayal becomes evident. Ruh al-Amin constructs it in the form of conversation. Appealing to the reader, he calls him upon to name the desert by dragon's mouth, so ugly it is. Even the firmament becomes similar to human, averts its face from it. The image is abstract on the whole and bears functional character designed for an effect. In the beyt, there is an opposition of up-down differing by qualitative characteristics: positive-negative. The firmament implies a concentration of a good and bright principle, the desert – of a dark and wicked.

The opposition passes on to the first misra of the second beyt: the face of the firmament is the face of the desert. The poetical image, as well as in the previous case, is abstract. The face is compared to a terrible fate and horror. The poet appeals to such comprehensive notions trying to convey the utmost feeling of a formidable picture. A man is unable to endure a night-mare of ghastly sight and loses presence of mind. The motif of deformity touched upon in the first beyt and the motif of fear in the second one are realized by means of two tropes: comparison and metaphor (isti'ara).

An original construction adds dynamism to the narration. Like a vivid, direct talk with an imaginary interlocutor, the poet is in a hurry to inform us of his impressions, reckoning on a positive reaction. An appeal is introduced by the word "say", supposing an affirmative answer and consent with author's position.

A descriptive element directing the portrayal at a calm channel becomes apparent in the third beyt. It is for the first

time, that a visual image arises; it helps to orientate oneself and have an elementary idea of the description subject.

A reader allegedly has a chance to check the poet's words and make sure in their fairness and truth. The surface of the desert covered with scorching sand, the air seems to be hardened and only rarely wind blows.

The content of the first hemistich correlates with the next beyt. Intolerable heat, calm and dead landscape excites an association with the Underworld. The desert is likened to a place of eternal torments, whereas the Underworld is only a part of it. Horrors of neither world pale before horrors of the desert.

An appeal of the first misra, in parallel with the positive one, is given in the negative form as well: "don't say". General significance of the statement remains invariable as regards author's words. But now, the appeal follows a certain concretization, and the supposition raised in the second hemistich relies on a single point of view of the author and an imaginary interlocutor about the intolerableness of the lifeless landscape.

Characteristically, the poet does not mention vegetation or animal kingdom of the desert. Traditional motifs linked with these themes are absent. Only in two cases, their basic notions are used for comparison. In the first beyt it is a dragon's mouth, in the fifth - a scorpion's sting.

In the second verse of the fifth beyt the image of "frying-pan to roast people" is used as a comparison. It is not out of place for the general trend of the description. The idea of the Underworld is realized in the triad: scorching sand - the Underworld - frying-pan to roast people, which symbolize torments of human.

Compositionally, the fragment is divided into two parts: in the first one, a semantic accent is made on the motif of fear, in the second one - on the motif of the Underworld. As regards through dual functioning of motifs, the composition reminds a fragment from the "Haft Akhtar" by Fani, though his pair is a juxtaposition and that of Ruhal-Amin juxtaposition. Similarity here

is in the device of construction. Integrity of the picture is achieved by other means, too. Stylistic figures in annular disposition of the first and fourth beyts cover the fragment and ensure necessary cohesion of form and content.

Peculiarity of Ruh al-Amin's description consists also in the absence of usual motifs worked out by other authors. Nonetheless, poetical images used by him preserve the united key of the portrayal.

#### **4.1.2. Steppe**

The role and significance of the steppe as an element of artistic canvas of the work differ from those of the desert. Steppe landscape in spatial-sense structure of nazire occupies a borderland between the negative principle of the desert and the positive principle of the garden. This intermediate possesses its own properties and looks like quite independently against the background of the rest landscape pictures.

In the steppe zone may take place events and actions of every order, as a result, strict regulation of the narration is sometimes broken. Plot movement, including its description, may develop both favourably and unfavourably, i.e., the role of the zone in the text is double-faced.

The stereotype image of the steppe functioning as a space is lowered, but landscape characteristics remain stable and differ, for example, from the same desert space. Each picture of natural landscape is oriented in principle on its own group of images. However, with the limits of a single artistic system, the stylistic realization of individual intention admits their mutual penetration and interpretation. It tells clearly on the middle position of the steppe in spatial gradation of the work, in which the stylistic-semantic level of the given locus appears to be more receptive to somewhat another figurativeness.

In medieval texts, the nature reflects mood and spiritual experience of human (see above, and also 70, 186-189). His emo-

tional state finds a response in the depiction of the nature in nazire, as well. But, the description of the steppe is not also monosemous. It may symbolize spiritual animation and simultaneously depressed state, personage's melancholy. Such is the depiction of the steppe in the first novella of the "Haft Manzar" by Hatefi. Joyful spring picture is consonant with the prince's mood - the hero of the novella and at the same time, to oppose to the youth's grief during the hunting. Notably, the effect of reader's perception does not reduce, on the contrary, increase. A double-faced, including content between landscape and personage's state, adds originality to the traditional interpretation of artistic landscape and its intra-textual surrounding. Let us see the following:

فصل نوروز و ابر گوهر ریز  
 خاک مشکین و باد غالیه بیز  
 سیزه نو بساط گسترده  
 لطف شبنم غبار ره برده  
 گشته از لاله و گل و نسرین  
 همچو روی عروس روی زمین (4a, 27)

*The time for Nowruz and the cloud pouring pearls,  
 The earth is a musk and the wind strewing about galiya.  
 Fresh verdure spread out a carpet,  
 Dew's favour dispersed track-dust.  
 Earth's face resembled a bride's face  
 Because of tulips, roses and narcissi.*

In contrast to the description of the desert, there is an indication to time in the first beyt. The steppe is described in the period of Nowruz- the day of vernal equinox. Coming of spring in both misra is shown with the help of such an image as "cloud pouring pearls", i.e., spring rain, "the earth is a musk", i.e. fragrant earth, "the wind strewing about galiya", i.e., the wind dispersing spring aroma. Not distinguishing by special intricacy,

they nevertheless exactly convey a feeling of changes in the nature and give rise to a proper mood.

Temporal certainty is also accompanied by spatial orientation. The space presents itself in horizontal and vertical plans, but the cloud and earth enter no opposition, they constitute a juxtaposed pair in a single structure of the description. The point of view is situated above; the earth is taken at a glance from the sky, but the glance embraces just a general view, where there are no details.

In the second beyt, the depiction is transferred to middle ground. Wakening-up of the nature means appearance of fresh verdure covering the earth like a carpet. Morning dew does not afford the dust to rise, so the it remains clear and fragrant. The idea of the first beyt is confirmed in the second one.

In the next misra, there are already details. The point of view is lowered, and we may mark out separate flowers: roses, tulips, narcissi. The multi-coloured shape of the steppe excites an association with ornamented, rouged face of a bride. Besides, there is a mediated association – in spring, the nature smartens itself like a bride.

Linear composition binds each beyt, thus increasing gradation and directing attention at gradual transition from general depiction to the detailed one. Main motifs are as follows: the motif of rain; the motif of wind; the motif of flowers.

The vital peculiarity that distinguishes the picture of the steppe from that of the desert is dynamism of description. The nature is not already dead and hardened space of scorching sands and brush-woods of prickles. Everything moves in it, symbolizing boiling of life: the cloud pours pearls, wind strews about galiya, verdure spreads out a carpet and dew destroys track-dust.

Bright tint of the picture reflects spring, mood of novella's hero - a princess. This interrelation presents itself openly and needs no commentaries. But, there is another personage in the novella – a sad young man. In this case, the question is more

complicated, though an intercalation may also be established. In the second misra of the first beyt the earth is metaphorically denoted as "meshkin" - musk. In Persian, this word's additional meaning is "black".

Aromatic substance - galiya representing a mixture of mask and ambergris means, figuratively, "black". Thus, an internal order of description arises, where the word "black" occupies a leading place. "Black earth" and "wind carrying blackness" harmonize with the youth's sadness. It is not without reason, that this description is included into the black novella.

Later in the second misra of the second beyt, there is a mention of tract-dust. The way as a symbol of moral tests is well known in the culture of the Middle Ages. For the present instance, for Hatefi, the way gets its interpretation in the idea trend of the novella. The youth really underwent severe trials; the same is true for a prince, who faces a long way and moral examination. But, both of them fail. And only black clothes fell to the lot of those, who could not stand the test. Hence, in this respect, the nature description is linked with the personage's state as well.

Steppe landscape by Hatefi has a double semantics and is able simultaneously to correlate with opposite emotions. Intra-textual bonds increase and give a possibility to be differently used.

Let us consider one more description of the steppe. It is contained in the "Haft Aurang" by Ashraf Maragai:

هر طرف چشمه های آب روان  
چشمه در جوش و مرغ در افغان  
بر لب چشمه سبزه انبوه  
پر گل و پر ز لاله دامن کوه  
داشت در اضطراب و در پرتاب  
آب را ریگ و ریگ را هم آب  
آب بر سنگ ریزها جاری  
قطره ها چون نثار مرواری  
زلف هر سنبلی به پیچیدن  
آب هر چشمه ای بغلطیدن

(303, sh. 178a)

*Everywhere there flowing brooks,  
Brooks seethe and birds sing buoyantly.  
There is plentiful verdure along brooks,  
There are a lot of tulips and roses at the foot of a maintain  
The sand excitedly scattered the water  
And the water excitedly scattered the sand.  
The water streamed about small pebbles,  
Drops looked like spilled pearls.  
Curls of each hyacinth coiled,  
The water of each brook overflowed*

Typical traits underlined by us in the previous description become also apparent in the "Haft Aurang". Ashrafi's picture is shown in progress. Almost each beyt contains dynamical images: flowing brooks, seething brooks, singing buoyantly birds, the sand scattering the water and vice versa, the water streaming about pebbles, spilled pearls, coiling curls, overflowing water. Horizontal space of the steppe neighbours with vertical: tulips and roses grow at the foot of mountains. Dynamics of images combined with spatial solution. The same device is used by Abdi-bek.

Sense dominant of portrayal in the "Haft Aurang" is the motif of brook. "Flowing brooks" make up an initial point of poetical figurativeness. Ashraf's nature is filled with sounds and is allegedly live. Violent spring makes a noise, and this noise is intensified by voices of singing birds. An image of "seething brooks" not merely repeats information of the first beyt, but is linked with a new property directed as sonic feeling.

Traditional motifs of verdure and flowers consistently develop an imaginative order. Steppe full of sounds blossomed with colour abundance of juice verdure, tulips and roses. The poet personifies non-animate things: the sand and water make each other to be worried. Poetical image is based on visual idea and correlates with "seething brooks" of the first beyt. Impetuous current busters and foams, as if it boils, the sand and pebble-sto-

ne are intermixed in it. It seems that the water pushes and scatters the sand and pebble-stone, and vice versa, and the whole current in rushed upon along green shores.

Colour gamut in the next hemistich is increased by a comparison of water drops with pearls. Water splashes against a background of bright verdure seem to be scattered pearls. The image acquires substantiality and details a general background. The sand-water opposition as a compositional element is taken away; an accent is made on the binding aspect of the water and pearl by colour indication.

The image of pearls was formerly found in Hatefi's works, and metaphorically it denotes rain drops. Ashraf somewhat changes it and develops into a comparison.

Attention is transferred to a new object in the first misra of the fifth beyt. It is not linked with the previous statement and seems isolated. However, an artistic impulse gets no further development. The same motif of brook in the concluding hemistich brings description back to the initial point. Regulation of the fragment is ensured by a circular construction based on reiterating information of the first and last misra. Ashraf's motifs make up basic elements of the steppe description that also reflected in the "Haft Manzar". It is the motif of brook; the motif of verdure; the motif of flowers: they are supplemented by the motif of birds. Despite the similar structure, the picture of the landscape in Ashraf's work differs from Hatefi's. Poetical images by Ashraf are closer to everyday life, vocabulary - ordinary and is not marked with a touch of a lofty style; the whole portrayal is notable for its simplicity. In this respect, Ashraf's style reminds the artistic language of Amir Khosrov and Abdi-bek. Not overloading poetical lines with figurative means, Ashraf, nonetheless, succeeds in expressiveness with the help of a skillful expansion of point of view. From brooks attention is transferred to the verdure along shores, then to the foot of a mountain, to flowers and again back to brooks.

Direction of the description does not necessarily tell on textual surroundings. Ashraf's portrayal of the steppe is adduced in

the episode of Bahram's going to the nature that forestalls his visit to the green palace. Early in the morning the shah puts on his green clothes and sets out. Cheerful mood of Bahram and colour of his clothes harmonize with colourful, many-voiced nature. The shah takes delight in clear morning air, and the whole description is imbued with joyful excitement reflecting spiritual burst of the hero. But, already in the third hemistich, arise anxious notes. The game between the water and sand resembling a troubled, confused state, signals to the possibility of a negative development of events. In fact, it is in the steppe that Bahram fights against terrible beast. A functional role of artistic space, like Hatefi's, appears to be dual. The steppe potentially preserves in itself a way out to the opposite principles.

The use of basic lexic-semantic elements while creating pictures of the nature varies depending on individual style features. Conventional link with reality in the sphere of poetical interpretation gets a proper solution. Description of the landscape is coloured with author's perception affecting artistic interpretation of the material.

Let us examine, from this point of view, a fragment from the "Haft Akhtar" by Fani. There are several points of description of the steppe in the poem, including those, in which general sets prevail.

We have chosen a description, not quite ordinary, but typical for Fani. Before considering it, let us turn to beyts of no direct relation to landscape sketch. They seem to make easier our purpose and demonstrate clearly the stylistic peculiarity of the Indian poet. The fragments narrate how greatly the Iranian shah, who had never paid attention to women and always been wrapped up in himself, was impressed by the story about Khurshid – the Chinese ruler's daughter:

گشت بیدار چشم بیمارش  
نور خورشید کرده بیدارش  
بود آن خود پرست از خود مست

عاقبت گشت آفتاب پرست  
زود برگشت از خود آن دلریش  
رو بخورشید کرد و پشت بخویش  
از دلش چون دمید صبح امید  
زرد شد رنگش از غم خورشید (280, 367)

*His sore eyes woke,  
Khurshid's aureole excited them.  
That self-enamoured was intoxicated by himself,  
And in the end he became a sun-worshipper  
He, who was hurt in heart, quickly turned away  
from himself,  
He turned his face to Khurshid, and his back – to himself.  
When the morning of hope has flourished in his heart  
He turned yellow, missing Khurshid.*

The description is a large-scale realization of the opposition. M.-N.O.Osmanov, examining the style of Persian-Tajik poetry of the IX-X centuries, noted, that contraposition was an essential element of its artistic structure (201, 199). In “answers” under consideration it was pronounced in Fani's work. The portrayal is based on the scheme: hero - his lover, which it leads to the presence of two semantic centers, typical, in particular, for ghazal (see about it 236, 7-57).

In the first beyt, a pair: a hero and his beloved are antithetic. It is de stressed by contraposition: "Sore eyes of the shah - Khurshid's aureole". Profundity of figurativeness intensifies as a lexical meaning of the word "Khurshid" in added up. In translation from Persian, it means "sun". If we include “sun” into the second member of the opposition, relation of contraposition is taken away and rapprochement is outlined: sunshine is healing for sore eyes of the shah.

In the second beyt, the "sun" lexeme again figures. In the original of the text adduced by us, it is given by the synonym “Khurshid” - "aftab", thus pointing to the possibility of the beyt interpretation with the use of the word's direct meaning. Such an

interpretation is permissible. But, in the context contraposition's taking away intensifies, as the word "sun" is used in a figurative meaning. An interesting situation arises, when we consider the opposition of beyts. Structure of the description logically seems to be more regular, if in the first case we substitute a figurative meaning of "sun" lexeme with a direct one, and if in the second beyt we on the contrary, substitute the direct meaning with a figurative one.

Taking-away of the contraposition is fixed in the third beyt. Here arises a relation of subordination (about types of relations in opposition, see 201, 209). A hero pierced through his very heart by love rushed all his thought to Khurshid.

In the fourth beyt, a traditional theme of an inaccessible beloved is modified. The opposition is based on a spatial orientation: far-near. Khurshid is far from her beloved. At the same time, when the morning comes, the hero, who turned yellow missing his beloved, cherishes hopes for her arrival.

In this beyt, the main antithesis is accompanied by two more oppositions, including that of opposition arising thanks to double meaning of the word "sun". In the first hemistich, "morning" and "hope" lexemes are opposed accordingly to "Khurshid" and "miss" lexemes. The pair of "morning – Khurshid" with regard for rapprochement according to the "morning – sun" scheme is based mainly on the temporal oppositional model: already came - not yet come (meeting with a beauty); the pair of "hope-miss" is based on the conventional model: good principle - bad principle.

In compositional respect, interrelation of the beyts imply simultaneously a sense distinction of each of them. The first verse contains, as a semantic center, the image of the hero; the second one – the image of Khurshid. Contraposition acquires strict regulation of the formal-textual expression.

In the "Meikhane", the "Masdar al-Asrar", the "Naz-u Ni-yaz" and the "Haft Akhtar", Fani often turns to an opposite device. With the help of this device, the poet convincingly showed

Hilal's state near Khurshid's palace; it also dominates in the depiction of the desert. Let us, now, see how the steppe depiction is given. Turn to the fragment describing the steppe, where Hilal's troops halted on their arrival in China:

لاله چون خیمه آمدش بنظر  
 داغ لاله سیاهی لشگر  
 خیمه لاله دید از حد ببیش  
 کرد در دشت جای لشگر خویش  
 جابجا همچو لاله صحرا  
 شد علمهای لشگرش بر پا  
 لشگر لاله منهزم گردید  
 رنگ روی زمین ز بیم پرید  
 لاله چون دید از هلال این خشم  
 خورد خون جگر بکاسه چشم  
 آن زمین چون ز بیم لرزان گشت  
 جام لاله فتاد از کف دشت (280, 439)

*Tulips seemed to be marquees for him,  
 Tulips' brands - blackness of his army.  
 Tulips' marquees how beyond measure,  
 He disposed his army in the steppe.  
 Everywhere, like steppe tulips,  
 There were hoisted army banners.  
 Tulips' army took to flight,  
 Colour of earth's face vanished for fear.  
 Seeing this rage of Hilal,  
 Tulips drank blood of the liver with the  
 help of eyes' cup.  
 Since the earth started to shudder for fear,  
 Tulips' cups slipped out of the steppe palms.*

Apparently, the portrayal is also based on the contraposition device. One of the main elements of the steppe landscape - tulip is included into the opposition tulips - troops. In the first beyt,

relations of the opposition are qualified as equal ones. Tulips' cups are compared to marquees and cups' kernels with blackness of the army. Contraposition of the first beyt carried out by colour indications: red tulips - blackness of the army; tulip's a flower widening upwards, while marquees widening downwards.

The spatial opposition "far-near" outlined in the first beyt is taken away in the second one. The troops dispose amidst tulips. There arises the conventionally hyperbolic quantitative indication "beyond measure". Relations of equality are preserved: there are so many tulips as troops.

In the next beyt, the description is evidently displaced to the side of military realities. It is not tulips that attract author's attention, but army banners. A distinctive detail constituting the main content of the beyt is inferred from the generalized image of army masses. The opposition is compared with the same elements, still bearing other functions: army banners come forward as a subject of comparison, tulips - as an image of comparison.

Return to the contraposition device takes place in the fourth beyt. In contrast to the first and second beyts, semantic and spatial equilibrium of the opposition is violated here. One of their members - army receives no lexical expression, true, its presence is meant and, proceeding from it, the figurativeness of the beyt is constructed. The steppe tulips at the sight of the army scatter, and the earth, which seemed to be brightly painted, loses its colour for fear. Personification the poet resorts to transfers the description to dynamical plain and, besides, both members of the opposition look like competent animated counteragents. However, the very type of relations between them remains unchanged. The theme of fear uniting three last beyts attaches the character of subordination to them. Tulips cannot govern themselves and are fully subject to do actions.

In the fifth beyt, the contraposition again acquires a textual expression, but only one man speaks on behalf of the army, and it is the army commander - Hilal. The full-scale metaphor of the

second hemistich shows that tulips, having drunk bile of the liver for fear, turned yellow. The opposition "tulips – army" is differentiated, just as in the first beyt, by colour indication, though somewhat peculiar. Hilal's rage means that the colour of his face turned crimson, i.e. turned a natural colour of tulips, whereas tulips turned an unusual yellow colour.

Associative colour rank in the concluding beyt is substituted by separate traits of substantiality. Palms of the steppe symbolize the earth covered by tulips. It shakes with troops moving, and the flowers fall down on it as if tossed up by palms.

It is the motif of flowers that may be notable for Fani's basic elements of the steppe portrayal; dynamicity inherent in the portrayal becomes apparent in the three last beyts. Use of typical device in combination with playing-up of only one basic element leads to originality of the description and a clear reflection of author's individuality. Conventional connection with reality is expressed in Fani's work more clearly. Creation of the landscape by means of one motif reduces essentially figurative possibilities and testifies to altered purpose. It is not the steppe portrayal that comes to the fore as a special locus, but the use of landscape as poetical means for other aims, in this case - for demonstration of the army's power.

The second feature of the landscape is in situativity. It is not the steppe in general, but a space, in which there is an army and an artistic structure of which is composed with regard for this factor.

Undoubtedly, a picture of the nature is largely conjectured, based on the traditional view about the steppe landscape. But it is important that the skillful ability to deal with a limited material ensures necessary disclosing of the fragment content.

### 4.1.3. Garden

A greater part of the landscape pictures in nazire may be included into the trinomial scheme: desert steppe - garden in which both lateral members are provided with unilateral, negative or positive characteristics and the middle member includes both members. To some extent, the steppe and the garden are characteristic of dual semantics; nevertheless, a monosemous orientation remains to be dominant, and the garden on the whole is a favourable space. Here, a hero usually encounters with merry feasts, wonderful meetings and love affairs.

Sometimes, a garden may serve as a general determination for a positive zone. Structural elements constituting the basis of the garden picture are repeated in the depiction of the forest or island. It especially often reflects in the "Haft Aurang" by Ashraf, where essentially can be only one large-scale depiction of the garden in the episode of the meeting of princesses with Bahram. In all other cases, motifs of garden enter the depictions of other natural landscapes playing a role of space favouring a hero.

Outlines of a garden become visible not at once, the transition is performed gradually. That is why there are a number of pictures in "answers", in which blooming steppe and garden are fused into a single landscape. A striking example of such a description is contained in the "Haft Gumbad-i Bahram" by Ruh al-Amin. In one novella, the hero's way crosses a locality reminding of a wonderful garden:

بود آن راه سر بسر گلشن  
خاک را بود پر ز گل دامن  
چشمه ها چون می مغان بسبو  
همچو تسنیم جوش زن هر سو  
مرغ روح مقیدان گستاخ  
نغمه پرداز گشته بر سر شاخ  
داشته از هوای عشق بهار  
میوه از آرزو فزون اشجار

سرو سایه فکنده بر سر راه  
دست خورشید ازو شده کوتاه  
شاخهای درخت بار آور  
کرده بودند سر چنان در سر  
که ندیدی کسی دران عالم  
نور خورشید را فزون ز درم (321, sh,244-245)

*From the beginning to the end that road was parterre,  
Earth's hem was full of flowers.  
Brooks, like wine in wizards' jugs,  
Like boiling Tasnims everywhere.  
Birds [like] the souls of desperate [lovers]  
Connected [to each other],  
Composed songs on branches.  
From beloved air of the spring,  
Trees had more fruits than they could wish.  
Cypresses cast shadows on the road,  
Hands of the sun are shortened of it.  
Branches of fruit-bearing trees  
Are so closely interwoven,  
That nobody in that world saw  
Greater brilliance of the Sun  
than brilliance of dinar.*

In the first beyt, the motif of flowers is used, often found in the descriptions of steppe but especially typical for a garden. Notably, in the description of the garden there are used various kinds of flowers, whereas the steppe landscape is confined to tulips and roses.

Flowers covered the earth, so that the road crossing them seemed parterre. Abundance of flowers is supplemented in the second beyt by indication to the multiplicity of aquatic springs, which are compared with transparent wine and the paradisiacal brook of Tasnim. The motif of brook occupies a central place in the descriptions of the steppe and usually makes up the main subject of playing-up, while composing the landscape.

The first two beyts give no chance to differentiate to some extent a picture. Or rather, it may be characterized in favour of the steppe landscape. The next beyt is transitional usual for steppe. Expanse and scope are substituted by the confinement of the locus, the space is narrowed attention is accentuated at branches of trees, where birds are singing.

In the second hemistich of the fourth beyt, arises an image of fruit-trees typical for a garden. In the steppe pictures, trees are also often mentioned, but they are never fruit-bearing. But, in the garden landscapes, it makes up a tradition not only to inform about trees, but also to specify their kinds, as it takes place in the case with flowers. Another typical image for the garden is a cypress. Its shapeliness, elegance and pride is often emphasized. Beautiful, strict forms of a cypress are used as a material of comparison, when composing portraits of personages. In the present case, the poet does not describe a tree, but shows its practical significance. A cypress casts a shadow on the road, so that the sun is not hot and it is undoubtedly pleasant to wale among flowers and verdure.

In the last lines, the idea of the fifth beyt is developed not only cypresses, but fruit trees as well screen the sun, whose brilliance grows dim and becomes no more than brilliance of dinar. By landscape's character, the whole fragment is syncretic. In the first part, prevails the steppe portrayal, in the second part - the garden's. The leading motifs are: the motif of flowers; the motif of brook; the motif of fruit trees; the motif of cypress. The space on the whole is favourable for personages. It is reflected as well in the plot development. Immediately after the garden's description, the poet writes that they find a magic table-cloth and thanks to it they eat their fill.

The nature description in Ruh al-Amin's work is combined with didactical reasoning. In a semantic respect, it is also justified, since moral maxims, appealing to reason and feelings of the reader are designed for exerting a favourable influence on him.

Cohesion of the landscape picture and the author's digression is found in Ashraf's works. But, his fragment acquires not so

much didactical as philosophical colouring. Ashraf concludes the garden description by mentioning of an object and subject action, then he tells about the necessity of cognition of form and content:

وانکه او مغز و پوست باهم دید  
صورت و معنی فراهم دید (303, sh. 169b)

*He, who saw a kernel and a shell together,  
He beheld an image and essence in their integrity*

Philosophical lines of Ashraf follow not from functional significance of the garden zone, but serve as a peculiar commentary to the landscape. In conformity with predominant view for allegorical character of the nature, Ashraf calls for penetrating into the hidden meaning of natural events, considering the nature as a single "formal-sense" embodiment of divine will.

Examining Muslim conception of the garden, L. Massiqnon notes that an accent here is directed at the center, and the row of trees and flowers thicken as they move off from the edges (162, 53). Classical contours of the Oriental garden were also perceptible in the descriptions, introduced in nazire. Let us consider, for example, a fragment of the "Haft Akhtar" by Abdi-bek:

طرفه باغی دم مسیح آثار  
پر گل و لاله همچو عارض یار  
سرو و شمشاد او فزون ز قیاس  
ارمش گفته صد ثنا و سپاس  
سنبلش زلف را فکنده بیای  
عارض لاله اش جهان آرای  
نرکسش شوخ چشم و مردم سوز  
گل او آفتاب ملک افروز  
یاسمینش بهار عالم جان  
سوسنش در سخن گشوده زبان  
نرگس مست آن ریاض نعیم  
همچو نارنج بر طبقه سیم

نخلها سبزو میوه ها پر بار  
 جنتی از فواکه و انهار  
 نار هایش که داده جانرا قوت  
 حقه ای از مفرح یاقوت  
 بوی سیب و بهیش تا عیوق  
 روبرو همچو عاشق و معشوق  
 نخلها از ترنج و از نارنج  
 میوه عیش را ترا زو سنج (337, 202)

*Uncommon garden, influencing (like) Jesus's breathing  
 (Was) full of roses and tulips, like cheeks of the beloved.  
 There are too many cypresses and box-trees,  
 Irem expressed him hundreds of praises and gratitude.  
 His hyacinths shook curls down legs (i.e.,  
 depreciated them),  
 Cheeks of his tulips decorate the world.  
 His narcissus is coquettish and burns (hearts of) people,  
 His roses are sun that lights up the id kingdoms.  
 His jasmines are spring of soul's world,  
 His lilies opened their mouth for talks.  
 Intoxicating narcissus of that paradisiacal garden  
 Like wild-orange tree on a silver plate  
 Green palm-trees and ripened fruits  
 It was a paradise for fruits and brooks.  
 His pomegranates which brought food for soul,  
 (Resembled) a caster with pleasant rubies.  
 Aroma or apples and quinces reached the Ayyuk  
 star (Capella).  
 They were face to face as lover and beloved.  
 His trees (bent under abundance of) citron and  
 wild-orange trees,  
 (As if) they were balances of amusement fruits.*

The fragment begins with pointing to a great number of flowers in the garden. It is not yet a description of the nature pro-

per, but only a threshold to it. The first misra attracts our attention. To Jesus's breathing it was attributed an ability to reanimate the dead, and the poet means to say that the garden looked living and blooming, like breath of Messiah.

Periphery of the garden is marked by an illustration of cypresses and box-trees. There is no clear, distinct boundary, of course, but an abstracted image of the second misra unwittingly marks outskirts zone. Then, a visual angle goes into the depths. The motif of flowers becomes a sense basis for the next four beyts. Cypresses and box-tree nearly break up, yielding place to flowers. These are hyacinths, tulips, narcissus, roses, jasmines and lilies. Both hemistichs of each beyt contain the description of flowers. Personification is used largely as an artistic means: "hyacinths shook curls down logs", "narcissus burns (hearts of), people", "lilies opened their mouths".

Portrayals are not always concrete, for example, "jasmines are spring of soul's world" or "cheeks of his tulips decorate the world". Traditionally, the abstract character of these images is set off by the sixth hemistich, where the description acquires materiality. White petals and yellow core of narcissus are compared by their colour to "a wild-orange tree on a silver plate".

Spatially, the flowers constitute a central part of the garden. A greater part of portrayal falls on them, the picture is detailed, but in the next beyt a visual angle increases. The seventh beyt performs the function of a transitional link. There are additionally two "garden" motifs: the motif of brook and the motif of fruit-trees. Mentioning fruit-trees not so much displaces a picture from the center, as expands and thickens it and only afterwards it gradually outlined a transition to the space free of vegetation.

In the last three beyts, the description is concentrated around fruit-trees. As a figurative means, there is used a comparison in each second hemistich of the eighth and ninth beyts.

Observation on properties of pomegranates logically joins into the depiction of life-giving, wild nature and revelry. Pomeg-

ranates' colouring, resembling a casket with rubies, tinctures the picture, and in the next hemistich, visual image is substituted by another one, designed allegedly for the effect of touch.

Fragrant scent of apples and quinces gives out all corners of the garden and even "reaches Ayyuk". Hyperbolic scope in the first misra of the ninth beyt is suddenly interrupted by chambers, lyricism of the second hemistich. The poet turns back to personification of an apple and a quince, opposite to each other, which are compared to lovers. Once again it underlines the nature's animation, its kinship with sentiments and desires of human.

In the last beyt, colours of citron and wild-orange tree are added to the pictorial canvas. Both hemistichs are linked by an image based on an juxtaposition of real and imaginary articles

Concrete, visible citrons and wild-orange trees are there in one rank with abstract "fruits of amusement".

The motif of tree in the last beyt, the motif of cypresses and box-trees in the second beyt compositionally frame up the fragment. When projecting such a construction on the garden plane, there is an impression of landscape fringed with trees and flowers in the middle. This middle is distinguished in the portrayal, making up its sense accent.

Structurally, Abdi-bek's fragment is notable for majority of motifs used when describing the garden: the motif of cypress; the motif of flowers (including enumeration of kinds); the motif of brook; the motif of fruit trees (including enumeration of kinds). The present basic elements may be added depending on the author's intention, in any succession. The portrayal may be conveyed with the help of one or two motifs with proper increase of their functionality (compare to the steppe landscape by Fani given above). Such a picture is observed in Amir Khosrov's work.

In the last novella of the "Hasht Behesht", there is a garden the shah visits with one of his wives. There are roses, nightingales and ponds here. But, there is also a new detail: the poet mentions of fish that filled the pond. The motif of fish is extremely

rare introduced into the garden description and Amir Khosrov uses it not for a greater figurativeness, but for the idea direction of the novella. It is important for him to characterize the personage, to show mendacity of nature and ridiculousness of the shah's wife's behaviour. She pretends to be so extraordinarily modest girl that even is ashamed of fish watching her. The garden portrayal in Amir Khosrov's interpretation bears a subordinate character and is designed for distinguishing just one moment, essential in the general context of the novella.

A landscape, analogical by its meaning, is also there in the "Haft Jawhar" by Abjadi. Let us consider it in more details:

دل گشا باغ دید در راهی  
 رنگ افروز دهر چون ماهی  
 هر درختی ز میوه پر بار است  
 خاصه انگور نغز بسیار است  
 بر سر شاخسار دانه نار  
 همچو پستان ماه شکر بار  
 بود انجیر شربت آماده  
 انگبین را شکر فرستاده  
 وه چه نارنج شکرین بنیاد  
 بر ترنج سپهر حرف نهاد  
 باغ معمور مانعش معدوم

میوه موجود شوقیش موهوم (301, 40-41)

*He saw on the road a pleasant garden  
 That lit up like the moon.  
 There are a lot of fruits on each tree,  
 Especially there are a lot of wonderful grapes,  
 Pomegranates hang on branches,  
 Like bosoms of a sweet moon.  
 There is a ripe fig (here), (full of) sherbet,  
 That sends sweetness to honey.  
 Ah! What a sweet wild-orange!  
 That brags in front of a citron of heavens.*

*Tilled garden and absence of obstacles,  
There are fruits and wish for them is (only) in imagination.*

Abjadi's picture is based on playing up of one motif - fruit-trees. There are three varieties of them: pomegranates, fig and citrons. Proceeding from the text, grapes may conventionally be attributed in variety. Enumeration typical for a garden is observed by Abjadi. Poetical picture of the nature is achieved basically with the help of epithets, similes and metaphors.

In the first beyt, the garden is compared to the moon. The description is not yet detailed; the question is about the garden on the whole. It is so beautiful that illuminates all around it, like the moon that lights up the earth.

In the next beyt, the landscape acquires relative certainty: there are many fruits on trees, especially those of grapes. It is the epithet "wonderful" in the second hemistich, that is used as a figurative means, i.e., we see a mere statement of facts uncomplicated by artistic entourage.

Laconicism and informativeness are preserved as well in the third beyt, though a metaphor, an epithet and a simile are used simultaneously in it. The whole of the second hemistich serves as an image for pomegranates' comparison in the first hemistich. The lexeme "moon" connects the second misra of the first and third beyts; but if in the first case it is used in the literal sense, in the second case it designates metaphorically the beauty.

The epithet "sweet" relates not only to the beauty, but reveals gustatory properties of pomegranates. They are identical to properties of figs and wild-oranges. And the fourth beyt directly informs about them, discovering lending traits of the description. The notion of sweetness is played up twice by the poet. In the first misra, a fig becomes similar to sherbet. In the second one, its taste is marked with the help of the following image: a fig is so sweet that it gives away its part to honey. Contraposition to a sweet product more acutely emphasizes the virtue of the fruit.

Sense kernel transforms into the fifth beyt, being realized in the image of the first hemistich. Opposition of previous verses turns into juxtaposition that receives spatial expression, too, and the horizontal space is substituted by the vertical one. Wild-orange trees growing in the garden and reminding by form and colour the sun ball boasts in front of "a citron of heavens", i.e., before the sun. Interestingly, in the pair of wild-orange-sun, the image of citrus fruits is actually used twice (like the image of the moon) in the literal sense, for the second time in a figurative meaning - "a citron of heavens".

The concluding beyt does not matter in the general picture, but it is, at the same time, important from the point of view of landscape role indication. Two ranks of contraposition: tilled garden-absence of obstacles. Fruits - desires bring to certain action development like the most important traits of landscape. Abjadi has two of them: firstly, it is a fruitful garden, and secondly, fruits are very tasty. The very limitation testifies to the direction of a portrayal. The poet emphasizes the second trait for five times: sweet pomegranate, fig - sherbet, the fig sends sweetness to honey, sugar wild-orange and at last, wonderful grapes means sweet grapes.

Narration looks unaffected and laconic and figurative means are chosen to distinguish a determining moment against the background of simplicity of the lexical level - sweetness of fruits. The author is in need of this construction for the next link with the plot. A hungry youth comes to the garden, and it is natural that seeing such abundance, he throws himself on fruits. And when he picks a pomegranate, a young snake comes out of it and bites him. Despite expectation, the garden appears to be a negative zone and the artistic effect is increased owing to the contrast: correlation; sweet fruits - venom. Hence, the role of landscape is not in its "signaling" as far as it is broken, but in the direct plot development - being bitten, the youth turns into a bee and so on.

Analysis of the garden picture, as well as the steppe, reveals general elements of portrayal, varying mainly within the limits

of stable semantics of the space. But sometimes, they are linked with conceptual provisions of the work and their use is justified in this case by a deeper pithy level. Combining with style features, they make up a harmonious, logically valid description. Let us consider, from this point of view, the garden depiction in the "Haft Akhtar" by Fani:

صحن این باغ سبز از میناست  
 آبش از حوض ساغر صهباست  
 هست این باغ نیز میخواره  
 جسته اینجا ز شیشه فواره  
 سبزهای سبزتر ز باغ سپهر  
 هر گل اوست داغ لاله مهر  
 این چمن باغ عالم بالاست  
 گلبنش برج اختر گلهاست  
 چار دیوار او بیای ملک  
 می خلد چون کشیده سر بفلک  
 آسمانی است پر ستاره گل  
 خوشتر از سنبله درو سنبل  
 چکنم وصف رفعت شاننش  
 کهکشانی است هر خیابانش  
 سرو آن باغ شیشه صهباست  
 قمری سرو پنبه میناست (280, 378-379)

*Verdure of this blooming garden is - through azure,  
 Water in the pond (1) wine in a cup.  
 This garden is also a wine-fancier,  
 There is a fountain in the bottle.  
 Its verdure to greener than heavenly garden,  
 Its each flower bears a mark of a love tulip.  
 This meadow in a garden of upper world,  
 Rose-bush over there is a constellation of flowers  
 Its four walls pierce into angel's legs.  
 Having raised their heads up to heavens.  
 This sky is full of stars - flowers,*

*Hyacinths in it are more beautiful than Virgo.  
How can I describe its grandeur,  
Every path there is the Milky Way.  
Cypress of that garden is a bottle of wine,  
Turtle-dove on the cypress (like) a bluish  
(lump of) cotton.*

The fragment depicts garden, where beauties feast: in the first two beyts, the statement is concentrated not on the garden, but on playing up the motif of wine. In the second hemistich of the first beyt, the water of the pond is compared to a cup of wine, in the first hemistich of the second beyt, the garden itself is likened to a wine - fancier, in the second misra the metaphor of fountain designates the same wine. The garden's surface, i.e. colour of vegetation covering the earth, is reported azure, and there is a pond, as well.

Beginning from the third beyt, the portrayal is based on realization of the spatial opposition of up-down. The garden embodies the lower space and is opposed to the firmament - upper zone. In the first hemistich, general facts of the first misra of the first beyt reiterate, but not verdure of the garden is compared to, azure but to the colour of the sky - "heavenly garden". In the second hemistich, the motif of flowers also emerges without any definitions. But at the same time, there is an essential indirect differentiation in the metaphor of "love tulip" correlating with the motif of wine.

Opposition relations are made even in the fourth beyt, in which the depicted garden is linked to the garden of the upper world. The abstract artistic image gets gradation by the line "garden - rose-bush" and transits to the second misra as well. In comparison to the initial scheme of "garden-sky", spatial opposition takes here narrower forms - "flowers - stars".

The fifth beyt is not tied up with the entire atmosphere of the poetic form, though it is needed comfortably to sense the interpretation developing the idea to be dealt with. Leveling up re-

lations get further development. The garden walls are so high that they pierce through angel's legs. The space is transferred by vertical ads and there is a transition of the lower space into the upper one.

In the sixth beyt, we see matching of the upper and lower zones. The garden is directly designated by the "sky" metaphor and its flowers are likened to stars. Interestingly, against the background of matching by the line "garden-sky", the opposition develops at a local level: "flowers - stars" are preserved being detailed in the second verseverse: the "hyacinth-Virgo constellation".

Further, the garden represents already an entire universe and each path in it reminds of the Milky Way. In the last beyt, comes the culmination of the description. Nearly exhausting all artistic resources and realizing all complexity of the garden description - universe, the poet addresses again the lower world and elements of earthly reality. Compositionally, it looks like a recession of tension after culmination point and besides, repetition of the motif imparts harmoniousness of the circular framing to the fragment.

In contrast to other authors, there is no garden picture in Fani's work. Basic motifs constituting the foundation of the portrayal - motifs of wine, love, the lower world and the upper world - bear largely a doctrinal character and are directed at the disclosure of the essence nature of the portrayal. Formally, a leap from the motif of wine in the first two beyts to the motif of the upper world and love in the third one seems to be obscure. But, everything becomes clear, when we consider the poem from the point of view of the idea trend. The "Haft Akhtar" presents a Sufi allegory, whose basic moments are interpreted besides its integral structure - in separate fragments of the text, as for instance, in the landscape description.

Sufi poetry possessed its own conceptual apparatus, in which each word bore a particular meaning. Fani's fragment not unfoundedly begins with the motif of wine. Wine is one of the

main symbols of Sufism: philosophically intoxication was interpreted by Sufis as alienation of an individual from mundane vanities and his spiritual merging with the Creator (70, 76). In his poem "Gulshan-i Raz", Mahmud Shabustari, explaining the meaning of the term "wine", wrote:

*Wine and candle are radiance of the mysteries of  
that soul..*

And then

*Drink wine in order to get rid of yourself,  
In order to take a drop of (your) creature to the sea  
(163, 89).*

Apparently, wine is a means for a Sufi to merge with the divine essence, to transform him into the state of self-oblivion. The metaphor "tulip of love" used in the third beyt by Fani is of great interest. Red flower of tulip comes towards as a symbol of "clarified spiritual heart" (62, 126) demanding love for God. An intoxicated Sufi feels attractiveness of the divine power, and the garden space linked with the upper world as if reflects the verge of matching mundane predilections and religious searching.

Sufi symbolisms, as well as increasing functionality of the description, necessitate a concrete approach to features of stereotypes, and, in particular, landscape descriptions in nazire. Nature in the poem reveals a certain similarity conditioned by both natural features of the landscape invariably and, to a greater degree, by working out traditional basic elements conventionally connected with reality.

Every kind of landscape possesses an independent meaning, contains its own motifs, figurativeness, somehow being correlated with the plot, actions and emotional state of personage, but it does not reject "frontier situations" with mixing-up of personal elements.

When creating a uniform landscape, the material is essentially processed, where description composition, relationship of beys, number and varieties of figurative means, poetical colouring and sense tension linked in complex with artistic mastership of the poet are undergone changes.

The author's initiative breaks "signal function of natural space, as well, imparting situativity and dependence upon the pithy basis of the work.

## 4.2. Eulogy of Colour

Groups of stereotype fragments distinguished by characteristic features looked not as ordinary, hardened mass of realized possibilities of figurativeness, but also possessed internal dynamics of imaginativeness. Depending on subject of description, this dynamics might increase or reduce, but orientation towards the creative self-expression remained invariable.

In numerous descriptions of nazire, an emphasis was laid on the degree of formal limitations concerning, apart from lexical-semantic level, their place in the text. In particular, it concerns eulogy of colour to follow always in the end of an inserted novella. If landscape or mention of natural events is found in "answers" to the whole cycle of the "Khamse",<sup>65</sup> eulogy of colour is peculiar to the nazire of the "Haft Peykar" only. Occupying strictly fixed place and appearing more conservative from this point of view, it was, at the same time, comfortable for creative interpretation.

In contrast to landscape, there would not have been invariant elements in it proceeding from generally accepted views on some space, for instance, garden or desert. Every author could voluntarily choose any sphere of reality binding it together with a concrete colour. Such a description had its place and was seemingly decisive. Ho-

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<sup>65</sup>Interestingly, in one of the "answers" to the "Haft Peykar" and in the "Haft Dilbar" by Ahmad Dehdar, in particular, there are no descriptions of nature, except for two-three beys.

wever, normativity was reflected here, too. Eulogy of colour, maintaining the freedom of poetical choice, contained a number of motifs making up a framework of narration to be later deposited with details. Independent functioning of beyts increased, since the narration was often built not on cause and effect relations between them was based on aspiration to demonstrate various material or sometimes symbolic display of colour. Nevertheless, a single character of figurativeness along the entire fragment was usually observed, and it imported the regulation of content to the fragment.

The aforesaid may be illustrated by the eulogy of the green colour in the "Hasht Behesht" by Amir Khosrov:

سبز ریحانی است رنگی نغز  
 داده بیننده را طراوت مغز  
 سبزه در باغ رنگ ریحان یافت  
 دیده از سبزه روشنی زان یافت  
 شاخ ریحان طراز نسرین است  
 باغ را زیور از ریاحین است  
 گل‌عدارای که خار خار دلست  
 خط ریحانیش بهار دلست (303,163)

*The green of basilic is a wonderful colour,  
 It grants freshness of mind to him looking ahead.  
 The green found the colour of basilic in the garden,  
 Eyes found light from the green  
 A branch of basilic decorator narcissus,  
 Basilic is the attire of the garden  
 (If) rose- faced beauty is an anxiety for the heart  
 Her fluff (over the lip) is the spring for the heart.*

Obviously, the motif of plant is in the center of the fragment. Eulogy of the green colour is linked with basilic, but the latter is not described, only its functionality shown. The portrayal is based on disclosure of the colour meaning, this feature being reflected on the majority of laudations.

The first misra contains an ordinary declaration of green - a wonderful colour. The second misra informs about the salutary effect of basilic on human state. Contemplation of the green colour appeases him, relaxes tiredness and tensions.

A similar structure is found in the second beyt. Some concretization occurs in the first hemistich. Basilic is localized in the garden space, whose verdure, owing to it, acquires its colour. Within the bounds of the hemistich, the second verse is not connected with the first one, though it supplements the idea of the second verse in the previous hemistich. Again, there is a mentioning of colour effect, which, for this case, appears positive for an observer.

The picture is narrowed in the first verse of the third beyt. The basilic is not only disposed in the garden, but also decorates the narcissus: beauty and fascination of the garden depend on it.

While describing, Amir Khosrov practically uses no figurative means, true, it is the concluding hemistich that makes up the exception.

Contraposition is used here as a poetical figure. The whole of the first misra is antithetic to the second one, where apart from it, there is the metaphor "spring of heart". The contraposition is based on differentiating the emotional state: grief-joy. The general contraposition includes one more: face (in general) – fluff over the lip (specific detail). Besides, a new image is introduced here into the description - the image of a beautiful girl, which is correlated with semantics of the whole fragment.

The last misra is correlated eventfully with the second hemistiches of the first and second beyts. The Basilic appears useful not only for mind and eyes, but also for bright, pure sentiments, as an embodiment of youth and tenderness of features.

The motif of plant (basilic) reiterating in each beyt and twice in the third one is Amir Khosrov's semantic dominant of eulogy. Penetrating into the entire description, this motif connects beyts in respect of psychological effect on an observer. The image of the latter imparts compositional harmoniousness

to the fragmentç in which the correlation of basilic and observer is included into the logically developed scheme: mind-eyes-heart.

Amir Khosrov's integrity of eulogy is provided by priority development of one motif to result in an increase of the expressive aspect. Differently is solved the problem of sense unity of Ashraf Maragai's eulogy. He interprets the green colour eulogy as follows:

حوری‌انی که کوثرین نوشند  
حلیه های زمردین پوشند  
خط خوبان که صرف دلجویت  
رقمی از کتاب نیکویت  
عالم از سبزه یافت سر سبزی  
روح در سبزه است و در سبزی  
بوستان را چو وقت فیروزی است  
روز نو روز سبزه نوروزیت  
در زمرد بسی خواص خوش است  
ما را چشم بند و میل کش است  
خضر را کافرین همی خوانند  
بلیاس زمردین دانند (303, sh. 181b)

*Huries, who drink from the paradisiacal spring (Kawsar),  
They wear emerald clothes.  
The fluff (over the lips) of these beaties are  
perfectly charming,  
And their features are characters in the book of beauty.  
Thanks to verdure, the Universe found prosperity,  
The soul is in verdure and freshness.  
In the garden during the victory (of florescence),  
A new day for verdure comes in Nowruz.  
Emerald possesses many good properties,  
It dazzles a snake and eliminate it's intentions.  
Khizr, who is called brave,  
He is known by his emerald attire.*

Ashraf immediately transfers the description to the field of religious views. The first beyt is fully based on Muslim views on paradisiacal life. Huries, abiding in paradisiacal gardens and enjoying paradisiacal spring of Kawsar, wear green attires. Colour manifestation is linked with the colour of huries attires, inhabitants of the upper world. The point of departure, being also expressed spatially, contemplates figurativeness of the entire fragment. The second beyt is actualized namely in this respect. Although not dealt with colour, the idea of huries gets its further development. An abstract image is designed to demonstrate the girls' beauty, which is so striking, that if there were the book of beauty, girls would become its letters.

Transition to the third beyt, in the context that is being developed, turns out natural, a verdure granting prosperity to the universe implies a manifestation or divine substance; the latter subscribes to itself the souls of righteous men, whose residence is a verdure in the paradise.

Covering in the first three beys the upper zone, the space of laudation is decreased in the fourth beyt. Transference is also reflected in the opposition of the paradisiacal garden to the earthly one. Spatial certainty accompanying laudation is supplemented by temporal ones in both misra of the fourth beyt. If in the first misra it deals with the time of florescence on the whole, in the second one the time of Nowruz is pointed to directly.

One of the traditional motifs of colour eulogy – the motif of plant is played up in the fourth beyt; one more characteristic motif – the motif of precious stone is present in the next beyt. As a poetical material, in the fifth beyt there is used an ancient superstition about properties of emerald capable of blinding venomous snakes (see 51, 202). In view of the fragment trend, it seems that the beyt functions apart. But, in spatial and sense respect, it joins the previous one. Like an emerald, the snake serves as a personification of the lower world. In the second misra of the fourth beyt, it designates verdure, whose visual image reaches out for the fifth beyt. According to the tradition, an emerald that blinds venomous snakes spreads about itself (see 51, 202), and the green mass is associated with the garden verdure.

The space loses earthly outlines in the last beyt, and religious values come out foreground. The green colour is associated with the attire of the prophet Khizr. The sixth beyt adds compositional completeness to the laudation and frames up the fragment formally, thanks to the stress on identical colour of Khizr's and hurried garments, on inclusion of determining hemistich image into the similar line of religious notions.

Unity of eulogy by Ashraf's work is achieved, in contrast to Amir Khosrov's, not by one motif's aspect, but by general colouring due to the poet's world outlook.

A comparison of Amir Khosrov's and Ashraf's laudations allows us to reveal a number of general motifs. Practically, all authors use them, but depending on colour, their members may increase or decrease. Thus, the motif of wine or face reddened with joy joins additionally the laudation of red colour. The following fragment of the "Haft Manzar" by Hatefi is interesting, because of the fact that its small volume includes the most suitable elements of the laudation:

دل رباینده است رنگ کبود  
 زان سپهر برین کبود نمود  
 چون بنفشه بیوستان آمد  
 از کبودیش بوی جان آمد  
 زینت گلستانست نیلوفر  
 زان کبودست باغ نیکوفر  
 هست فیروزه نیز پاره سنگ  
 دیده آن قیمت از کبودی رنگ (4a, 102)

*The bluecolour is delightful,  
 The firmament became azure of it.  
 When violet came to the garden,  
 The smell of life arose of its azure.  
 A lily is a decoration of parterre,  
 A blessed garden (becomes) blue of it.  
 A turquoise is a piece of stone, too,  
 Thanks to the blue colour it is of value*

Semantic nucleus of every beyt constitutes mainly one motif. The first misra is a general eulogy to the colour, the second one is a concrete manifestation of colour owing to the link with the surrounding world. For the present case, the firmament is an object of colour reality. Its azure, in the author's opinion, is designed to emphasize the importance of colour in the cosmic range.

The second beyt develops a new image. But actually, it is connected with the previous one: the firmament and violet are juxtaposed within the limits of the universe as a variety of the forms of its existence. The motif of flowers is specified in the form of mentioning of a definite flower - violet. Being among other flowers, it is distinguished by its smell, giving a vital force to those, who inhale it. In both beyts, there are used figurative means: in the first case, it is the epithet "delightful", in the second case it is the metaphor "smell of life" and the personification "violet came".

General construction covers the third beyt, too. The motif of flowers gains further development in it, and as a flower, we see here a lily. The portrayal acquires material outlines. The lily is a decoration of parterre, and together with violets, their blue colour in the garden excites the feeling of happy, good place.

The fourth beyt is built on a contraposition. In its center, there is the motif of a precious stone. Association by colour arises in parallel with turquoise. Though it is stone, as well, the colouring gives it a greater value and delimits from minerals. The fourth beyt, in parallel with compositional description, broads up a number of material manifestations of the blue colour.

Hatefi's eulogy consists of the following motifs of firmament; the motif of flowers; the motif of garden; the motif of precious stone. All of them are realized with the help of minimal quantity of figurative means.

Inclusion of each motif into the bounds of one beyt, their simple formation and, first of all, generalized (by means of colour) interrelation, lead to the creation of a structure, in which a beyt comes forward as an independent link, and its place in the

laudation may easily be changed without any damage for the general sense. In terms of much outward isolation, one motif plays a decisive role with regard for its significance in the novella. Hatefi implies the motif of precious stone in connection with its content. Turquoise is an essential element for the plot of the "blue" novella. One of its personages is to grant a turquoise as a ransom for a girl, and the plot is tied around getting jewels.

Motifs of eulogy marked by Hatefi and others are repeated by Abdi-bek. Canon requirements also concerned separate motifs. In this case, treatment went on both lexical and semantic levels, and it told on the composition as a whole. Let us consider the fragment of the "Haft Akhtar" by Abdi-bek:

رنگ نیلیست رنگ زبینه  
وز نکویبست دلفربینه  
آنچه از رنگ نیلش بهره است  
خاصیت دارد ار چه خر مهره است  
رنگ فیروزه گر نبود کبود  
هیچ ازو تا بخاک فرق نبود  
لاجورد ست از همه بهتر  
میکند زان برابری با زر  
نیل رخسار دلبران چو گل  
برد از دست عشقبازان دل  
آب حیوان که روح بخشنده است  
از کبودی چنان درخشنده است  
از کبودی فریسه روح فراست  
از کبودی سپهر بی همتاست  
رنگ نیلو فرست بی مانند  
زان بود آفتاب را دلبنده. (337, 161-162)

*Blue colour is a decorating colour,  
And it seduces pacification  
The benefit of the blue colour  
Is typical - let it ever be bead on the neck  
of a pack animal.*

*If a turquoise would not be blue,  
It had never differed from the earth.  
Azure is the best of all (stones),  
Thanks to the colour, it completes with gold.  
Mole on faces of beauties like [blue] clay [in color]  
Took away hearts of lovers.  
A living water, granting life,  
Sparkles thanks to blue,  
Thanks to blue, fariseh cheers up,  
Because of blue, the firmament has no equal to itself.  
Colour of lily has nothing of the kind,  
Therefore it is dear to the sun.*

The first beyt strikingly demonstrates lexical changes in the "answer", because there is no concrete subject of description. There are only semantic nuances. Abdi-bek works out here a novelty, which is important for the whole fragment. His first beyt reflects not merely lexical changes, but also contains the set idea: the blue colour entices everybody with its virtues. This key position of the laudation is repeated more definitely in the second beyt, where there is reported that each subject of blue colour, though it is a bead on the neck of pack animal, is of benefit. The following beyts, in separate, explain the poet's idea, enumerating virtues of the colour.

One of the embodiments of the blue colour is connected with a precious stone, which is dealt with in the third beyt. It reminds the image of the fourth beyt by Hatefi. But, Abdi-bek's hemistiches are shifted, and instead of a stone, turquoise is opposed to the earth. However, Abdi-bek is not confined to simple dimensions. In the following lines, he intensifies the same image. Instead of a contraposition, the poet uses a comparison by colour beauty and owing to it, azure ranks with gold.

The next motif is worked up in the fifth beyt. It is noted there, that a birth-mark on the faces of beauties makes lovers suffer. It is rather a traditional image in the medieval poetry in Persian.

And the connection with colour for the present is realized so that it comes forward not in its direct meaning, but as if dissolved in the black spot, which is contrasting with white skin of face.

Of interest is the sixth beyt, having something in common with the second misra of the second beyt of the "Haft Manzar". Hatefi notes, that the smell of violet has vitality, and Abdi-bek plays up the motif of vitality and develops it in one beyt. His motif is included into the tradition and linked with the well-known legend about the vital water.

The source of the vital water was in the darkness, and "sparkling blue" of the water implies a lustre of internal force in it, granting immortality.

Several "virtues" of the blue colour are reflected in the two last beyts. Firstly, the blue colour of fariseh plant cheers up, makes a man joyful. Secondly, it imparts a special beauty to the vegetable kingdom and to flowers, in particular. At last, blue is associated with the firmament and thus, emphasizes the universality of the colour and in confirmation, the heavenly bodies of another colour, for example, the sun are correlated with it. The last beyt is built on visual representation. Lily stretches up to the sun, and hence it becomes dear for it.

As the main compositional device of eulogy, Abdi-bek uses gradation. Marking out each beyt, it subordinates them to the general purpose. In contrast to Hatefi, interrelation with the novella is realized not with the help of one motif, but thanks to a lexical correlation, arising with the use of tajnis (a play on words) figure.

The hero of the novella takes up his residence near the Nile. One of Persian designations of the blue colour sounds like "nil", and being repeated three times in the laudation (together with the "kabud" synonym), it is juxtaposed with the name of the river. But, the lexical level remains no single component of laudation link with novella. It is intensified at the expense of according semantics. There is dependence here lying in the fact that

importance and benefit of the blue colour in the fragment are combined with the decisive role of the Nile in the hero's life.

The figurative system of the laudations is mainly formed of a man's everyday life. For instance, Abdi-bek's manifestations of the white colour were associated with falcon, crystal, pearl, teeth etc. But, one of the colours always bore a relation to one and the same subject. The question is about the yellow colour, gold being the actual embodiment. Sense treatment of traditional motifs consisted in value nuance, which, in other respects, concerned only precious stones. Thus, Abjadi's motif of plant is shown as follows:

زعفران قدر بیشتر دارد  
از پی آنکه رنگ زر دارد (301, 32)

*Saffron is of great value,  
Because it is of the golden colour*

Peculiarities inherent in the laudation of the yellow colour and embodied in its trend similarly told on the white colour, too. Perhaps, Abdi-bek's description is typical for its parallelism predominance of some material manifestations; other poets laudations are usually linked with a sphere of man's spiritual life. The white colour is explained symbolically, and the whole aspect of the description is subordinate to this premise. It is prevailing in the case of laudation syncretism based on reflection of material and spiritual principles. Let us consider the white colour laudation by Ruh al-Amin:

خلق را رو سفیدی امید ست  
هر که شد رو سفید خورشید ست  
گر نبودی سفید آب زلال  
نشدی مرتسم در آن تمثال  
مهر دارد بسر سفید کلاه  
شهره گردیده در سفیدی ماه  
هیچ رنگی به از سفید مدان  
جسم الوان دیگر او چون جان (321, sh. 272)

*Irreproachability is the hope of people,  
He, who is irreproachable, he is the sun.  
If transparent water were neither white,  
Nor an image would be reflected in it.  
The sun has a white cap on his head,  
The moon became famous for her whiteness.  
Don't imagine that there is a colour better  
than that of white,  
Other colours are the flesh, and it is the soul.*

In the first beyt, the poet connects the white colour with such a notion as irreproachability and purity of man. It is symptomatic that in "white" novellas, there is no concrete material object to stipulate colour eulogy. It is always correlated with the novella content, with noble and honest deeds of personages. He, who is irreproachable, is likened, in poet's opinion, to the sun. The sun image symbolizes the summit of moral virtues. The sun may not be slandered or soiled, his light and warmth grant life to people; likewise a noble, deserved man bears the same importance in society.

The next beyt, though contains a visual character, but subject matter develops the idea that have already begun semantically. Transparent and cleaner associated again with moral virtues of man and reflects him internal essence as personality.

The sun image is reiterated in the third beyt. Together with the moon image, it now outlines a transition to the world of visual realities. The very choice of material objects is typical, and their role as the white colour cannot be disputed.

This provision is finally confirmed in the last beyt. Here, Ruh al-Amin directly addresses his reader, calling him to show preference to the white colour. If other colours are the flesh, the poet notes, then the white colour is the soul. Trending here the colour to the soul, he again marks out the moment of link between the colour and moral values.

Ruh al-Amin's eulogy is written nearly in a single noble impulse, though remain stylistic peculiarities. Depicting the nature

and other stereotypes, the poet repeatedly uses the direct allocution device. We dwelt on it, analyzing the desert description. In the given fragment, Ruh al-Amin again addresses the reader as if inviting him to think over his words.

Aspiration for a lofty poetical atmosphere in the course of the white colour laudation is preserved in Hatefi's work, but he accentuates such a notion as a hope. Let us consider one fragment:

خسروی رنگها است رنگ سفید  
نیود جز سفید صبح امید  
شیر مادر که شیر ه جان است  
در سفیدی همیشه پنهان است  
از سفیدی جامه نرکس باغ  
بوستان را نمود چشم و چراغ  
شرف مردم است روی سفید  
خبر از نور داده موی سفید(4a,124)

*The white colour is a king of colours,  
The morning of hope is always white.  
Mother's milk, which is the juice of life,  
Is always concealed inside whiteness.  
Because of the whiteness of attire, narcissus of the garden  
Seemed to be hope and lamp.  
A white face is a man's honour,  
White hair reported about the radiance (of wisdom).*

The morning of hope in the first beyt symbolizes an expectation of light and a good principle in the life of human. Realization of hope presupposes a transition to a new life and this idea is correlated with the second beyt. A mother's milk is an allegory of the same hope, which is nourished by vitality and fine sentiments coming from a mother.

The white colour in the first two beyts is associated simultaneously with concrete events and substances (light, milk) and

abstract notions - hope. The same connection exist in the third beyt. The comparison of the garden narcissus with hope and lamp is also realized on the basis of the colour. Comparison of flower with lamp is quite a visual image. Like Ruh al-Amin here prevails hidden and more profound dependency, implying the lamp-light comparison. Light and hope acquire a single meaning, developing into the philosophical generalization of vital activity of men. And their white faces personifying an honour in the last beyt, like "white hair", are evidence of wisdom and life experience, stand for complexity of moral virtues, reason and knowledge, required for a man on his way to hope.

Changes of Hatefi's accents were conditioned by the novella content, in which hope showed heroes the purpose, though the character of eulogy admits free interpretation and acquires, like Ruh al-Amin's, social importance.

All "colour complex" of works, being examined in the present chapter, contains 42 laudations. Analyzed fragments make up types, which afford to mark out their essential features. A colour eulogy reveals common elements of form and content. As in the case with landscape, similar moments are displayed with respect to one colour and colour gamut as a whole. It concerns reiterating motifs, some devices of construction and accentuation of beyts and their interrelation with material and spiritual spheres.

At the same time, poetical thoughts and artistic mastership are clearly displayed in this group, as well. Depending on poetical or ideological task, the sense unity of laudation is achieved by various means, there are used a peculiarity of composition, formal and sense correlation of fragment with the novellas' content, traditional motifs, displacements in semantics within the limits of general trend of the laudation.

As is seen from the descriptions of landscape and eulogy of colour, author's individual consciousness covered all totality of transformations in nazire, thus, gradually paving the way for a transition to the new literary thinking.

## CHAPTER V

### INTENSIFICATION OF AN INDIVIDUAL-AUTHOR'S PRINCIPLE IN NAZIRE IN XVII-XVIII CC.

#### 5.1. Development of Nazire at the New Stage

Integral part of the system in medieval literature in Persian within the tradition of literary imitation was the most striding evidence of its artistic features expression.

Arising from the very beginning as a literary form that allows the author demonstrate his abilities in the interpretation of the well-known material, the tradition of nazire underwent changes influenced by social and historical conditions, creative orientations of authors and his world outlook stipulated by the whole course of the historical development.

Notably, the tradition did not shrink into itself and did not turned out as a certain alien stratification in medieval literature. Artistic-aesthetic features, typical for literature in Persian development at various stages, became apparent in nazire, too. The laws, according to which the "imitative" poetry was composed, did not mean that this poetry was inaccessible to new literary trends or that an author's imitative had no access to complicated and varied world of the rest of the "original" literature.

In the development of classical period of the literature in Persian, a complicated process was already in progress in nazire. On one hand, there was a maximal observance of imitation requirements, on the other hand, individualization of an author's approach to the set aim. Specificity of the "imitative" poetry development assumed an author's self-expression at all stages. Even in the XIV-XVI centuries, the period of the strictest observance to canon, each "answer" was perceived as a personal act

of the creative will of the artist. An answer" was to have belonged to a well-known person, though in the narrow circle of connoisseurs of court poetry, in order to acquire its status proper.

The author's principle became already evident in the "Pentalogy" by Amir Khosrov Dehlavi, the initiator of the tradition and as the literature developed, it always intensified. In one of the first experiences of literary imitations, as the "Pentalogy" by Khaju Kermani (1281-1352), as it turned out, just one condition was observed more or less strictly - metre. In his poem "Rawzat al- Anvar", Khaju plays up the name, as well, while in other poems of his "Pentalogy" some episodes of the "Khamse" by Nizami are interpreted. Later on, for example, in the poem "Timur-name" by Abdallah Hatefi or "Nal and Daman" by Fayzi (1547-1595), quite another plot was worked out as "answers".

Structure of the very tradition involved a static, normative part to include a number of formal indications of "answers", as well as a mobile part – an active component closely connected with the pithy aspect and with the help of it – an entire complex of literature, with ideological and cultural life of the society. Primarily thanks to this component, in nazire took place the reflection of those trends of literary development that concerned movement towards a new stage of artistic cognition of reality and means of its portrayal. In this period, a great quantity of imitations to the "Khamse" was composed, stylistic changes occurred and a gradual reappraisal of literary production was outlined.

Influence of "Khamse" upon literature of the Orient proceeded in several directions. Firstly, it told on works not connected with the "Pentalogy" and presented independently within the bounds of genre system of literature. Such works of the cycle as the "Khosrov and Shirin", the "Layli and Majnun" gave a powerful incentive to the development of love-romantic epos, in which mastering of idea-artistic discoveries of Nizami went on; secondly, it led to the fact that within the limits of nazire were composed works, which kept a minimum of formal requirements; thirdly, there were poems in keeping with all demands of

the tradition. Such a differentiation is needed while considering the question of nazire changes in the course of literary development and intensification of an author's principle.

For instance, "answers" to the "Makhzan al-Asrar" included, by force of composition, peculiarities, a minimum of formal requirements. This minimum was preserved for the whole period of traditions' existence, and an individual initiative broached mainly the pithy component. In other works of the cycle, an author's principle embraced all the structure of nazire. But, in any case, a correlation between normativity and creative individuality changed in due course of the time in favour of the latter.

Emergence of the first "answer" to the "Khamse" dates to XIII - early XIV centuries, though its zenith was in the XVI - XVII centuries, when was created the greatest number of imitations. Thus, for example, twenty of the seventy "answers" to the "Makhzan al-Asrar" were written in the XVI century, seventeen in the XVII century and only seven - in the XVI-XVII centuries.<sup>66</sup>

Growth of a poet's attention to plots of the "Khamse" G.Y.Aliyev explains in the light of development of regional national features of some Oriental literatures, extraordinary popularity of works by the prominent representatives of Nizami school Amir Khosrov, Jami and Ali-Shir Nava'i among the poets of the XVI-XVII centuries and emergence of the "Indian style" (15. 24). There are also some additional reasons.

Aspiration of poets for a new interpretation of a work was often told about in the chapter entitled the "Reason For Writing the Book" forestalling imitation. Usually, authors informed about the intention to apply to the creative work of Nizami and

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<sup>66</sup>Quantitative indications of nazire are taken largely from works by G.Y.Aliyev and S.A. Asadullayev (see 15; 34). Here and farther we use only works, which undoubtedly belong to nazire and we never mark cases, when composition of a "Pentalogy" is unknown, since it is impossible to establish what work a given answer is written to.

compose an original poem.<sup>67</sup> Side by side with this, it is a very important moment, when considering imitations as objects of spiritual consumption. Pointing to subjective conditionality of an author's initiative, it granted an opportunity to have an idea about literary and artistic situation, in which intensive reproduction of "imitative" poetry was performed.

Traditional form of literary system presupposed a trend of philological creative work towards standards and authorities. Poetical mastership of a "Pentalogy" 's creator was highly appraised. Authors, who took to write a nazire, repeatedly confirmed the talent and unusual art of Nizami and the tradition founder Amir Khosrov. We already cited Abdi-bek's opinion on the "Pentalogy" by Amir Khosrov. Let us refer also to the words of Ali-Shir Nava'i:

*Who of singers may be compared to Nizami?  
Mighty is Nizami's "Pentalogy"*

And furthers

*Nobody followed him but Khosrov  
Who wrote a cycle of verses.  
No, call Khosrov a magician:  
Son of Hindustan turned people  
Into slaves of his magicmathnavi... (21, 246)*

Often took place hot discussions in the palaces of monarchs and persons of high rank about whose "Pentalogy" is better. For example, a discussion of a princes (d. 1434) and Ulug-bek (1447-1449) is known. Baisunkur preferred Amir Khosrov's verses and Ulug-bek, on the contrary, was an admirer of Nizami (318, 240).

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<sup>67</sup>See above Ashraf's verses'. Such examples are adduced by G. Y. Aliyev (see 15,63, 133, 190, 23)

Atmosphere of poetical contest supported by a patron of art and poets themselves, aspiration for popularity and alluring possibility: particularly for a gifted poet, to try his poetical mastership in such a complicated matter as composition of an "answer" to a "Pentology" or separate parts of it stimulated nazire functioning.

Emergence of new "answers" with obligatory combining or changing various components of the work was due to readers' tastes with certain aesthetic needs and readers' orientations, which were mainly conservative in the traditional period, too.

Examining some aspects of old Russian hagiography, B.I.Berman raised the question that intensification of schematic diagram and canonicity in biographies was not a degradation, but constancy of readers' requirements to this kind of a verbal production (49, 161). This thought, true, in another aspect, is confirmed when analyzing nazire. Furthermore, specificity of medieval creative work, covering a complex of nazire manifestations, became apparent in the fact that an "answer" to either poem of the "Khamse" cycle served as a peculiar artistic orientation. It is also clearly seen in genre peculiarity of each poem, in the fact that it contained a concrete author's line and was designed for an appropriate emotional effect.

During the process of nazire evolution to the «Haft Peykar», one may distinguish two stages in literature in Persian. The first stage embraces the XIV-XVI centuries, when the "Hasht Behesht" by Amir Khosrov, the "Haft Aurang" by Jamali, the "Haft Aurang" by Ashraf Maragai, the "Haft Manzar" by Abdallah Hatefi and the "Haft Akhtar" by Abdi-bek Shirazi were composed. At the given stage, all conditions, including frame composition, framing plot, supporting episode personages, symbolisms of colour and number, playing-up of the name were observed in nazire. Interpretation of formal signs was made according to changing idea colouring, accentuation of other moments. Most of all, changes happening at all structural levels of imitation became apparent in stylistics.

In general, metre of the work, in parallel with playing-up of the name, turned out to be the most stable requirement of nazirefor the entire period of the tradition existence. It is expedient to cite here Abdi-bek's statement. In prosaic preface to the "Haft Akhtar", enumerating some well-known works written in hafif, such as the "Hadiqat al-Haqiqa" by Sana'i, the "Jam-i Jam" ("Jam's Bowl") by Awhadi, the "Kamal-name" ("The Book of Perfection") by Khaju Kermani, the "Silsilat az-Zahab" ("The Golden Chain") by Jami, he writes that "...sheikh Nizami chose this metre for the «Haft Peykar», and they, who followed the «Haft Peykar» were in this region (i.e. observed the same metre - M.K.). (337, 29)<sup>68</sup>

The second stage in nazire development covers the XVII-XVIII centuries. But, beginning from the XVI century, there was re-comprehension of its essence, which manifested itself in considerable and sometimes final changes in "answers" in comparison to previous centuries. As individual and an author's principle grew, not only took place transformation of the traditional structure of the work, there emerged signs of more serious literary-aesthetical changes.

Transformations in the traditions at the second stage were directly connected with the general state of the literature in Persian. At that time, there was a process of two kinds. On one hand, there was a decline of court poetry characterized by no qualitative progress, on the other hand, there was an intensive development of urban literatures, democratic strata (see for details 172, 33; 112, 392–393), which, in its turn, was due to reasons of social and political character, Iran's social and economic conditions, thriving town life, handicrafts and trade in the early XVII century.

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<sup>68</sup>Of interest is a connection between the hafif metre and work's content shown by Abdi-bek in the preface. He writes the following: "Wisdom, fairy tales and stories by this metre are pleasant (337, 29).

Complexity and contradictoriness of processes taking place in the literature in Persian were, perhaps, a threshold of the transitional period to the literature of the new time. Analyzing a typologically analogical stage in the development of Turkish literature, Y. I. Mashtakova notes that, though there are new artistic elements, it remains medieval by its type (164, 21).

Traditional genre system mainly remained in the literature in Persian, but at the same time, there was a figurative duality in the attempts to digress from speculation and approach to an adequate reflection of reality.

A new artistic-aesthetic basis of the literature was gradually shaping. Possibly, among other factors, it was favoured by development of the so called "Indian style" in the XVII century. Characteristically, this style was widely spread in the literature in Persian beginning from the second half of the XVI century (172, 40-41).

Many investigators observed complexity, sometimes pretentiousness of poetical images inherent in this style, abundance of figurative means and their unusual use in the context that violates logical consistency and reticence of the content shown in the form of charade, etc. (172, 41; 10, 35; 328, 170; 141, 169). One of the most outstanding representatives of the "Indian style" – the Azerbaijanian poet Saib Tabrizi (1601-1677) in the following manner describes the state of a lyric hero:

*One may hear a scream of my incinerated palms,  
Antimony of my voice will not be burned.* (331, 13)

In the verses of poets there are expressions like "space of memory", "dust of screams", "bottle of heart". At the same time, there are plenty of images based on real bonds with events and articles of the material world. Ordinary vital observations and poetical associations penetrate into various descriptions and need no commentaries.

Such a peculiar confusion of traditional figurativeness and a new attitude towards environment is clearly seen in the poetry of another brilliant poet of the "Indian style" - Abu Talib Kalim (d.1651). Let us consider one beyt:

*I have an idol (of much a beauty) that doctor  
Bit his finger taking it away from my pulse (347, 20).*

General trend of the image is based on habitual set of hyperbolic feature of description, which is well-known in the poetry of preceding periods, when it turned into normativity. But, in the very semantics of beyt there is quite a real action - a doctor, who controls a pulse and, a more important, necessary detail -a finger bit with surprise, which infuses sincerity of feelings and a fresh spirit into the verse.

Differently is solved the artistic image of the beyt by Saib Tabrizi:

*Just as the milk makes a child's sleep sweeter,  
My unconcern grew of hair whiteness (331, 18)*

Both verses are not distinguished by their complexity, but taken together in the beyt, they acquire elegance and subtlety of sense content. The second verse is compared to the first one and simultaneously is opposed to it.

An outward semantic bond is constructed by colours: the white milk - the whiteness of hair anticipates a deeper pithy layer. Serenity of a child's sleep reminds the poet of certain negligence an elder man regards the life. Internal similarity is replaced by the difference within the bounds of temporal opposition. If a child's serenity proceeds from lack of knowledge of the life, adult's serenity proceeds, on the contrary, from life experience.

Reality of Saib's visual image is combined with traditional indirectness of artistic associations.

Syncretism of formal-pithy basis of the "Indian style" poetry is obviously displayed in ghazal lyric poetry. Some investigators, for instance, Iranian literary critic Sirus Shamisa, are inclined to think that on the whole the "Indian style" is limited only by ghazal lyric poetry and broaches no other genres (328, 159). However, essential parameters of the style told on the whole genre system. But the most strikingly was that they introduced in ghazal favoured by the specificity of its composition, which came to the possibility of each beyt's independent functioning. Love ghazal composed in conformity with canon is inculcated with separate beyts, in which other motifs are worked out, for example, motifs of social unsettled state or discontent with environment. There are many proverbs and saying patterns of the common vocabulary in the verses (328, 159; 10, 38).

An author's "presence" in ghazal is widened, emerge purely personal motifs, for instance, the motif of home-sickness, since many poets, who composed in the "Indian style" moved from Iran to India.

Peculiarities of processes that took place in court poetry and urban literature of the XVII-XVIII centuries embraced nazire, too. Composed mainly by representatives of court poetry, imitations in contrast to it were developing in the line of ascent. It was principally due to close ties with folklore, literature of urban strata that existed along the entire tradition. Democratic colouring intensified correlativeness of nazire with environment, which was reflected in idea-thematic basis, figurative system and language of the work.

Nazires to the "Khamse" in the XVII-XVIII centuries were largely composed in India and we are still to turn to this question below. At present, we have four nazires, which were written by representatives of Indian literature in Persian.<sup>69</sup> These are the "Haft Dilbar" by Ahmad Dehdar, the "Haft Gumbad-i Bahram"

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<sup>69</sup>There are total eight "answers" to the "Haft Peykar" in Indian literature in Persian. This figure is not final and may be revised as new data is obtained.

by Ruh al-Amin Shahristani, the "Haft Akhtar" by Fani Kashmiri, the "Haft Jawhar" by Isma'il-khan Abjadi. Two of these authors - Ahmad Dehdar and Ruh al-Amin Shahristani are Iranians by birth, Fani, to all appearances, came from Kashmir and Abjadi was born and spent his life in South India. All of them were court poets and Dehdar at a time took the post of Bihar ruler.<sup>70</sup>

Complicated socio-political situation of the epoch was reflected in "answers" that differed by the character of author's world outlook and covered rather a wide range of ideology and culture problems of India, from supreme manifestation of Indo-Musliman syncretism (the "Haft Dilbar" by Dehdar) to Muslim mysticism (the "Haft Akhtar" by Fani).

Problems of just social order, moral, social significance of human and his activity go on troubling many representatives of literature under new historical conditions, as well. The mind is proclaimed to be the highest criterion of human community, life and deeds. Aspiration for a reasonable principle in social relations together with principles of good and justice is the result of philosophical, ethical quests and meditations of artists, why not only try to entertain a reader, but also realize a man's predestination in society, his place in objective reality. And a man's predestination in society, his place in objective reality and the aim of his moral education comes forward as a result of understanding of social being.

Considerable attention is paid to questions of practical morality. Numerous admonitions of "answers" represent a peculiar code of behaviour that embraces a wide range of human inter-relations. Poets often address the rising generation, their appeals contain advices to help young men to understand complicated life situations.

Many dicta in works bear imprint of the epoch and are typical for the whole Middle Ages; at the same time, importance of

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<sup>70</sup>Biographical data about the poets are adduced by G.Y.Aliyev (see 15). There are the sources here, too.

some of them, particularly those of encouraging aspirations sciences, knowledge, mastering handicrafts, singing of love and labour outgrow temporal bounds and acquires perpetual, common to all mankind response.

Realizing necessity of changes in public and at the time, seeing no reasons of social inequality and oppression, poets considered it necessary to realize moral actions to end with existing vices. In the XVII century, the belief in abilities of poetical example and the force of artistic speech seemed to be a decisive factor of liquidation of evil and establishment of universal justice.

One of the introductory chapters of the "Haft Gumbad-i Bahram" reveals an understanding of possibilities of verbal art at a new stage of social development.

Having a great emotional load, the act of poetical creation is able, in the author's opinion, to touch upon the most delicate layer of human soul. The word affords joy and grief to human, it is an expression of spiritual aspirations and a source of non-cognizable mysteries. Abilities of the word are inexhaustible, as is seen from the following fragment:

*Sometimes (the world), show olden times,  
sometimes new times,  
Sometimes it disappears, sometimes emerges again.  
Sometimes (it is) absurd, sometimes it contains  
a deep sense,  
Sometimes it is foolish, sometimes – fine.  
Sometimes it easily moves, sometimes limps,  
Sometimes (it is) spacious, sometimes - narrow depression.  
Sometimes it is colourful, sometimes - colourless,  
Sometimes (it is) peaceful, sometimes martial (321, sh.54).*

The above-cited contrapositions widely characterize richness of word's semantic palette, with the help of which a multi-form, often indirect picture of the world is created. Take the so-

ul, the word is omnipresent, it is led by the Most High path and is the crown of grandeur", countless riches for those, who perceived it.

The poet's remarks about the word bear no narrow local character and do not relate to one work only, but cover the whole current of verbal art. The word is expected to arouse good feelings, realize the beautiful in man; at the same, it comes forward as an instrument of creativity determined by powerful irritant, and it is no mere chance that praises are followed by the chapter called "The Song of love".

Moral beauty of man presupposes developed feelings of love. Still, the poet is preoccupied not with glorifying this feeling, describing love passions, meetings and partings of lovers, their anxieties and hopes. In the first place he is attracted by the universal role of love as a creative phenomenon. Love is considered as a decisive factor of the world existence. Force of love surpasses the effect of natural elements. Movement in the nature and universe is stipulated by love influence, which is introduced in the form of some substrate of spiritual and material life.

Concept of love in the works of other authors greatly differed and embraced plurality of individual's personal feelings, direction of his feelings at a concrete object, demonstrated a complexity and completeness of human interrelations.

Dialectics of love with its nuances, sudden transitions and changes of mood were revealed in behaviour, emotional gusts and psychological state of lovers.

At times, the real love feeling turned out allegory and showed a force of mystic inclination or came forward as a peculiar artistic solution of some theoretical proposition or repeat of doctrine. Earthly love was an aspect of divine passion. Interestingly, Sufi themes found their poetical embodiment not in an abstract artistic structure, but were accompanied by a wide transition into the real world and acquired, owing to it, an additional cognitive sense.

The character of an author's world outlook in nazire was largely connected with religious-philosophical establishments of the epoch. Idea-artistic comprehension of separate moments of a historical situation as a whole was realized in dominating working-out of certain plots, filling them with realities of social and historical environment. An artist's poetical sight reflected, in conformity with form, crisis periods in the life of the country; it addressed both intensification of religious colouring of the traditional pithy aspect of the work and statement of problems connected with social order. The utopic aspect of the state with an ideal monarch reflected continuity of ideas and an approach to socio-moral aspirations of progressively thinking people, to popular ideals of previous epochs.

Changes in social situation told on ideological orientations of imitations, their correlativeness with literary tradition and folklore. Relation with written and ancient culture served as a sort of spiritual mainstay in hard periods of the history; at the same time, this relation emphasized, within the limits of the tradition, its continuity and importance as a literary event participating in supreme values. But, folklore spirit led to actualization of nazire in the light of interests of various social strata.

Openness of active component in nazire favoured the intensive creative quest. But, a number of interesting moments had a propensity for evident stabilization within the bounds of genre division of "answers". Thus, didactics as one of the main indices of versified framing tale for all multiplicity of problems concerning a concrete stage of historical development maintained its importance for the whole tradition. It had also been in common directly with the formal part of nazire, in which growth of an author's self-expression proceeded in quantitative measurements.

## 5.2. Deviation from Formal Requirements for Nazire

In the XVI century, the main bulk of poetical "answers" was composed in Iran, but in the XVII century, Indian authors appreciably stirred to activity. Of seventeen nazires to the "Makhzan al-Asrar" in the XVII century, nine fall on literature in Persian in India. Still, a more evident correlation is seen as regards the «Haft Peykar»; in the XVII century, five of seven nazires were written by the representatives of Indian literature. One of the reasons for such a displacement of geographical boundaries is that in the late XVI century, Iran experienced a decline of economic and cultural life. North-western regions of the state were occupied by Turks, a greater part of Khorasan - by Uzbeks. The situation was also aggravated by internecine struggle of feudal rulers and popular uprisings (114, 197).

Not the least of the factors was that the ruling dynasty of the Safavids in Iran, officially professing the Shia doctrine, in every possible way encouraged the religious literature to the detriment of the secular one (see: 116, 276; 111, 567). Under such conditions, many poets, including the well-known master of ghazal Urfi Shirazi (1555-1591), the lyric poet Naziri (d. 1612), Abu Talib Kalim and others migrated to India.<sup>71</sup>

One of the most outstanding poets of the Safavid epoch - Saib Tabrizi himself for a long time lived in India, too.

In the XVII century, particularly in the second half, literature in Persian in India spread from Penjab to Bengalia, from Kashmir to Golconda (14, 150) and the arrival of considerable number of writers from Iran also favoured the process. Traditional genres of literature in Persian, including epic ones, go on developing in India. Involved was the nazire tradition, too.

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<sup>71</sup>Names of some poets who visited India at that time are cited by Z.G.Ruzayav (225, 22-26). Sirius Shamisa notes that during Akbar's reign 51 poets came to India from Iran (328, 158).

Over a long period of time, the “Pentalogy” by the Azerbaijan poet enjoyed wide popularity in India. Indian authors repeatedly addressed to Nizami's plots. Naturally, there was a different number of nazires to different poems of the "Khamse". The correlation between number total of nazires and nazires in the literatures of India differed, too. To confirm the cited above, we place the following table:

"Pentalogy"	Number total of nazires	Nazires in the literature of India
“Makhzan al-Asrar”	70	22
“Khosrov and Shirin”	74	11
“Layli and Majnun”	111	24
“Haft Peykar”	32	14
“Iskandar-name”	19	4

There arises an interesting aspect while comparing the percentage of the number of nazires to their number total. It appears that the the «Haft Peykar» occupies the first place according to this index (43%). This result is natural on the whole, since the «Haft Peykar» is built in conformity with compositional device, was long ago known and close to an Indian reader and assumed as a basis for many monuments of Sanskrit prose.

Frame construction gave birth to extreme spread of the genre of framing tale in India and the world literature on the whole and Indian writers and readers moulded on the traditions of this genre were sure to have been attracted by the composition of the «Haft Peykar» in the first place.

The second stage in the development of nazire covers a chronologically great period of time. During this period, a lot of major historical events took place in India. The Mughal Empire that arose after the disintegration of the Delhi Sultanate outlived its rise and during the reign of Aurangzeb (1658-1707) became apparent signs of

its collapse, which especially intensified in the early XVIII century. Since the XVIII century, English colonizers started conquering India.

In the XVI century, when the emperor Akbar (1556-1605) was on the throne, the power of Mughals flourished. Akbar implemented a number of reforms, including a religious one. The emperor made an attempt to unite Hindus and Muslims and announced in 1582 the creation of a new religion - "din-i ilahi." ("the divine belief").

By the XVI century, the Indian culture and literature had already a century-old tradition, which was notable for a peculiar syncretism beginning from the Muslim conquest of North India. Muslim migrants adopted, in parallel with local languages, customs and traditions of Indians, whereas Indians joined the culture of new-comers (113,368-369 and also 39, 182-184)

During Akbar's reign the process of interaction of cultures had greatly increased (14,96) and naturally, it was reflected in the literature. At a level of separate works, it meant development and interpretation of the richest spiritual inheritance of the peoples of India; in its turn, Muslim motifs and images penetrated into works of indigenous Indian authors.

The basis of the majority of novellas in the "Haft Dilbar" by Ahmad Dehdar is made up of Indian plots. Besides, an influence of Sanskrit literature is traced in the composition of several novellas, too. Specificity of the second, fifth, sixth and seventh novellas is that they are based on frame composition and contain inserted stories.

Thus, the second novella tells about a rajah, who made up his mind to take possession of a beauty. But, to achieve his aim he is to make the girl begin speaking four times. The situation, namely the character of the condition, reminds that of the framing collection "Vetalpanchavinshati". The very device used by the author is portentous: interpretation of the incident originating from literary monuments of ancient India (78, 220, 226)

Both stories in the second novella represent the well-known fairytale plots classified as disputes about brides and bridegro-

oms (see about it 123). In the first case, a carpenter, a Brahmin and a prince dispute about revived girl's belonging. The second story is devoted to the choice of a bridegroom and attracts greater interest.

A mother and her near relatives offer four pretenders at once to her daughter's hand. Having known about it, the girl dies. The first bridegroom throws himself into the fire, while the girl's body burning, the second picks up and saves bones of the burned, the third becomes vagrant ascetic, the fourth sets off for water of life in the country of darkness and receives it from the hands of Khizr. With the help of water, the girl and the first bridegroom become animated. An argument flared up whom the bride would belong to.

The fairy-tale admits variants of "answers" "depending on tastes and views of a narrator" (78, 221). But it is important for us to know how skillfully elements of Muslim mythology connected with Khizr are interlaced into the Indian plot. According to the legend, Khizr found water of life spring in the country of darkness and, having drunk from it, found immortality.

One of the typical conditions of nazire to the "Haft Peykar" was the frame composition. Beginning from Ahmad Dehdar's, work there are essential changes introduced by authors into the frame. In contrast to the "Hasht Behesht" by Amir Khosrov or the "Haft Aurang" by Ashraf Maragai, the frame in the "Haft Dilbar" does not contain Bahram's story. Framing of the work constitutes a narration about a daughter of the shah of Bengal, who fell in love with the youth, but was obliged to part with him and in the end reunited with her beloved. This story is interlaced with seven fairy-tales told the girl by her servants for seven nights.

There are no analogues for the main plot in the "Haft Jawhar" by Abjadi. The poet cites the story of shah Dermis, who found a hidden treasure on the mountain Samandar and built a seven-doomed palace to lodge his wives.

One more novelty is introduced into the “Haft Jawhar” is characterized by the fact that in the end of framing, Dermis put questions to sage Farinius and received answers from him.

In the XVII century, the traditional plot of Bahram is interpreted by Ruh al-Amin Shahristani. Though the volume of his work is rather large, more than one third of it falls on introductory and concluding chapters. Ruh al-Amin's frame contains 8 chapters and includes the following chapters: Bahram's birth (which includes the motifs of prediction of astrologers and Bahram's departure to Yemen), his education and passion for hunting (includes the motif of Bahram's education by Nu'man, descriptions of the horse, the sword, the bow arrows, Bahram's hunting for onagers), construction of the palace (the motif of Simnar's arrival, construction and description of the palace), Jezdigerd's death and Bahram's information about it (description of Bahram's sorrow and his consolation by Nu'man), Bahram's campaign against Iran and his reign (troops training by Nu'man, Bahram's letter to Iranians, description of the enemy's army, Bahram's recognition as the king by Iranians, Bahram's enthroning and his just reign), Bahram's return to Yemen (the motif of Bahram's sleep and construction of a separate doom for each princess), Bahram's disappearance (pursuit for the onager, disappearance in canyon, search of Bahram's by his troops). Philosophical and didactical fragments are introduced into the frame, apart from episodes bearing plot load.

Changes in the main narration of Ruh al-Amin are evident and need no detailed enumeration. Framing, so given by the poet, looks like full-scaled in comparison to other framing tales. Butç even this framing, containing 890 beyts, for more than two times yield to plot of Bahram in the «Haft Peykar».

The trend for reduction is typical not only for the frame, but for the volume of all imitations on the whole, beginning from the "Hasht Behesht" by Amir Khosrov. The «Haft Peykar» exceeds five thousand beyts by its volume, but in nazire, everything changes. It is as follows: the "Hasht Behesht" 3344 beyts; the

“Haft Aurang” 3775 beys; the “Haft Manzar” 2137 beys; the “Haft Akhtar” by Abdi-bek - 3270 beys; the “Haft Dilbar” - 1820 beys; the “Haft Gumbad-i Bahram” 4281 beys; the “Haft Akhtar” by Fani - 2574 beys and the “Haft Jawhar”- 2023 beys.

In general, these figures are significant for change of correlation between normativity and individuality in nazire, for the volume of frame decreased in the first place, i.e. we mean the part of the work that bore the most traditional and stable character. It is symptomatic that in both of the cases, the plot is not merely treated, but replaced by a new-one.

As is seen, a peculiar abstraction from the canon took place. The poet reduces to a single uniform not a concrete plot and compositional device; i.e. the most superficial and immediately established indication of imitation, but he reckons on the reader’s imagination, though aimed at the well-known reception of the text just at a higher level.

Poetical self-expression is intensified at the expense of creative, constructive but not literary observance of certain rules.

Artistic elements are used with greater freedom, and it is no coincidence that structure of some nazires, apart from frame composition, is characterized by some other features, too. Thus, in the “Haft Jawhar”, the principle of contrast construction of the work becomes apparent.

Abjadi's didactically coloured frame opposes the inserted novellas, free from direct edification and orientated to the development of a certain idea. Two components of the work, formally different, contain pithy contrast, as well.

Of interest is the structure of the “Haft Gumbad-i Bahram” by Ruh al-Amin. Unusually numerous introductory chapters (total 23 chapters) and the slightly long-winded plot of the frame led to two sense centers in the work: one center is in the introductory part and frame, the second center –is in the inserted novellas. The introduction contains the author's attitude to the whole complex of problems of ideological life of the society, aesthetical and philosophical views, ideas of morality, means of

governing and mystics. But the novellas have, to a considerable extent, an edifying sense, which penetrates through a fascinating form.

Working out of new plots for framing meant also displacement of personages. It is Ruh al-Amin's traditional heroes, that demonstrate these activities. But in other cases, the images are new, though they represent the same characteristic types of a shah, a vizier, a loving couple, which are also present in early nazires.

Changes in the social life exerted influence upon idea basis of nazire, the poets' address to new themes in the light of linear cycle of imitations. It was not always that treatment of a well-known material afforded the author to reflect the crux of events in the society and express his attitude to them. Therefore, for many poets, the form was not an end in itself and the eventful aspect played the leading part.

An author's initiative to describe events comfortably was reflected in works' grouping and sometimes violated not only formal indices, but also stable genre signs. A poet's purpose was to find the most admissible poetical decision to her intentions by using a limited number of familiar initial data. It became apparent most strikingly in Fani Kashmiri's works.

One of the most important indices of imitation - frame composition is absent in the "Haft Akhtar" and in genre aspect, this work can be added to versified framing tale. Another feature - didactical colouring is absent in it, too.

Among series of imitations to the «Haft Peykar», creative individuality most clearly became apparent in the "Haft Akhtar" by Fani, so the poem requires greater attention. Its content is as follows. A young and very beautiful shah rules in Iran and his beauty staggers all, who see him. But it does not care the shah, as he is busy with his matter and decidedly avoids meeting women. Once a traveller comes to his palace and having become a courtier, narrates about Khurshid's beauty, a daughter of the ruler of China. The shah falls in love with the girl and sends his

courtier Hilal to ask for marriage. He delivers his portrait to Hilal. Hilal starts on a journey and arrives in Fergana. All inhabitants of the country are in love with the dancer Mehrangiz and, having given up their studies, they spend their time in a drinking house, where she dances. Fergana's ruler Suleyman tells Hilal that he himself is passionately in love with her. But after Hilal shows him and Mehrangiz the shah's portrait, they, having forgotten about everything, decide to make their way to Iran to see the shah.

Hilal goes on travelling and arrives in the country of Mahan, where he faces love adventure with the ruler's daughter. After a night feast, the girl happens to see a portrait of a handsome man and falls in love with him. She gives a lion to Hilal, who goes to China on its back. The next stop of Hilal is in Gazni and there follows the next love adventure with a princess. A fantastic story with the lion, who took away the girl, takes place here.

From Gazni via Herat the youth arrives in Kashmir, where he is received by the ruler. In the course of inquires about the aim of the trip, Hilal shows a portrait of the shah to the ruler and his vizier. The ruler's daughter sees the portrait, too. All the three men, love feeling stricken, abandon native places and make their way to Iran's shah. Hilal goes to Tibet, from there to Khotan. He is also received by the shah there, who informs that his son is betrothed to Khurshid. Having known that, Hilal makes his way to China, he sends him an ambassador in order that he would bring the daughter. But, in China Hilal manages to become an object of attention on the part of Khurshid and after he shows her the shah's portrait, she dissolves the betrothal with the Khotan prince and goes to Iran.

Hilal and Khurshid happily come back home. Shah tells him that while he was absent, strange people resembling dervishes settled here to contemplate him.

Hilal recognizes Suleyman and Mehrangiz, the ruler of Kashmir, his daughter and vizier, daughter of Mahan's ruler, and explains to the shah why they are there. Then the shah goes to

the garden, where he sees Khurshid. The lovers meet at last. Marriage feast is arranged, strangers are also invited to take part in the feast.

As seen from the content, Fani works out quite another, unknown plot bearing no relation with the story of the Sasanid shah Bahram.

The work represents a love-adventure poem and is based on a principle widely spread in the medieval literature and, in particular, in the medieval romance - threading separate independent episodes on the plot pivot. The hero's spatial displacements combine in a single consecutively developing order of motifs of various adventures during travelling, just as it takes place in an epos of chivalry. Thus, a greater part of the "Erec et Enide" by Chretien de Troyes is occupied by Erec's travelling together with his wife and meeting dangers, numerous combats with enemies, etc. Fighting against brigands, counts and seneschals, Erec discharges his soldier's duty and acts comfortably to the code of chivalry.

Fani's Hilal is always on his way, but this way is that of love adventures, not a soldier's valour. Initial and final stages of the travel tally at a single focus, and the road presents itself in the form of an exclusive circle interrupted by the hero's stop inside delimited geographical space.

The "Haft Akhtar"'s composition reminds, to some extent, of the Persian fairytale romance entitled "Seven Adventures of Hatem". In both cases, the hero tries to get a bride for his patron and overcomes difficulties in this endeavour. But again, there is a difference caused by the character of the actions connected with spatial displacement. There are obstacles in the romance in the true sense of the word, when in search of answer to girl's riddles the hero finds himself in unusual situations, whereas in the poem events look like, to a greater extent, a pleasant and tranquil pastime. Each locus's action is developed in the spirit of a small novella, which directly abuts with the next one, for Hilal comes forward as a leading hero.

Plot construction of the "Haft Akhtar", specifically for nazire, impedes a synonymous interpretation of the work. The road in the tale of chivalry was correlated, first of all, with the evolution of moral make-up of the personage (see above). But, along the entire plot, Fani considers various aspects of love feeling. The poet had already the experience of working out a love plot. Thus, in the center of the narration of his first poem "Naz-u Ni-yaz" ("Sweet Bliss and Entreaty) there is a destiny of the loving couple: Muslim Musa and Hindu Mohini.

The plot of the "Haft Akhtar" is a sudden love feeling. Love stories are reiterated in the poem's content. Much place is paid to the description of love feelings, personages' behaviour seized by love passions, portrait characteristics. But, in the majority of cases, the complex of artistic elements concerning concept of love bears a stereotype character. Normative situations typical for medieval love poems and set of figurative means overshadow the depiction of real love feeling. At the same time, some scenes discover deep psychological feature and lyricism. Chamber, lyric aspect of love is interlaced with fascination of focal episodes and creates a general impression of easiness and simplicity of statement.

But it is only the first, visual level of the work. Reduplication of some plot developments, which emphasize manifestation of love as ecstatic dawn, stable aspiration of personages for an object of love associated with a motif of journey (compare the Sufi suluk-way), use of special vocabulary impart a mystical colouring to the poem and admit allegorical interpretation of the plot.

Intensive penetration of Muslim mysticism into India relates to the XII-XIII centuries (113, 364). In the XVI century, according to the "Ayin-i Akbari" by Abu-l-Fazl Allami, there functioned already 14 Sufi orders, the largest being Chishtiyya, Naqshbandiyya, Qadiriyya and Suhrawardiyya (113, 364). Two orders - Chishtiyya and Naqshbandiyya played an important part in the political life of India in Akbar's period (see 25, 200).

In the literature in Persian, beginning from the second half of the XV century, position of Sufism was becoming stronger (14, 82). In the XVI century, a number of poets and thinkers, among them Ahmed Dehdar, showed their adherence to this trend. It is known that he was a disciple of Sufi Fathallah Shirazi (15, 218). There are no exact data on Dehdar's adherence to any concrete order. Most likely, it was Chishtiyah, popular among vast masses of the population and known first of all with its democratic traditions (113, 366). However, in the XVI century, it had contacts with democratic environment, followed by representatives of feudal elite only, among them shah Akbar (10, 207).

The Sufi trend was reflected in the "Hart Dilbar" by Ahmad Dehdar. It is no coincidence that in the story of who is going to be the girl's husband, preference is given to the youth, who threw himself into the fire. Sufi gnosticism the highest stage of cognition - "haqq al- yaqin" ("true confidence" I burned myself down in the fire to have been convinced of its ability to burn) is identified with merging of one who observes and one who is being observed that leads to complete disappearance of the first one (53, 39).

Allegorical sense is typical for Dehdar's sixth novella. It narrates about the love of two young people separated by confessional obstacles: Ahmad is a Muslim, China is a Christian (compare to "Naz-u Niyaz"). Such a plot was known long ago. One of the most brilliant examples of this kind in the West is the anonymous French romance "Floir et Blancheflore"; in the literatures of the Orient there was widely spread the love affair of a Muslim, sheikh San'an and a Christian, treated by Faridad-Din Attar in his "Mantiq at-Tayr".

In Dehdar's novella, a youth, Ahmad by name, having seen a girl in the street, falls in love with her. His love bears a character of divine dawn; it arises at once, preoccupies his soul and perturbs him. Just for a moment he saw her face, and he went alre-

ady mad, could not find comfort. His feelings are reflected in ghazal he composed. Here are some lines of it:

*She showed (me), her face and stole my heart,  
Breached my belief and soul.  
Went away and said no (her) name,  
Who knows where you live.  
Oh, my inconsolable heart!  
You are a path to my humble groaning.  
Oh, my sweetheart, languishing soul!  
Oh, my eyes full of pearls (319, sh.86a).*

When seeing her for the second time, the youth, unable to endure his burst of love, dies. The girl, seeing it, also falls down lifeless.

Difference of religious beliefs of heroes emphasizes the force of mystical, boundless love; the conducting episode, when the youth and the girl are in a single grave, symbolizes a reunion of lover and nature of deity.

In the XVII century, the Sufi poetry in India went on developing. For example, in 1670, the poem "Chitravali" by Uthman was composed in Hindi (255, 50). Sufi content also dominated in two previous poems by Fani: "Meikhane" and "Masdar al-Asrar"<sup>72</sup>. But the "Haft Akhtar" differs from them by greater consistency, in the view of elaboration of integral allegorical plot. Purpose of doctrine was introduced in the generalized form in the novella of the "Haft Dilbar" by Dehdar. But the "Haft Akhtar" by Fani is a reflection of one of the most important Sufi notions – the theory of divine manifestation. The illustration of this theory with the use of a poetical text is found rather often.

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<sup>72</sup>G. Tikku notes that Muhsin Fani was a philosopher-mystic (295, 54).

Thus, bearing in mind this intention, Ali-Shir Nava'i introduced into the "Lisan at-Tayr" a story of a shah, who was so beautiful that everyone who saw his face died (see about it 53, 399).

The theory of divine manifestation (tajalli) going back to neoplatonism is interpreted differently by various Sufi authors. But the point is that the appearance of the lower world occurs in the course of stepped descendance of the United nature.

Throwing light on the theoretical proposition, the "Haft Akhtar", at the same time, is not a full-scale, detailed commentary of divine manifestation notion in its ontological aspect. It demonstrates an influence of divine manifestation on feelings and the state of the lover making him forget his own "I" and inducing him merge with the divine substance. The well-known poet - Sufi and author of prosaic treatises Abdallah Ansari (1006-1088) noted: "Divine manifestation is a lightning, which, having flashed, deprives a lover of his strength by its lustre; divine manifestation occurs suddenly but the heart and the bearer is already informed of it; he who knows about it beforehand is influenced to a greater extent. Divine manifestation represses virtues of a lover, and divine manifestation makes the essence of the lover. Divine manifestation eliminates his virtues and preserves his essence and reunites him with his beloved" (345, 120).

In the "Haft Akhtar, behaviour of personages at the sight of the shah's portrait reminds of the state of the Sufi mystical exaltation. Dissolution into the object of passion is, on the whole, conceived as a culmination of a lover's feelings. The following beyt is typical:

*He considered himself to be identical to her essence,  
His virtues he saw in her attributes. (280, 450)*

Personages experience the strongest confusion and feel themselves fully depressed and absorbed by the supreme power. Pointing to the portrait, Hilal tells, for example, the following:

*By victorious love his face  
Enveloped me with lustre (divine manifestation).*  
(280, 452)

Love leads Khurshid, like Suleyman, Mehrangiz, the daughter of Mahan ruler and others, to the palace of the Iranian shah and the concluding episode symbolizes an acme of the highest step of being a lover.

Structure of the "Haft Akhtar" in comparison to other nazires, is fully changed. Of formal requirements, Fani maintained only two: metre and playing-up name. Symbolism of numbers is not quite clear. In the chapter entitled the "Reason for Writing the Book" Fani himself points out that he created the poem for seven nights only and called it the "Haft Akhtar", since he described there "seven kidnappers of hearts" (280, 352-353). But in the course of action, it becomes clear that there are only five girls. On the other hand, symbolism of numbers is well connected with regions and countries, where Hilal was and had adventures. There are six such places: Fergana, Mahan, Gazni, Kashmir, Khotan and China. The seventh country to deal with love-affair is Iran.

Intensification of the author's initiative in nazire was accompanied by reduction of compulsory conditions and lack of some important episodes. In particular, in late nazires importance of colour symbolism as a constant component reduces. Colour symbolism is fully absent in the "Haft Dilbar" by Dehdar and the "Haft Akhtar" by Fani. In Dehdar's work, it led to refusal from the episode of the seven-domed palace construction, since there was a violation of single colour number order of the work.

Colour symbolism in the "Haft Gumbad -i Bahram" acquires a new interpretation. In Ruh al-Amin's five novellas of seven, the colour aspect is associated with the hero's psychological state in the light of terrible ordeals. Peelings of the hero give rise to an according colour of his face. Thus, in the end of the fifth novella, the hero tells his regret:

*Poison of parting with that nymph-like  
Tinctured my face, like verdure, into green colour*  
(321, sh. 231a).

In the fourth, the "red" novella, the colour is associated with the face of a youth, who became red of obtained results and realization of his honour and dignity (compare to "red" novella of the "Haft Aurang" by Ashraf); in the second, "yellow" novella, the colour is associated with a good soul, whose face became yellow of prison life and ordeals.

Content and object conditionality of colour symbolism in nazires of the XIV-XVI centuries were replaced in the XVII century by motivation of colouring associated with peculiarity of human psychology. This detail is noteworthy as an aspiration for a more realistic reflection of feelings and experience of personage.

Creative novelty, which became apparent at the second stage of nazire, sometimes manifested itself not at once and in parallel with formal-quantitative indications, had relation with more profound processes conditioned by idea progress. Typical features of this event were reflected in inserted novellas.

### **5.3. Motif Treatment in Inserted Novellas**

In the XVII-XVIII centuries, as it was earlier, inserted novels constituted a greater part of versified framing tale and its main purpose to preach and simultaneously entertain the reader again becomes apparent in them. But, both at first and second stages of nazire evolution, the didactical-entertaining principle co-exists with direct appeal to various layers of social life. Specificity of versified framing tale preserved later as well and it tells on according themes, choice of plots and types of personages.

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<sup>73</sup>These purpose and characteristics are inherent in framing tale proper. See 78, 16; *ibid* 81, 34-36; 38-39.

Poets of the XVII-XVIII centuries used the experience of their elder brothers-in-pen, resorted to these devices of action construction that gave it an outward effect. Poetical individuality, in this aspect, concerned priority and frequency in using devices in comparison to previous works. Belonging of "answers" to a certain sphere of genre hierarchy stipulated directional working out of artistic elements; at the same time, changing social consciousness and an author's attitude to events contributed to reappraisal of familiar structures. It was not merely their formal playing-up, significance of the general picture in nazirechanges, but also their idea re-comprehension based on objective reality they reflected.

Trends outlined in inserted novellas were connected with literary development process, in which normativity and power of tradition still went on playing an important part. System of rules, according to which nazires were composed became apparent also in a narrower aspect comfortably to content and poetics of novellas.

In the XVII-XVIII centuries, imitations also borrowed plot moves, separate motifs, reiterated fragments with similar idea-aesthetic function in the text and figurative means. But, use of plot-compositional organization of the work, just as intensity of the author's treatment reveal a more ripe level of creative self-expression.

Intensification of individuality in nazire developed in different ways and in the first instance, it concerned well-known elements, since the very tradition was aimed at them and the realization of genre purpose at fascination took place there, too. Poetical mastership here demanded search of new conventional-artificial decisions and might be realized rather efficiently.

A familiar motif gave a chance to interpret and supplement and the poets usually used it to maintain the reader's interest. We can cite as an example the motif of meeting of heroes. In the fourth novella of the "Hasht Behesht" by Amit Khosrov, there is an episode, in which an old woman-gardener acts. With her

help, an acquaintance with a girl is set up, bunch of flowers playing its part. The same situation happens in the third novella by Ahmad Dehdar, but this time, a bunch of flowers is tied up in a different manner, i.e., there are riddles and answers as a means of dialogue between a youth and a girl, introducing an entertaining moment into the narration.

Expansion of plot units was sometimes rather considerable and had a certain sense accent. Thus, the seventh novella of the "Haft Dilbar" is the working-out of the motif of superiority. A shah and a woman-ruler dispute among themselves. The shah supports male individuals, the woman-ruler - female ones. To confirm their words, they cite parables about valour, nobility and vice versa, perfidy and baseness of men and women. In these parables, the heroes often refer to deeds of literary personages, i.e. again resort to well-known plots. Thus, the woman, who accuses men in adultery, says that when Khosrov took to flee from the country, he was honourably received by Shirin, who came to love him, but he favoured Maria, the daughter of a caesar, over Shirin. However, the shah was not in her debt. He accuses women of cruelty, exclaiming that Zulaikha fell in love with Josef, but it was she, who courted him disaster.

Orientation on a familiar aspect was supplemented by the extremely important theme of woman faithfulness, her self-sacrifice, lofty human virtues in terms of the Middle Ages. Notably, the dispute turns out in vain, and in the epilogues, the shah marries the beauty.

Later on, laudation of woman human dignity, her abilities and beauty was developed by an Ruh al-Amin. In the plot of the "Haft Gubad-i Bahram", events are concentrated around a resolute daughter of a shoe-maker, who, thanks to skillful mastering of her father's profession, saves her bed from invaders.

Separate motifs at the second stage of nazire maintained both its plot embodiment and idea trend. But, the author's initiative again remained no inactive. The motif might be realized differently and the poet's purpose was to achieve such a decision,

which captivately, simply and intelligibly reproduce a necessary thought. We may cite as an example the first novella of the "Haft Gumbad-i Bahram" by Ruh al-Amin, in which the author plays up the motif of vision reiterating in versified framing tale. It is found in the first novella of the «Haft Peykar» and the "Haft Manzar", in the fifth novella of the "Hasht Behesht" and the sixth novella of the "Haft Akhtar" by Abdi-bek Shirazi and in the sixth novella of "Saba-yi Sayyar" by Ali-Shir Nava'i.

A plot based on the motif of vision is constructed on the following initial situation: a hero finds himself in a garden and meets there a beauty, falls in love with her, loses her and again finds himself in the same place. This scheme was repeatedly varied, overgrown with details, including Ruh al-Amin's scheme, some of his moves coinciding with Ali-Shir Navai's novella. In the "Haft Gumbad-i Bahram", the situation is as follows: the hero is charmed with a stranger, follows her, climbs upon the top of a mountain, throws himself into the brook after the girl, finds himself in the desert, dips again into water near town with people dressed in black and finds himself near the familiar brook.

Variative character of the plot for the present instance exerts no influence on the didactical purpose, which remains invariable in all works. Fantastic adventures with the hero are intended to show fatality of passions for human. One would think that this idea demands no special poetical expression. Being reiterated, all the more in typologically similar "answers", it will be grasped identically. But laws of the tradition orientated on discovery of new nuances, new plot playing-up, sometimes new motivation of action. Ruh al-Amin's beauty becomes intimate with the hero to continue her race, since there are only girls in her country, not boys.

Organization of the novella in the "Haft Gumbad-i Bahram" conforms to adopted norms and the poet's entertaining principle is based on an interchange of well-known fragments or stable structured elements typical for magic stories, for example, "town

with people dressed in black", with sudden plot turns, which gave acuteness to the whole narration.

A group of love novellas looks conservative in view of form. It is rather considerable and prevails in the "Haft Dilbar" in general. Love notion in versified framing tale, especially at the second stage, is interpreted rather widely. Love is considered as a sphere of feelings and intimate life of human, it is manifested as a means of reunion with divine essence and, at last, one more aspect of love is connected with its comprehension as a cosmic power. In the inserted novellas, love is mostly a real feeling characteristic of every human. Such an aspect of love is also introduced numerous medieval romances and novellas composed much earlier, having something in common with our works.

The leading idea of the inserted novellas of the "Haft Dilbar" is the necessity to display persistence and strength of mind in overcoming difficulties on the road to the sweetheart. Love demands nobility and heartfelt generosity and he, who has these virtues achieves, in the poet's opinion, reaches his aim.

Destiny of lovers with their sudden love feeling, following adventures and happy end is usually in the center of these novellas' plot. Similar conception, despite considerable remoteness in time, had a bent for similar artistic realization and to a greatest extent, it became apparent in a series of basic motifs. It was their treatment that was becoming a sign of the author's individuality in this situation.

Let us consider the first novella of the "Haft Dilbar" and show a typical order of motifs. They are often distinguished by researches concerning love plots (see above, and also 79, 16), but we are interested in peculiarity of their use. We are going to broaden them for the sake of comfort, since we do not present the content. Thus, laying-out of the novella is as follows:

1. Acquaintance

- a) The portrayal of the girl in a sleep (vision of town and the palace, in which the girl is, the prize in backgammon – a condition for girl's possession);

b) Emergence of love feeling (building of false town with a palace for the hero's recovery).

2. Search (travel; arrival in the country)

3. Meeting

a) Contest with the girl (implementation of the condition)

4. Parting (trial)

a) Disappearance of the girl (her abduction by a rival and later by a robber);

b) Rise of the girl (she becomes a Queen)

c) Putting-up of the portrait (execution of a rival and a robber);

5. Finding

Structure of the novella attracts our attention by the following features, which elicit the poet's creative method. Firstly, circular composition is used in the novella. The girl's portrayal in a sleep and her portrait put up on town gates serve as starting and concluding points of the plot; secondly, Dehdar uses a repetition of action: motifs of acquaintance and meeting contain identical events, but for the first time, they are introduced in sleep, for the second time - in waking hours. Besides, reduplication becomes apparent in the episodes of building of false town and a palace and arrival in real town. Thirdly, meetings with the girl are always preceded by an additional move: in sleep and in the real palace - it is a condition (game of nards), in the end of the novella - condition - order (putting-up of the portrait).

Reproducing a traditional conception of love, Dehdar could skillfully take advantage of game interpretation of elements. Sometimes this interpretation was conditioned by the author's clear position in some questions. Thus, Dehdar's attitude to a woman, as a human being granted with the best virtues in a number of the novellas of the "Haft Dilbar". led, for the present instance. to broadening of the parting motif, in which the girl comes forward as a leading character, as well to reiterated mentioning of her contest with the youth.

Association of stable idea content with diversity of individual approach was also reflected in other motifs. One of the most interesting motifs of this sort is the motif of road, which under-

went most substantial transformations in the mention. Its ordinary realization is introduced in the sixth novella of the "Haft Gumbad-i Bahram". Unusual adventures of a captain and his crew in one of seaside parts of Rum make up the design of the novella. From the very beginning of stay on earth, the crew members face mysterious events. A wonderful garden with beauties, a fine grass-plot with a magic table-cloth, terrible desert and a high mountain and, at last, fairy tale domes - all these are stable points of magic space the heroes move along.

Following next adventures, the sailors find a board, on which words of abstemiousness, lack of reason, hope on divine will and etc. are inscribed. Thus, fascination of the plot neighbours with moral reasoning.

In this case, the motif of road, which develops into a trilling plot, remained functionally the same as in early nazires, in which it was used for a didactical purpose or as a purely constructive element. But in the XVIII century, its complete re-comprehension takes place, and it is important that reasons of this event are hidden in socio-political situation of India.

Change of political situation in the XVIII century became apparent in literature, including "imitative" poetry. Idea colouring in "answers" to "Khamse" changes. Not direct rotation of socio-historical events is realized, but a peculiar relation of the author to reality in the light of his world outlook is reproduced. Undergoing pressure of reality, he tries to comprehend it by means of resorting to various spheres, including the religious one.

Alarming sensation of the artist penetrates the whole work, and creative aspiration of the author leads to transformation of artistic elements. Keeness of perception of experienced moment tells on choice of monotonous plots and compositional solution of the main theme. In the inserted novellas of the "Haft Jawhar" it may be determined as predestination.

This theme was formerly found in nazire, too. But now, it is felt hard, with an oppressive feeling in it. Formal embodiment of

the theme comes forward in the form of magic-adventurous plots, all of them ending happily. At the same time, there is certain endlessness, man's weakness in front of fatality, his passiveness and obedience to fate. According to these plots, a hero does not undertake any actions independently, but rather trusts himself to chance.

Dependence of man on fate is shown almost in all novellas of the "Haft Jawhar", so it is suffice to consider just one of them. Its content is as follows: A hero of a novella, merchant Algam wants to marry a beautiful girl. But he has to put to sea. His ship gets into a storm and goes down. Algam rescues himself and gets on the coast, where monster like people want to catch him. Suddenly, a strange creature descends from the sky and tears them into pieces; the same thing he wants to do with Algam. And again there comes a dragon, and the creature joins the battle against him. Taking advantage of the situation, the merchant runs away to the desert. After long wandering, he comes up to a mountain and enters a cave. Getting out of it, he finds some grass, where he sees there two horsemen and one pedestrian. They go on their way together. In the evening, three fellow-travellers of the merchant appear to be werewolves and turn into the sea and in the morning Algam sees himself sitting lonely in the desert.

Again he sets out and comes up to town. Here he marries the town ruler's daughter, spends a night with her and, waking up again finds himself in the desert. The merchant again sets out; suddenly a cloud catches him up and brings to a locality, where some men and women revel. Algam spends the morning there and after that all of them disappear.

The hero has to continue his way alone. At last, he comes up to a garden, where he is bitten by a baby snake and turns into a bee. Not long after, with the help of a stranger sitting on lion's back he again turns into a man. It is the stranger, who sends the young man to an old man-hermit. The latter gives him white

clothes, leads to a spring and compels him plunge with his head. When Algam opens his eyes, he sees himself in his native home.

Structurally, these stories remind of the fifth novella of the «Haft Peykar». Like in Nizami's work, the plot is developing here at the expense of threading separate episodes, mainly adventures facing the hero in the desert. It is clearly seen in Abjadi's poem as well as in the sixth novella. All the plot is based on a simple compositional order: event - road. The road the hero moves along serves as a starting and concluding point of each incident mutually connected as a single plot pivot.

But now, the motif of road is conjugated with other categories, another author's purpose, different not only from primary, ordinary understanding of the motif but from its interpretation, for example, in the "Haft Akhtar" by Fani. The road comes forward as a path designed for man initially and used by him by Providence will. Events are not subjected to him, on the contrary, he himself looks a chip thrown into the seething river of life.

This moment in idea basis of the novella stipulates its divergence with Nizami's novella, though the leading character and minor personages coincide, except for separate moves. Didactical aim is put in Nizami's novella, but in Abjadi's novella its sense is in predetermination of the events. Such a thought struggles through the plot, while in other novellas beyts directly explain the author's purpose. Thus, in the third novella the poet emphasizes:

*What is predestined,  
Nectar or string,  
Man ought to know that it is (granted), by the Most High,  
And not separately from the All Mighty will (301, 57)*

Frequently used devices, such as prophecy, point to the main trend of the novellas. For example, in the fourth novella, a magic tree foretells the hero that he will meet with a beauty, in

the seventh novella, shah Haran has a prophetic dream and finds in a hut of a hermit a portrait of his sweetheart with prophecy that she will fall to his lot.<sup>74</sup>

Idea of the majority of the novellas of the "Haft Jawhar" is reflected in the composition of many episodes, marked by sudden denouement as well as in the end of the novellas.

In three novellas: second, third and sixth – the concluding part is introduced in various variants, though it is united in essence and the final episode of the second novella is known; in the third novella a hermit presents a marques to heroes; they cover themselves with it and, having opened their eyes, find themselves at home; in the six novella, the hero is throw down from the mountain. He closes his eyes tight and, having opened them, finds himself in his native Nishapur. These sudden denouements, a chain of fantastic transformations confirm fate's interference into the events.

The following detail is of interest. The end of the second novella reminds of important development of the events in the sixth novella of the "Haft Akhtar" by Abdi-bek, An old man demonstrates his skill of white magic to the youth. The same thing is typical for an old man of the "Haft Jawhar", who puts white clothes on the youth:

*Said he: "Take this colour from us,  
It is a magic of the great elder" (301, 43)*

Here, more particular interest bear changes in the interpretation than parallels in changes of the symbolic colour of the novella. In the "Haft Jawhar", the white colour stands for a display of sorcery, and the hero puts on the white colour in anticipation of an unusual incident, i.e., there is predominance of acti-

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<sup>74</sup>Compare the episode of Bahram's discovery of the portraits of princesses in the "Haft Peykar" by Nizami.

on, which points to the possibility of interference of supernatural forces in the destiny.

Sense emphasis of the inserted novellas of the “Haft Jawhar” is displayed clearly. But, it does not mean that entertaining aspect disappeared, just the other way out, it remained appreciable. Traditional poetical means, devices of plot-construction, easiness and simplicity of the narration prove the above-stated. Besides, side by side with the novellas of predetermination, there are love novellas in the “Haft Jawhar”, which raise any aims and designed for entertain the reader.

Still, a certain mood of the poet in the “Haft Jawhar” is surely felt. What was the reason for it? An answer to this question is to be found in the situation in India in the XVIII century. Date of the “Haft Jawhar”'s composition would also throw light on the problem.

But we dispose no such important for the present. It is now that the "Haft Jawhar" is the last but one work in the "Pentology" by Abjadi. The thriving of this creative art, most likely, falls on the third quarter of the XVIII century, as the poet died in 1788.

The XVIII century in the history of India is an extremely complicated and acute period characterized by dissolution of the Mughal Empire and conquest of the country by the English (see 26, 238). India underwent (repeated) external invasions and was torn by internecine struggle of landlords. In 1739, Nadir-shah (1736- 1747) conquers Delhi and takes away to Iran great spoils. During 1748-1758 Afghan troops headed by Ahmad-shah Durrani (1747-1773) systematically invade North India.

The case was not better in South India, as well, where an uninterrupted struggle for power was taking place between Hyderabad and Marathas, independent principality of Madura and Hyderabad's vassal, principality of Arkat (26, 241).

After the English conquest of the country began, the situation became even more aggravated. Anglo-French clashes, Anglo-Mysur and Anglo-Maratha wars, high taxes and devastation led to plundering and impoverishment of the population, intensified exploi-

tation of artisans and peasants and, as a result, to mass uprisings. Especially large were the revolts in Benares and Auda. J.Neru, appraising the situation in the country at that period, wrote: This period of wars, occupations and plundering turned Central India, Rajputan and some parts of the South and West into devastated regions, where population had to bear violence, grief and poverty. Following the army went on marching gangs of robbers, who took away money and property of these regions' population" (185, 296).

Karnataka, where in the court of a local ruler stayed the poet, also took an active place in these political clashes. On the territory of Karnataka, often took place clashes between the army of the ruler Maysur Hyder Ali (1761-1782) and the English, resulted badly for the population.

A disturbing, unstable situation in the country aroused - content in various social strata, raised feelings of uncertainty and fear, desire to escape from reality, shrink into the narrow world of purely personal interests and passions.

Literature of this period, particularly that of Hindi had already features of stagnation, refusal from high-idea pithiness of the creative work of predecessors-bhakts (see 141, 265). Religious-moral aspirations of Abjadi turned out peculiar reaction to the events occurred. Joyless notes in the novellas did not stand for poet's going away to the realm of fancy and obedient recognition of the situation. He tries to find a way out, points to a path to the country's recovery. By sage's lips in the work framing the poet gives pieces of advice about the best social order, which is to become panacea for all troubles and ensure happy existence of every man.

Reflecting social quests of the poet, the "Haft Jawhar" introduced another aspect of his mind. The work aimed at an old-Iranian tradition. Mention of some names and characters of several personages affords judging about it. For instance, Garshasp, the epic hero of Iranians, comes out as a character in frame tale; in the sixth novella, the hero comes up in the desert to the dome of the mythical king Kayqubad, where there is also a burial place

of rings of the legendary Kayanid dynasty; in the third novella a hermit turns out a descendant of the other mythical king Tahmuraz; a beauty from the fifth novella is descended from Sam, grandfather of the famous hero Rustam, of interest are the following lines:

*This is vault of shahs (of dynasty) of Kayanids  
The kings are hidden in this earth.  
He was formerly colourful,  
Was a stony temple of fire.  
But when Rum troops invaded,  
Iskandar of Rum destroyed it.  
He reproached Mobed leaders,  
Destroyed the hermit's abodes.  
Threw down the wind Zarathustra's faith,  
Took all treasures that lay under the earth...  
This building like the firmament you see,  
Is the place of descendance of angle's assembly.  
People call it a temple of worship, Key-Kubad's dome*  
(301, 89).

Everything in the fragment is permeated with open of antiquity. Well-known images arouse a peace of mind and simultaneously reproduce grief for the past. Legendary and historical realities are merged into a single picture, which reflects poetical charm of olden times.

Turn to the past manifested itself in the fact that Abjadi, in contrast to Ahmad Dehdar and Ruh al-Amin, often uses in his novellas motifs borrowed from the «Haft Peykar» and the "Hasht Behesht" or he mixes episodes taken from both works. Also, he mentions names of Nizami and Amir Khosrov in the introductory chapter.

Such an orientation of the work may also be explained historically due to ideological demands of the society who turned to cultural values of the past in terms of the other country. For the

present case it is or no importance that not India's past, since antiquity as a whole is proved to spiritual milestones of human existence stability.

Road motif transformation was in that may associated not with power of imagination but had deep roots in social development. It acquires a determining importance for understanding of the whole work, and personal feelings and artist's position manifested itself in it for the most part.

Another important variant bore a relation to the varieties of author's treatment of motifs. True, it regards no concrete interpretation but a new plot wording-out, and since it is dealt with the well-known solution of the theme, it should be particularly observed. Age-long struggle between good and evil is revealed in the second novella of "Halt gumbad-i Bahram". Glorification of good and punishment of evil is shown on concrete interaction of two personages, one of them is an embodiment of only positive virtues, another only negative ones. Such polarization comes forward in the sixth novella of the «Haft Peykar» and sixth novella of the "Saba-yi Sayyar". But Ruh al-Amin's plot and culmination situation are different. Envious and malicious neighbour orders a slave to cut off his head and put the corpse on the roof of good soul's house in order that he would be suspected and flung into prison. But in the end the truth triumphed and evil was punished.

In the process of nazires evolution the creative self-expression naturally concerned not only stereotype motifs of the novellas but also their qualitatively new treatment, since it included the very essence of static aspect in nazire. Free interpretation of the material, its re-comprehension, replacement by new one appeared to be an expressive indication of gradual change of aesthetic canon in "imitative" poetry.

Phenomena connected with creative method of the literature of transition period took place in nazire, as well. Thus, artistic realistic details emerge in "answers". In the second novella of Ruh al-Amin, an owner in exchange of a slave's performing his duty prepares for him not only a money-bag, but also a free

charter; a youth from the fourth novella becomes a shah not for fantastic deeds, but for his bravery and coolness during an earthquake; even magic adventures of sailors of the sixth novella are, as if, removed, because one of the sailors on the ship, while others were absent, dreamt about what had happened with the rest indeed. Quite a realistic process of dream is, as though, superimposed on fairytale eventful order and transfers it to the zone of contiguity with reality.

Emergence of new features in imitations, apart from artistic details, covered, on the whole, main principles and devices of traditional creativity and led to the transformation of value characteristics.

#### **5.4. Advancement Towards a New Literary System**

In the light of considerable remarking "the very tradition of answer remained, to a certain extent, stable caused by deceleration of separate processes of literary development in the Orient (see 110, 9, 22).

Changes in the poetry were particularly slow. In some Oriental literatures, such as Urdu, the XVIII century was a period of formation of separate classical poetical genres, particularly qasida (141, 268, 359).

At the same time, emerges classical poem in Urdu (141, 359), which included elements of the literature in Persian: magic- adventurous and romantic epos and rich experience of Indian literatures.

In the early XIX century, writers from the well-known Fort William College in Calcutta were basically engaged in free translations or expositions of the works of classical literature from Persian and Sanskrit, majority of which were written in the genre of framing tale (240, 13). Traditional system of poetical genres and their specificity maintained artistic achievements of previous epochs for the future development (141, 4.), accumulating in one region, for example, in Persian, cultural succes-

ses of many peoples. As national literatures developed, general artistic property contributed to enrichment of each of them. Simultaneously, the role of artistic literature, particularly in the XVII-XVIII centuries, was not confined only to keeping of accumulated aesthetical experience. Growth of an author's individuality in the same poetry, and particularly in nazire, manifested itself against a background of other improvements conditioned by general progress of the literature, much as intensification of private beginning.<sup>75</sup>

Intensification of personal appraisal of the motion is an important aspect of imitation (compare 146, 144-145). An author actively comments the events, even tells a narration on behalf of the first person; the latter device was formerly used, too. But, the stories told on behalf of the first person were simply a chain of changing events reproduced in a single manner, without any expression and exposure of emotional state of the narrator. He, properly speaking, was not going out of the narration and this was what had happened as though heard of someone. But, in later nazires, the picture changes. In the sixth novella of Ruh al-Amin, the narration is told on behalf of the first person. Now, it is not an observer or informer, but a personage, who endures the event and defines his place in it. There is an episode in the novella, when he loses his friends and tells about the event as follows:

*Since they left me at once,  
I stayed alone like an empty bottle.  
Took my place at that dangerous garden,  
Decided patiently (to wait), an hour.  
Since my friends did not come back,*

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<sup>75</sup>Intensification of personal principle has convincingly been shown by D.S. Likhachov on the material of Russian literature (see 146, 138-165). Proceeding from some conceptual propositions of D.S. Likhachov, we try to trace similar trends after the examples of "answers" in literature in Persian.

*I bit (my), lips of despair.  
Disappointed, I directed my steps to that direction,  
Full of sorrow in my breast and abuse in lips (321, sh.237).*

Here is not only information of some fact, but its influence on the mood and deeds of the teller. Every incident of the novella runs through the light of the author's complicity and direct relation to what had happened. Dramatic effect of the events is emphasized by demonstration of the teller's feelings, whose reaction is conditioned by real situation.

In the "Haft Akhtar", the author's presence is felt on a larger scale. Fani's each chapter is concluded, like ghazal lyrics, by addressing himself, and the narration is repeatedly interrupted by the author's reasoning. However, it may not be considered as digressions usual for medieval literature, in which there are the poet's reflections on various subjects irrespective of text, or phrases containing the author's declarations, when he is supposedly helpless to describe anything. Fani suffers together with his heroes, as if it was he, who got into all alterations and experienced all adventures; he calls upon himself to make some conclusions, he appraises what is happening or merely wishes to digress from the narration. In the end of his chapter, he writes the following:

*Fani, this conversation is long  
It'd be better to turn to this story (later).  
Take a rest this night, like Hilal,  
In order to achieve the top of perfection (280, 430).*

Such addresses may also play a part of a stylistic device, though Fani stressed them emotionally. Various scenes of the poem find a response in the poet's soul, whose position is always clearly expressed.

Frequent descriptions of the nature in Fani's nazire find, sometimes, a strong reflexive colouring. Thus, speaking on a ter-

rible desert, where a lion brought the girl in an episode of the work, the poet imperceptibly passes over to the narration on behalf of the first person. It is not the hero, but he himself is a witness of a gloomy, lifeless landscape. This picture oppresses the poet, his feelings are restrained and he needs time to return to the interrupted narration (280, 400-401).<sup>76</sup>

Growing a personal aspect in imitations was accompanied by transition from abstractness of the description to specificity transference to "an everyday aspect" (compare 146, 146–147).

Stereotype that dominated in the portrayal of personages, their deeds and feelings, situations, landscape, etc. is gradually replaced by individualization, allowing differentiating poetical details, image or artistic canvas as a whole. A strictly outlined set of figurative means used in portrait characteristics is violated.

Although there are many portraits composed in conformity with normative requirements and designed for the reader to be introduced into a habitual poetical world of conventionalities and symbolism, there emerge more realistic descriptions allowing reproducing a visual make-up of a man, to see real emotions beyond his appearance. As an example, Ahmad Dehdar cites the following description of the personages:

*He saw a man, who was sitting near the water,  
His breast was burning of the fire of separation.  
He was skinny and pale like the crescent,  
He unwittingly became bent and (resembled) the "dal" letter*  
(319, sh.57a).

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<sup>76</sup>Intensification of the author's reflection took place in other literatures of the time, as well. In particular, Y.I.Mashtakova, examining main trends of the Turkish literature of the transition period from the Middle Ages to the new time, writes: "Nearly ostentatious openness of the author in expressing his feelings and emotional experience was a new trend for the Turkish literature (164, 53).

Similes, epithets, metaphors, complicated associative bonds far from fancifulness depict an image of a man, who loves his fate and suffers of separation.

A simple and clear style, graceful to a certain extent, reflected a trend for lowering of the hero. Analyzing the given phenomenon in the Russian literature of the XVII century, D.S.Likhachov writes: "...during the emancipation of personality heroes of literary works" go down the earth", cease walking on stilts of their high social status are described their everyday care (146, 152, see also 141)<sup>77</sup>. But the peculiarity of nazire lies in the fact that, on one hand, here a kind of convergence and sometimes, even liquidation of distinction between heroes of various social classes are observed, while on the other hand, there was a predominant view of middle town circles with personages.

Similar aspects of imitations are most strikingly displayed in "lowering" of images of high rank personages. Shahs and princes, viziers and emirs are not differed from other heroes, their surroundings are usual. In one of the "Haft Akhtar"s episodes, wandering Hilal arrives in Fergana. He is invited into a palace, where he talks with the shah. This situation is shown by the author as a conversation between two socially equal people. The shah sits near the guest and confides his spiritual mystery to him; in his turn, the guest tells about the purpose of his travel, commonness of what is happening is emphasized by simplicity of the speech deprived of traditionally high-flown phrases and expressions. "Lowering" vocabulary is also used by Fani. As an example, a shah is called either "master" or "qissa-khan" ("narrator")

Features of spatial-temporal reality evidently show themselves in the works of the above-mentioned poets. They show interest not only in irreal character and singularity of the situation,

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<sup>77</sup>Y.I. Mashtakova points to changes in the type of heroes and the system of personages of the Turkish literature of the transition period, see 164, 44 and so forth.

in which literary personages act, but also create situations, in which any man, irrespective of social origin, may find himself. Usual pastime of feudal aristocracy: feasts, hunting, wars, i.e. modeled and reiterating positions we are interrupted by the description or prosaic matters. In the "Haft Dilbar", for instance, each novella is prefaced by a scene, in which morning toilet of a princess is described. This scene is not so much interesting its absence in other "answers" as the very character of nation natural for every individual:

*Dilafruz, similar to a rosy-cheeked moon,  
Woke of pleasant dream like gazelle.  
Washed her light moon with water,  
Offered water to her fresh parterre.  
Combed her curls, giving out (a smell) of amberggris,  
(As it) bound sinews of soul (watching her) by violence  
She made up her coquettish eyes with antimony...*  
(319, sh.34a).

Considerable changes in the choice of characters are observed in nazire in the XVII century. An emphasis is transferred to the scope of various layers of town's social structure, democratization of personages. "Town literature was a very important component of medieval literary process..." (110, 19). It is created mainly owing to trade-artisan extractions. Traditions of town are clearly traced in shahrashubs - verses of town, art themes introduced in various poetical forms.

Both Iranian and Indian popular romances satisfying town readers greatly developed in the XVII-XVIII centuries (see 140, 118; 141, 359). In the XVIII century, appearance of "Records of popular versions of love-romantic plots known by numerous poems and "pentalogies" of elevated literature" also points to the development of town literature" (140, 118).

In early imitations, personages of trade-artisan circles of town are found rather frequently. But, for example, in the "Haft

Gumbad-i Bahram", they predominate, in particular, it concerns artisans and other representatives of town lower strata. In five novellas of the seven, leading heroes are a shoe-maker and his daughter, a gardener, a watchman, a brazier, a slave, a cameleer and a ship captain. The author's sympathies are constantly on their part. It is no mere coincidence that in the third novella Ruh al-Amin shows an opposition between a shah and a brazier, where the latter gains victory.

An influence of folklore brilliantly manifested itself in the novella. Ruh al-Amin's comic situations, in which a shah, his servant, troops, etc. are punished, are created thanks to quick wit and skill of an ordinary worker, i.e. in the end it is an evidence of talent and abilities of popular masses. Sparking merriment and cheerful optimism penetrate into living scenes of the novella.

Mild, forgiving humour might acquire a sharper satirical character, being interpreted within the bounds of the author's world outlook. In the fifth novella of the "Haft Gumbad-i Bahram", a funny position of the hero, who had been living for two years in the country of women, frivolous, sometimes, too coarse and naturalistic pictures accompany the narration and are perceived, most of all, not as comic and piquant stories, but represent the poet's protest, sarcastic, caustic laughter over some hypocrite establishment of his time.

Interestingly, in novella, in parallel with the use of elements of popular-colloquial speech, there is observed a reconstruction of some stereotypical poetical images, their filling with a new content. Marked by A.M.Mirzoyev, recomprehension of often found images of "candle" and "moth" in the Sufi poetry (172, 125, 127) finds a response in Ruh al-Amin's works. Plot basis of his novella is made up of the event told by a cameleer to the bazaar folk in Damascus. The poet informs about it as follows:

*A certain man, like candle, was sitting near a kursi,  
People, like moths, gathered around him (321, sh. 209)*

Traditional images are becoming commonplace, they have nothing of love-mystical character and used in their common sense, as simple, available similes.

Choice of personages in the "Haft Gumbad-i Bahram" testifies to wide spreading of nazire in popular environment. The same is true concerning increased working-out of folklore motifs. Adventure design of all novellas in the "Haft Jawhar" by Abjadi is based on folklore elements. There are fantastic personages here: monsters, demons, dreadful birds, wicked wizards and kind magicians; magic talismans, fairy-tale trees with wonderful abilities, prophetic dreams, predictions, transformations of heroes; time and space are also fairytale. But, all these components underwent an adequate literary treatment in the work.

The sphere, where nazire existed led to the reflection in "answers" of longings and aspirations of popular masses. Numerous edifications and admonitions addressed to ruling class representatives reflected, in principle, people's hope for a just monarch and his humanistic interrelations with his subjects. Didactics of versified framing tale was mainly addressed to kings. Path to moral improvement of human was considered as a chance to social contradictions. That is why the image of a wise, generous, faithful, brave sovereign continues its processing in answer of the XVII-XVIII centuries, not losing its topicality.

A sage in the "Haft Jawhar" by Abjadi in the following manner answers Dermis's question of what is the reason for so long existence of the sultanate:

*Said the sage – four things (are reasons),  
Each of them is a mainstay of state's vault.  
Good wish, justice, blade knife and generosity  
Shah's being dependant on the four (virtues)  
If any of them missed,  
The state would undergo damage.  
Apart from these virtues, there are four other virtues, too,  
Each of them has another spring (i.e. charm).*

*These are sincerity of words and faithfulness of promise,  
Mild character and benevolence.  
The state, which has these virtues in action,  
Far from any damage will be. (301, 113).*

In these few beyts, Abjadi enumerated nearly all virtues of an ideal ruler, whose image in the Orient had long been worked out in the literature in Persian.

Durability of the state is connected, in poet's opinion, with the personality of the monarch. In the next answers of the sage to Dermis's questions, he is informed about ways to increase the budget, management of troops, choice of advisers, etc.

The image of an ideal ruler had a magnetic force and Z.G.Osmanova correctly notes that in the very character of edifications, which formed the idea of a just ruler, there were many general humanistic axioms (202, 123).

As usual, introductory chapters and the authors' digressions abound in moral maxims, but at the same time, they are also used in the speech of personages, monologues, dialogues. In general, traditions of dialogu constructions were sufficiently developed in the literature in Persian. There was even a special figure based on dialogues form and called "su'al va javab" ("questions and answers") (see for details 224, 144, 321). The construction seems to be also connected with a peculiar form of literary contest (mūnazire), going back to Pahlavi literature. One of the first examples of munazire was, as known, the poem of "Drakht Asurik" (see for details 67, 99-101; and also 116, 108).

Personages "talk much" in the "Khamse" by Nizami, too. A measured, amazingly expressive dialogue between Khosrov and Farhad in the "Khosrov and Shirin" by Nizami enjoyed wide popularity. One of the most prominent Sufi poets Faridad-Din Attar often resorted to direct speech, dialogue; for example, the conversation between the caliph and his sons makes up the basis of his poem "Ilahi-name" ("The Divine Book").

In the imitations of the XVII-XVIII centuries, dialogues preserve their significance, ensuring the necessary perception of the author's idea. Suffice it to note that a large, concluding part of the frame of the "Haft Jawhar" by Abjadi, which is of special importance for idea interpretation of the work, consists of questions of a shah and answers of a sage. Speech of personages comes forward as a constructive element of plot development in the inserted novellas, too; in them, speech occupies, sometimes, a greater part of the narration.

Simplification of personages' speech relates to this period. Heroes not infrequently express themselves intricately, at times their conversation is based on pedestrian, conventionally abstract phrases; at the same time, only one situation of Abjadi contains an "etiquette" speech. This is an ordinarily addressing of princesses to a shah before beginning story narration, in other cases personages speak in usual colloquial language.

There is a monologue of Abjadi, in which a hero tries to give a meaning to his actions, ponders over words of other persons and even analyzes them. Thus, Dermis, being informed by hermits that he will find a hidden treasure, thinks that he has no reason to doubt his words, though they are too fantastic. Further, his train of thought is as follows:

*Let us suppose that though it (the hidden treasure) exists,  
But if it doesn't serve my interests, what good will it do?*  
(301, 21).

Having weighed the pros and cons, Dermis decides to refrain from quests. Psychologically, the monologue is trustworthy and reflects internal struggle in the man seized both by an ardent feeling and a doubt of successful outcome of the matter.

"Lowering" of heroes, simplicity and easiness of the narration exerted influence upon action place, landscape and it manifested in their drawing near reality (compare 146, 147; see also 164, 68). Usage of everyday vocabulary also contributed to this

process. Side by side with the use of traditional figurative stock, the poets resorted to words, which were not introduced into the sphere of lofty poetry, but allowed to show the verisimilar atmosphere of the event. The situation was perceived not as a certain background, but "attached" to quite specific sphere of life. Thus, in the sixth novella of Ruh al-Amin, there is a story of adventures of a captain and his crew. Orientation of sea themes is also expressed in specific vocabulary. The poet often uses such words as "captain" "seaman", "ship", "anchor" "dry land", "storm", "sink" etc.

Landscape played an important role in versified framing tale. Its semantics in "answers" of the XVII-XVIII centuries and invariable; it bore a sign character and certain space was connected with certain development of the action. Thus, the desert is always a terrible place populated with demons, fantastic creatures, which led the hero astray, and involve him in various mess. On the contrary, the garden is a space, where the hero usually faces pleasant amusement in beauties' company. But sometimes, the garden as well turns out to be a negative zone for him. In the second novella of the "Haft Jawhar", a youth, having had a fright, comes up to a wonderful garden to have a rest here and to come to himself. When picking fruits from a tree to appease his hunger, he is suddenly stung by a baby-snake and turns into a bee.

Traditional depiction of each type of landscape - desert, garden, steppe or forest - is based on fundamental motifs. So, it is important for a medieval poet not to concretize the nature, but to emphasize its functionality in the text, which gives him a chance to show his skill in space designing.

However, in the XVII century, there were outlined changes in this aspect, too. Landscape is of historical-geographical interest "closely attached to certain locality and bearing - national character" (746, 153). This is the nature of some real region with its own features.

The afore-named features we find in the verses of Saib Tabrizi. In a qasida devoted to Kabul, in the descriptions of nature and town itself, we clearly see real, distinct contours. Conventional figurativeness is substituted by concretization conditioned by mentioning of Kabul's places of interest, tokens of natural and cultural environment (see also 3, 258; a text of qasida is cited here too).

Similar features in landscape depiction are traced in the "Haft Akhtar" by Fani. The plot of the work is designed so, that the hero finds himself in various towns, regions, countries: Fargana, Gazni, Kashmir, Khotan, China. He also crosses Herat, Tibet, Kashgar, Kazakh and Kalmyk steppes. Enumerated points have real geographical boundaries, their nature, population, everyday life. It is too early to maintain that all these find adequate reflection in poetry, but there is already appreciable advancement in this direction. In the "Haft Akhtar", the poet repeatedly mentions about geographical, social, ethnic, linguistic realities.

Of interest is his information of Tibet. Appraising dignities of its inhabitants rather low, he simultaneously notes that all of them gain an understanding of medicine and that their best scholar is called lama. Speaking of Khotan, he points that Turks live here, they are credulous by their nature and esteem those, who know Farsi.

In his works Fani frequently describes the nature of Kashmir. A large fragment devoted to Kashmir is also contained in the "Haft Akhtar". The author manages to create a poetically inspired picture full of tints and life. His imagination depicts blossoming nature, creates a canvas full of dynamics and light, permeated with joy and revelry. The poet feels a diversity of the being and appeals to admire beauties of the land. But, the landscape is designed not only for emotional perception. Mood might be created within the limits of canon, lively imagination of the poet, who skillfully possessed a poetical language and mastered accumulated literary experience. Embodiment of the nature that

anticipated development of the events and actively reacted upon them was often used for that purpose.<sup>78</sup>

Nizami and first imitators often resorted to this device; the same did Fani. In these cases, we had abstract-generalized description, which sometimes reflected the reality in a figurative form.

Fani seeks not only to strike the reader with his poetical gift, but also to convey information. Let us take, for example, the following lines:

*His garden and steppe make up a single parterre,  
There are many hyacinths and roses.  
There are nests of nightingales everywhere,  
There is no patch of land without flowers.  
Though fire of (that) parterre burn it rather,  
None of these flowers has prickles.  
He, who smells a flower of justice,  
He will call this land the land of flowers.  
The land there rarely (shows) itself from water,  
Travelling there is a movement in the world of water.  
There is no other horse but boat,  
There is no travelling than by sea.  
These town-dwellers are owners of wisdom and dignity.  
Food and clothes there are rice and shawl. (280,411-412).*

This fragment of Kashmir description is typical for the landscape in the "Haft Akhtar". Its first part has no concretization, poetical images are well-known and usual for literature in Persian. They may be used in any surrounding irrespective of

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<sup>78</sup>Appearance of such description of the nature in Russian literature D.S. Lixachov attributes to the XII century (146, 154). In the poetry in Persian, this process took place earlier. It became apparent already in Rudaki's poetry (about 860-941). "Humanization" of the nature also occurred in ancient Arab poetry. B.Y. Shidfar explains it by "non-dismemberment" of human consciousness of tribal community (260, 17 and so forth).

mentioning of a certain space. But its second part directly reflects the nature of Kashmir plentiful of lakes, informs about everyday life in this country.

Sometimes, speaking on this country's nature and dwellers, Fani extremely idealizes them or, on the contrary, utters his subjectively negative opinion. But in this case, an introduction of everyday detail to direct one's attention contributes to the "cohesion" with daily life. Thus, extolling to the skies virtues of Kashmir dwellers, the poet writes below:

*As he (Hilal) saw that shawls in this land are cheap,  
He bought a lot of them to present to his friends (280, 420)*

Intensification of figurativeness appeared to be one of the most significant phenomena, which accompanied nazire evolution (compare 146, 153). In nazires of the XVII-XVIII centuries, there are battle-pieces with depiction of arms and armour of warriors, traditional pictures of feast are supplemented by those of numerous musical instruments. Describing the seven domed palace, Abjadi assigns a considerable place to the demonstration of the interior, which reminds of analogical sketches found in other medieval literatures.

Portraying splendid furniture and rich attire of chambers, he, in particular, mentions of golden columns decorated with pictures of beasts and birds, trees with silver trunks, golden branches, sugar fruits, birds with rubies and emeralds in books (301, 23). But early nazires also included such descriptions; there are plenty of them in the «Haft Peykar». Of interest is figurativeness of another kind. Applying to a garden, the poet for instance, is not already limited by general description of flowers and trees. Thus, Ruh al-Amin details the picture. In the beginning, he takes a close-up of the garden but later dwells at length on the depiction of a tree:

*One of these trees swept off (with its branches),  
Bitted branches of a date-palm to the sky.*

*Angel erected a construction on its top,  
It seized five fingers of the firmament.  
Its leaves are (like) a King's carpet,  
(They) filled the universe with patterns and pictures.  
Its fruits made sweet the heart's desire,  
Its roots gave life to the earth. (321, sh. 199).*

The general picture is dismembered into small pieces, but its perception, owing to gradual transition from the general to the particular, remains integral and leads to dimensionality of portrayal.

In idea-artistic respect, intensification of figurativeness is essential in the places, where it bears a supplementary load. Figurativeness emphasizes essence of what is happening. In the fifth novella of the "Haft Gumbad-i Bahram", the hero spends much time in a long way before he reaches a magic land, where only women live. He is brought there by a camel. The author spares much more time for representation of the way than it is required. But, from stand-point of sense content of the episode, it is justified. The camel in the novella is a herald of magic space and simultaneously a guide into it. Its actions, speed in route bear a character of predestination, this feature clearly manifests itself against a background of thoroughly depicted situation. The depiction here is again "lowered", specific and detailed:

*The road was full of prickles,  
Or I would spring off from the camel.  
The whole day till night passed in this manner,  
But at night as well the situation did not improve.  
At night it moved as it did it at day,  
(As it) It was fried like millet on my frying-pan.  
He moved like sun, hunting for Venus,  
(Like) a lion in search of merry morning.  
(Suddenly) a river blocked the way,  
Its fast legs stuck in the clay.*

*That river was full of pure water,  
The camel threw himself into it... (321, sh.214).*

The road is quite ordinary with its natural obstacles and difficulties. And ordinariness, together with widened, detailed description (legs stuck in the clay) emphasizes required idea.

Appearance of new phenomena in nazire took place irrespective of usual interpretations of the initial material. It was in keeping with the spirit of the time and processes, which went on already in the literatures of the traditional process.

## CONCLUSION

It is impossible to imagine the multiform and complex picture of literature in Persian without numerous century-old nazires to works of acknowledged masters of poetical art. The "Khamse" of Nizami has a prolonged and glorious tradition of nazire, too. Each part constituting the "Pentalogy" gave birth to numerous "answers".

The research work that has been realized by us embraces main aspects of tradition effect, tracing them back at concrete stage of their development. Resting upon determining features of this process, one may draw summarized conclusions concerning the whole cycle.

"Imitative" literature in Persian, including also nazires to the "Khamse," was based on the same principles that determined the development of medieval literature in Persian as a whole. Peculiar attitude to the beauty of poetical speech and role of word, reflection of reality, estimation of literary experience and mastership of a poet, aesthetical criteria of artistic image creation and features of its application, determine general limits of literary activity and assume active effect of individual poetical forces.

Regulation of artistic creative work was redoubled by the necessity of observation of additional formal requirements. At the same time, normativity of "answers" favoured manifestation of an author's initiative. Correlation of these two leading principles during various historical periods of tradition existence changed, remaining at the same time, as a paramount moment of its maintenance and continuation.

Specificity of the very continuity in nazire was conditioned by some aspects of medieval world outlook. The idea of order universality, like features of world comprehension, interpreted the form of fixation of artistic structures and trend

of poetical treatment of a material. Every follower felt his participation in the general stream, though the very character of the continuity did not lead to artist's facelessness, but to a certain accentuation of the tradition, a separate work in it.

Dynamics of normativity and creative individuality functioning covered the whole complex of the imitative "Pentalogy", strikingly revealed nazire's possibilities as a literary phenomenon. Parts of the "Pentalogy" caught by intracyclic interrelation also acquired importance among uniform "answers", being directly associated with the prototype, namely the «Haft Peykar» by Nizami.

This work within the "Khamse" is notable for some features, which next imitators successfully orientated at. In the «Haft Peykar», the creative method of Nizami found its brilliant reflection and at the same time, parallel existence of three trends in the epos -heroic, romantic and didactical ones as well as an interrelation of literature and folklore became apparent.

In the main plot of the work, elements of heroic epos neighbour with romantic; they manifest themselves in the hero. Still, the romantic principle in the "Haft Peykar" dominates. It is confirmed both by re-comprehension of separate epic motifs and putting in the forefront of personal moments connected not with sentiments of the hero, but with moral quests landing in the end to social justice.

Didactics is a leading tendency of the "Haft Peykar", though undoubtedly, ides-aesthetic wealth of the work is not contained to it. Didactical colouring also becomes apparent in the inserted novellas, in particular, love themes of the majority of the novellas is interpreted in the light of this didactical colouring.

As for the form, specificity of the "Haft Peykar" is conditioned by the use of frame composition device. It allowed to unite in one work diversified elements and to shape it into complete forms. But apart from framing, there were used ot-

her compositional devices as well, and the latter intensified logic inter-relation of separate episodes of the frame, on one hand, and conditioned internal correlativeness of the main plot and inserted novellas, on the other hand. Peculiarities of frame composition also became apparent in the system of spatial-temporal relations characterized by the functioning of two components of the narration.

The tradition of literary imitation to the "Halt Peykar" from the very moment of its origin was directed at its compulsory interpretation. Changes took place at all structural levels of the work and demonstrated mastership of the author, who created in the strict frame of normativity. For the first stage of nazire's evolution, which covered the XIV-XVI centuries in the observance of all formal requirements, combination of the plot schemes, motives, etc. was typical.

In early nazires, a compositional device is bound to the foreground and connected with crystallization of versified framing tale genre, in the formation of which sanskrit framing collections, folklore and Sufi didactical epos played an important role.

Thus, the plot of Bahram provided three following modifications at genre level: from a narration full of heroic elements (Ferdawsi) to a romantic one with frame composition (Nizami) and, at last, to versified framing tale (his followers).

Frame in the "Hasht Behesht" by Amir Khosrov, the "Haft Manzar" by Abdallah Hatefi and the "Haft Akhtar" by Abdi-bek is made up just of several episodes, they are changed in comparison places of the "Hart Peykar". But the principal change is in another aspect. Epic scope in the "Haft Peykar" replaced the novella character of the plot. Besides, an accent has been made on amusement, which became apparent in Hatefi's and Abdi-bek's works.

Important differences between the "Haft Peykar" and the "answers" are contained in the idea aspect. There is no too-ling of social injustice, lawlessness and tyranny in objective

reality inherent in Nizami's works. The hero's character is not revealed. Ashraf's plot of Bahram differs from other framing tales by that it follows the «Haft Peykar» and religious colouring as well.

Volume of the main plot in the nazire works is sharply shortened. The main place is occupied by inserted novellas. It is conditioned both by idea set of the author and potentialities of frame composition. In inserted novellas, there are plenty of questions; realities of the epoch and urban life are reflected. Their idea-thematic trend is distinguished by great diversity, though for the most part, they contain didactical ideas.

Novellas of versified framing tale are typological to medieval Oriental novella features. Normativity of medieval creative works was displayed in the creation of types, the stereotype of portrait depictions, etc. told on them. At the same time, situational dependence of personages' actions, lowering of etiquette in monologues and dialogues are evident.

There are various means of material narration designed to attract the reader and to have him concentrated on the content. Novellas fascination is achieved at the expense of quick development of the plot; frequent replacement of episodes, use of such devices as solving riddles, interpreting special cases, correlativeness of the novellas' colour with certain articles, mixing-up fantasy and reality. Plots of many novellas are skillfully constructed, in particular. Return and delay of action, plot "undulating" movement and its symmetric construction are used.

Structure of artistic time and space in "answers" is preserved, since it is also connected with frame composition principle. But in versified framing tale, it has some features caused by its genre peculiarity, compression of action and intensification of conventional game principle.

Action of creative individuality embraced the whole artistic tissue of nazire, including those elements, in which stable figurativeness was displayed most strikingly, since the latter

was connected with artistic stereotypes concerning all medieval literature. During depiction of landscape, feast, palaces, etc., representing, in principle, a model of reality, an artist achieved his aim, sometimes, at the expense of maximal inventiveness and skillful wielding of his pen.

In nazires to the «Haft Peykar», it told, first of all, on descriptions of desert, steppe, garden and colour eulogy. Each of these fragments are constructed on basic motifs, but the author used such possibilities as playing-up of poetical images, frequency and uncommonness of their use in context, use of compositional devices, including those of poetical treatments, possible semantic nuances, combination of various types of space and plans of portrayal.

Traditional sense filling of concrete landscape type its imaginativeness, correlativeness with plot development, deeds and emotional state of the personage are violated, when necessary, by the poet, who usually connects the description with idea trend of the work and its conceptual provisions.

Individual style and poetical mastership are displayed in colour eulogy, in which general elements of form and content are transferred to the sphere of purposeful selectivity and artistic treatment of the material.

The second stage in the development of nazire tradition falls on the XVII-XVIII centuries. But beginning from the second half of the XVI century, radical changes arise. As literature in Persian developed under the influence of socio-historical conditions and emergence of new trends and processes in it as a whole, a new attitude was formed to an "answer".

The second stage is characterized by intensification of an individual-author's principle in nazire. Normative features still remain, but at the same time, begins change of literary components, where their complete replacement leads to the creation of maximally original works written in the context of the tradition. Deviation from literary imitation requirements favoured development of fresh poetical current inside "ans-

wers", opened up a scope for creative fantasy and led to wider reflection of social life of the epoch in the works.

The poets often appeals to problems of reasonable social order, social activity of people, work up of a conception of love and moral education. Preserving ideological continuity with the previous stage, they aim at an intensive creative quest, too.

In the XVII century, the center of creation of poetical imitation to the "Khamse" transferred to India. Development of literature in Persian in this country embraced nazire, as well.

Nazires to the «Haft Peykar» attract special attention in India. Frequently they contain a mix-up of Indian and Muslim motifs and images. Serious changes are introduced into the plot basis of the work. Interpretation of Bahram's plot is given only in the "Haft Gumbad-i Bahram" by Ruh al-Amin. In the "Haft Dilbar" by Ahmad Dehdar and the "Haft Jawhar" by Isma'il-khan Abjadi, there is a replacement of the frame story, new personages are introduced, but in the "Haft Jawhar", the principle of organization of the work becomes apparent, while in Ruh al-Amin's work, clearly are seen two meaning centers.

Activation of individual activity removes stable genre indices. Thus, the "Haft Akhtar" by Fani does not contain all framing and represents an allegoric love poem, which reflects one of the most important notions of Sufism. Fani observes clearly just two conditions of nazire - metre and playing-up name.

Rise in creative initiative was accompanied not only by a decrease of formal requirements, absence of essential episodes, violation of interaction between some elements of composition and other conditionality of colour symbolism, but also by treatment of usual motifs in inserted novellas. It developed in several directions, in particular, motifs were provided with greater fascination; they were varied on a condition that initial position maintained, re-comprehended and realized anew. But, it was important that the very treatment was clo-

sely connected with the author's understanding of objective reality and with his attitude to it. With the development of the author's principle, took place transformation of the traditional structure and furthermore, emerged indications of deeper literary- aesthetical changes.

In the XVII-XVIII centuries, the author's estimation of described events is intensified, narration passes on to concreteness, greater accessibility, heroes are "descended", landscape acquires geographical reality, separate descriptions are detailed, sphere of nazires functioning is widened, influence of folklore is clearly seen in them. These events could not take place inside nazire only. They told greatly on the whole literature. Later on, as new qualitative transformations occurred, gradual "attenuation" of the tradition took place. However, artistic spiritual values, which were discovered and preserved, passed on from one generation to another and did not lose their importance for the contemporary reader.

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## INDEX

### A

- Abd ar-Rahman as-Sulami 54  
Abd ar-Rahman Jami 6, 12-16, 19, 21, 27, 39, 40, 48, 49, 51, 54-56, 61, 63, 65, 66, 73, 89, 99, 163, 181, 271, 272, 274  
Abdallah Ansari 54, 295  
Abdallah Hatefi 12, 15, 16, 19, 21, 22, 26, 61, 124, 151, 155, 158-160, 162, 171-174, 176, 178, 180-182, 185, 189, 196, 205, 208, 210, 230, 232, 234, 235, 260-264, 267, 268, 270, 273, 329  
Abdi-bek Shirazi 22, 26, 39, 53, 58, 59, 63, 67, 68, 151, 158-160, 163, 173, 176, 177, 178, 180, 186, 190, 193, 197, 198, 219, 222, 224, 263, 264, 273, 287, 299, 328  
Abjadi see Ismai'il-khan Abjadi  
Abu Abdallah Muhammad ibn Ismail al-Bukhari 73  
Abu Bakr al-Kutbi al-Ahari 46  
Abu Bakr Tihrani 165  
Abu Talib Kalim 276, 282  
Abu-1-Fazl Allami 291  
Afghan 306  
Afsahzod A. 11, 16  
Agah Sirri Levend 12, 19  
Agha Ahmad Ali Ahmad 12  
Ahmad-shah Durrani 306  
Ahmed Dehdar 22, 292  
Aina-i Iskandari 163  
Akbar 284, 291, 292  
Ala ad-Din Hilji 164, 174  
Ala ad-Din see Ala ad-Din Hilji  
Alexander see Alexander the Great  
Alexander the Great 9, 13, 14, 16, 19, 20  
Algam 303, 304  
Ali 59  
Ali Akbar Shahabi 18  
Ali Ibrahīm-khan Khalil 165  
Ali-Shir Nava'i 6, 15, 21, 22, 27, 55, 153, 163, 165, 271, 294, 299  
Aliyev G.Y. 14, 17, 22, 25, 26, 30, 156, 163, 271, 272, 278  
Aliyev Ilham 5

Aliyev R.M. 72  
Aliyeva D.A. 11, 17, 73  
Ali-zade M.A. 14  
al-Jami as-Sahih 73  
Allah 39, 40, 53, 66, 102, 169  
al-Mu'jam 45  
Alpamis 92  
Amir Khosrov Dehlavi 6, 14, 21, 22, 25-27, 48, 63, 66-68, 158,  
159, 163, 164, 173, 175, 176, 178, 180, 182, 184, 185, 203, 234, 248,  
257, 270, 285, 308  
Amir Khosrov see Amir Khosrov Dehlavi  
Anvar-i Soheyli 38, 147  
Apuleius 146  
Arabian nights 152, 195, 199  
Arafat al-Ashikin 165  
Arasli G. 11, 15, 17, 20, 80  
Arasli N.G. 17  
Arberry A.J. 12  
Arif Ardabili 14  
Aristide 146  
Aristotle 160  
Armenia 87  
Asadi 32, 108  
Asadullayev S. 11, 16, 17, 165, 215, 271  
Ashraf Maragai 22-25, 39, 41, 52, 60, 62, 64, 66, 151, 155, 164,  
165-167, 169, 170, 172, 176, 179, 181, 187, 189, 192, 195, 201, 202,  
204, 217, 232, 234, 244, 258, 259, 273, 285  
Ashraf see Ashraf Maragai  
Ashub 157, 159, 160  
Asia 173  
Assar Tabrizi 18  
Atashkade 27  
Atesh A. 12  
Attar see Faridad-Din Attar  
Aurangzeb 283  
Averintsev S.S. 37, 50  
Awhadi 165, 274  
Ayin-i Akbari 291

Ayin-i Iskandari 63, 217  
Ayyuk (Capella) 245, 247  
Ayyuki 108  
Azade 89,119  
Azade R. 11, 17, 18, 80, 81  
Azaryun 116  
Azerbaijan 5, 8, 11, 12, 15, 17, 18, 22, 24, 110, 164, 172, 173,  
275, 283

## **B**

Babur 37  
Bacher W. 12  
Badai al-Vakai 31  
Badakhshan 171  
Bagdasar 90  
Baghdad 165, 171  
Baharestan 27  
Bahman-name 108  
Bahram 20-24, 55, 69-78, 87-89, 91-101, 105-115, 117-122, 127-  
134, 137-141, 143, 144, 152-160, 162, 164, 166-171, 176, 208, 209,  
211, 215, 226, 235, 241, 277, 279, 285-287, 290, 295, 298, 299, 302,  
309, 316, 317, 324, 328, 329, 331  
Bahram Gur 72, 87, 132, 167  
Bahram V 87  
Bakhtin M.M. 141  
Bakhtiyar-name 147, 151, 154  
Bal'ami 78, 147  
Bandello 199  
Banu Chichek 81  
Baqiyat as-Salihah 165  
Barthold V.V. 47  
Barzu 32  
Barzu-name 108  
Begdeli G. 15  
Benfey T. 145  
Bengal 285  
Beowulf 92

Berman B.I. 273  
Berthels E.E. 10-13, 21, 28, 69, 71, 88, 101, 148, 149, 163, 164  
Beyrek 81  
Bilqis 86, 103  
Bishr 104, 128, 140-142  
Boccaccio 146, 199  
Bodlean 24  
Book of parrot 38  
Book of Sindbad 146  
Borolina I.V. 9, 10  
Braginsky I.S. 89  
Braginsky V. I. 112  
Browne E.G. 12, 88  
Brunhild 120  
Bukhari 72, 73  
Burrill G.F. 19  
Bushmin A.S. 34  
Byzantine 37, 88, 173, 174

## C

Calcutta 310  
Canterbury Stories 154, 155  
Canterbury Tales 146  
Central India 307  
Ceylon 171, 210  
Chaucer G. 146, 154, 155, 199  
Chelkowski P. 12, 116  
Chin 122, 138, 144, 173  
China 117, 126, 138, 171, 172, 174, 206, 238, 288, 289, 292, 295, 321  
Chishtiyya 291  
Chitravali 293  
Chretien de Troyes 121, 131, 144, 290  
Chretien see Chretien de Troyes  
Christian 88, 292  
Conchobar 90  
Ctesiphon 75  
Cuchulain 90

## **D**

Daman 51, 270  
Damascus 316  
Dante 5  
Daqaiqi 147  
Dastan of Amir Hamza 112  
Dastgerdi V. 19, 72  
David of Sassoun 90  
Deeds of Vikrama 111, 146  
Decameron 147  
Delaram 153, 154, 157, 159, 161  
Delhi 164, 172, 175, 176, 283, 306  
Dermis 285, 286, 317-319  
Dodalishoyeva J. 26  
Domitian 71  
Don Juan 88  
Dursati 116

## **E**

Earth 39, 74, 79, 85, 126, 134, 159, 168, 194, 204, 230-232, 238-240, 242, 249, 252, 253, 263, 302, 308, 314, 324  
East 6-9, 12-16, 18, 86, 197  
Eastern Turkestan 138  
Egypt 117, 202  
Elder Edda 92  
Erec 290  
Erec et Enide 290  
Ethe H. 23  
Eulenspiegel 146  
Europe 173

## **F**

Fafnir 92  
Fakhir ad-Din Gurgani 108

Fani Kashmiri 61, 80, 220, 222, 223, 224, 228, 235, 236, 237, 240, 247, 251, 253, 254, 278, 287, 288, 290, 291, 293, 295, 304, 312, 314, 321, 322, 323, 331  
Fani see Fani Kashmiri  
Faramarz-name 108  
Farhad 51, 318  
Farhad and Shirin 14  
Farhad-name 14  
Faridad-Din Attar 78, 79, 148, 149, 150, 154, 155, 167, 292, 318  
Fathallah Shirazi 292  
Fayzi 270  
Fergana 289, 295, 314  
Firdawsi 5, 13, 21, 31, 32, 33, 69, 70, 71, 73, 75, 76, 77, 78, 88, 89, 95, 108, 109, 119, 120, 138, 155, 161  
Fitne 93, 95, 98, 110, 119, 120, 130, 131, 142  
Fort William College 310  
Forty vizires 199  
Franks 174, 200  
Freidenberg O.M. 128  
Furak 116  
Fusus al-Hikam 50  
Fuzuli 12, 15, 18, 20, 22

## G

Gabriel 197  
Gadjiyev A.A. 11  
Ganja 23  
Garshasp-name 32, 108,  
Gawsi Tabrizi 18  
Gazni 289, 295, 321  
Gerhardt M. 152  
German 146  
Ghazali 102  
Girs M 21, 71  
Golconda 282  
Goligina K.I. 161  
Grintser P.A. 145, 146, 151, 154, 199

Guliyev G.M. 110, 111  
Gullayev N. 16  
Gulshan-i Raz 53, 254  
Gurur Akhbar Muluk al-Furs wa Siyuruhum 77  
Gurevitch A.Y. 47, 51, 181, 216  
Gvakharia A.A. 11, 78

## H

Hadaïq as-Sihr 44,  
Hadiqat al-Haqiqa 99, 148, 274  
Hadiqat see Hadiqat al-Haqiqa  
Hafiz 27, 199  
Hafiz Abru 48  
Haft Akhtar 22, 25, 26, 61, 80, 151, 152, 158, 159, 172, 173, 174,  
175, 177, 178, 180, 182, 185, 186, 188, 190, 193, 194, 196, 198, 205,  
210, 218, 220, 228, 235, 237, 244, 251, 253, 262, 274, 278, 287, 288,  
290, 291, 293, 294, 295, 299, 305, 312, 314, 321, 322, 328, 331  
Haft Asman 12, 18  
Haft Aurang 13, 22, 23, 24, 25, 28, 29, 151, 152, 153, 155, 164,  
165, 166, 167, 169, 170, 172, 174, 176, 177, 178, 179, 181, 183, 186,  
188, 189, 192, 194, 195, 199, 200, 201, 202, 207, 209, 217, 232, 233,  
241, 273, 285, 287, 296  
Haft Dilbar 22, 23, 24, 31, 255, 277, 278, 284, 285, 287, 293,  
295, 298, 300, 301, 315, 331  
Haft Gumbad-i Bahram 22, 23, 24, 226, 241, 277, 279, 287, 299,  
302, 316, 317, 324, 331  
Haft Jam 20  
Haft Jawhar 22, 25, 26, 224, 248, 278, 285, 286, 287, 302, 303,  
305- 307, 317, 319, 320, 331  
Haft Manzar 21, 22, 26, 124, 151, 155-157, 159, 160, 163, 173-  
177, 178, 180, 182, 184, 185, 186, 188, 190, 195, 196, 198, 199, 201,  
202, 205, 230, 234, 260, 264, 273, 287, 299, 328  
Haft Peykar 7, 8, 20, 21, 22, 23, 24, 25, 26, 29, 31, 33, 34, 39, 55,  
62, 68, 69, 71, 72, 73, 74, 75, 77, 78, 80, 87, 89, 90, 91, 92, 93, 95, 97,  
98, 99, 100, 101, 105, 106, 107, 108, 109, 110, 111, 112, 114, 121,  
122, 125, 127, 128, 131, 133, 134, 137, 139, 140, 141, 144, 145, 151,  
152, 154, 156, 157, 160, 161, 162, 163, 164, 166, 167, 169, 179, 181,

187, 211, 255, 273, 274, 282, 283, 285, 286, 288, 299, 304, 308, 309, 323, 327, 328, 329, 330, 331

Hagiri 18

Hakimi I. 18

Hamdallah Qazvini 38, 46, 47

Hamdallah see Hamdallah Qazvini

Hasan 58, 59

Hasan Kuchuk 46

Hasht Behesht 21, 22, 25, 26, 151, 152, 157, 159, 161, 162, 163, 173-175, 177, 178, 180, 183, 184, 186, 187, 192, 194, 195, 198, 199, 202, 203, 204, 210, 247, 256, 285, 286, 297, 299, 308, 328

Hatefi see Abdallah Hatefi

Hephtalites 88

Herat 54, 77, 289, 321

Herthel I. 145

Hezar Afsane 147

Hijaz 172

Hilal 80, 238-240, 289, 290, 294, 295, 312, 314, 323

Hira 87, 138

Homer 5

Humay and Humayun 60

Husein 58, 59

Husein Vaiz Kashifi 38, 147

Hyder Ali 307

Hyderabad 306

## I

Ibn Arabi 50, 53

İbn Kutaybah 21

Ibn Qays ar-Razi 39

Ibragimov N. 114, 131

Ibrahim Adham 65

Ihya Ulum ad-Din 102

Ilahi-name 318

India 18, 22, 94, 126, 172-174, 176, 185, 186, 202, 210, 271, 277, 278, 283, 284, 291, 293, 302, 306, 307, 309, 331

Iqbal-name 127

Iran 32, 38, 73, 75, 76-78, 122, 133, 139, 144, 168, 173, 210, 274,  
277, 282, 286, 288, 289, 295, 306  
Isfahan 172, 175, 211  
Ishq-name 60, 62, 66, 165, 217  
Iskandar 63, 64, 87, 90, 91, 126, 308  
Iskandar-name 19, 20, 62, 63, 90, 91, 101, 112, 126, 160, 163  
Islam 116  
Isma'il 63  
Isma'il-khan Abjadi 22, 25, 225, 250, 278, 307, 317-319, 323, 331

## **J**

Jahan-shah 165  
Jakhani G. 18  
Jakub Sarfi 49  
Jalal ad-Din Rumi 89, 149, 150, 181  
Jamal Mir Sadeqi 152  
Jamali Ashraf 22  
Jamali see Jamali Tabrizi  
Jamali Tabrizi 22-25, 28, 29, 31, 151, 207, 209, 213, 273  
Jam-i Jam 274  
Jami see Abdar-Rahman Jami  
Jamshid-name 108  
Jan Rypka 12, 58, 149  
Jangar 94  
Javani 75  
Jirmunsky V.M. 80  
Joseph the Beautiful 9  
Jupiter 160

## **K**

Ka'aba 67  
Kabul 321  
Kalidasa 5  
Kalila and Dimna 21, 148  
Kalmyk 321  
Kamal ad-Din Binai 27

Kamal Ismail Isfahani 31  
Kamal-name 31  
Kamgar 207  
Kamrani 187, 205  
Kara-Koyunlu 165  
Kashgar 321  
Kashmir 278, 282, 289, 295, 321, 322, 323  
Kaukan M. 26  
Kawsar 258, 259  
Kayd 127  
Kayqubad 307  
Kazakh 321  
Kerman 172, 176  
Kayanids 308  
Khagan 73, 74, 93, 94, 95, 98, 140  
Khaju Kermani 62, 270, 274  
Khamse 6-18, 24, 25, 27, 31, 33, 34, 36, 39, 49, 57, 61, 65-67, 69, 86, 87, 89, 90, 91, 97, 99, 107, 110, 111, 118, 125, 128, 138, 163, 164, 165, 254, 270, 271, 273, 277, 283, 302, 318, 326, 327, 331  
Khaqani 181  
Khatai 18  
Khavarnaq 115, 117, 121, 122, 128, 130, 132, 134, 140, 141, 143, 144, 153  
Kheir 24, 116, 124, 131  
Kheir al-Umur 24  
Khirqa-yi tabarruk 49  
Khizr 85, 135, 137, 139, 140, 181, 201, 221, 222, 258, 260, 285  
Khondemir 165  
Khorasan 31, 65, 171-173, 210, 282  
Khoresm 54, 174  
Khosrov 48, 56, 62, 66, 98, 127, 273, 319  
Khosrov and Shirin 14, 15, 19, 20, 59, 60, 62, 87, 90, 98, 101, 109, 127, 156, 163, 270, 283, 318  
Khosrov II Parviz 19  
Khotan 289, 295, 321  
Khubruiy 115  
Khurshid 235-238, 288, 289, 290, 295  
Khurshid-shah 114

Khvatay-namak 71  
Kintal 126  
Kishvari 18  
Kitabi Dede Korkut 81  
Kitab-i Diyarbakriyya 165  
Kostyukhin J.A. 16  
Kratchkovsky I.J. 11  
Krymsky A.J. 11  
Kubad 74, 309  
Kudelin A.B. 36, 65  
Kurd 84, 85, 100, 124  
Kush-name 32, 108

## L

Lahor 24  
Lancelot 91  
Layli and Majnun 9, 12, 15-17, 19-22, 51, 60, 62, 63, 66, 67, 69,  
87, 101, 125, 156, 270  
Levend A.S. see Agah Sirri Levend  
Levkovskaya R.G. 35  
Likhachov D.S. 65, 128, 311, 314  
Lisan at-tayr 294  
London 23  
Lotman Y.M. 51, 137, 138, 141, 144  
Lukonin V.G. 72  
Lutf Ali-bek Azer 27

## M

Ma'sudi 78  
Madras 26  
Madura 306  
Magerramov T.A. 11, 16, 25  
Mahan 116, 124, 134-137, 139, 141- 143, 289, 295  
Mahjub M. 21  
Mahmud Kutubi 48  
Mahmud Shabustari 53, 254

Mahpari 114  
 Majalis an-Nafais 165  
 Majnun 52  
 Majnun and Layli 14, 67  
 Makhan 85, 86  
 Makhzan al-Asrar 12, 14, 16, 18-20, 34, 39, 49, 58, 62, 87, 271,  
 282  
 Maktabi 12, 15, 16, 19, 21  
 Malik Kafur 175  
 Malikha 104, 105, 128, 140, 142  
 Mamed-zade G. R. 148  
 Manhaj al-Abrar 24, 41, 58, 165  
 Mantiq at-Tayr 78, 148-150, 154, 292  
 Maragha 164  
 Mars 160  
 Masdar al-Asar 48, 49  
 Mashtakova Y. I. 275, 313, 314  
 Masnavi 150, 151  
 Massiqnon L. 244  
 Matla al-Anvar 68  
 Mazhar al-Asrar 58, 63, 68, 217  
 Mehrangiz 289, 295  
 Mehr-Bandad 115  
 Meikhane 61, 237, 293  
 Meisami J. 12, 20  
 Meletinsky E.M. 111, 112  
 Mercury 161  
 Meredith-Owens G.M. 26  
 Messiah 247  
 Mestan 82  
 Mikhailov A.D. 121, 132  
 Milky Way 252, 253  
 Mir Jalal 102, 107  
 Mirzoyev A.M. 27-29, 44, 217, 316  
 Misr 200  
 Mohini 291  
 Moin M. 12  
 Mongols 54, 176, 205

Moon 108, 116, 160, 193, 248, 249, 250, 266, 315  
Muhammad Ali Mudarris 164  
Muhammad Zahiri Samarqandi 147  
Muhsin Fani 293  
Mujaddadat al-Tajaliyat 165  
Multan 172  
Munzavi A. 24  
Munzir 75, 87, 115, 131, 137, 167  
Muruj az-Zahab 78  
Musa 291

## N

Nadir-shah 306  
Nafahat al-Uns 49, 54, 65  
Nafisi S. 12  
Nahid 158, 159  
Najaf 138  
Najm ad-Din Kubra 54  
Nal and Daman 270  
Naqshbandiyya 291  
Narzullayeva S.N. 11, 16  
Nasrinnush 116  
Naufal 125  
Nava'i see Ali-Shir Nava'i  
Nawruz 166  
Naziri 282  
Nazmi A. 164  
Nazpari 116  
Naz-u Niyaz 237, 291, 292  
Near East 16  
Neklyudov S.Y. 130, 139  
Nihayat al-Arab fi Akhbar al-Furs wa-l-Arab 72  
Nikita Evgenian 110  
Nishapur 171, 210, 305  
Nistandarjahan 126  
Nizam al-Mulk 74  
Nizami Aruzi 43

Nizami Ganjavi 5, 7-12, 14-22, 25-27, 39, 43, 56-58, 63, 67-80, 83, 86-87, 89, 90, 91, 93-95, 97-104, 106-110, 113, 119-122, 126, 128, 130, 132, 133, 136, 138, 140, 149, 153, 164, 165, 168, 169, 271-273, 275, 309, 319, 323, 327, 328

Nizami see Nizami Ganjavi

Nu'man 75, 88, 100, 109, 117, 118, 138, 143, 158

## O

Orient 174, 271, 293, 311, 319

Osmanov N.O. 217, 236

Osmanova Z.G. 318

Oxford 13, 24

## P

Panchatantra 146, 147, 150

Parcefal 92

Parichehr 206

Pentalogy 6, 9, 11-13, 21-25, 33, 37, 39, 57, 61, 65, 66, 68, 69, 86, 87, 100, 163-165, 169, 175, 270-273, 283, 306, 326, 327

Persia 72

Petrarch 5

Pirbudag 165

Platon 160

Polyakova S.V. 188, 201, 216

Prigarina N.I. 37, 163

Propp V.Y. 79, 82-84

Pseudo-Kallisphen 19

Punjab 24

## Q

Qabus-name 45

Qadiriyya 291

Qasem Anvar 18

## R

- Rafili M. 11  
Ragimov A.G. 26, 114  
Rajputan 308  
Rakhsh 109  
Rast-Rawshan 74, 95, 100, 120, 121, 140  
Rawzat al-anvar 271  
Renaissance 147, 157  
Rey 172, 211  
Riftin B.L. 35, 196  
Ritter H. 12  
Riyaz al-Ashiqin 59, 62, 165  
Roland 91  
Rudaki 99, 147, 181, 322  
Ruh al-Amin see Ruh al-Amin Shahrستاني  
Ruh al-Amin Shahrستاني 22, 23, 25, 227, 266-268, 278, 286, 316,  
323  
Rum 117, 200, 302, 308  
Rumi see Jalal ad-Din Rumi  
Rustam 32, 92, 94, 109, 155, 308

## S

- Sa'di 27, 181  
Sa'alibi 77  
Saba-yi Sayyar 21, 55, 153, 158, 299, 309  
Safavids 58, 282  
Saib see Saib Tabrizi  
Saib Tabrizi 18, 275, 276, 282, 321  
Salim 205, 206  
Salman Saveji 31  
Sam 309  
Samak Ayyar 114  
Sana'i 99, 148, 274  
San'an 293  
Sanasar 90  
Sarfi 48, 49

Sasanian 72, 87, 88  
 Saturn 161  
 Saxes 94  
 Septuple 21  
 Sermini 199  
 Seventy stories of parrot 111  
 Shah-name 32, 69, 70-73, 77, 88, 89, 92-94, 108, 109, 115, 138,  
 155  
 Shakespeare 5  
 Shams ad-Din Muhammad ibn Qays ar-Razi 39, 42, 45  
 Shams-i Qays see Shams ad-Din Muhammad  
 Shamuhamedov A.Sh. 29, 30, 32  
 Shapur 88, 127  
 Shaqiq 65, 66  
 Shari'a 186  
 Sharr 83, 84, 99, 100, 116, 131, 140  
 Sheikhi 14  
 Shengol 95  
 Shi'ism 58  
 Shibli Nu'mani 203  
 Shide 118, 122, 157, 167  
 Shidfar B.G. 198, 217  
 Shirin 52, 93, 298  
 Shirin and Khosrov 14, 163  
 Shklovsky V. 153  
 Shukasaptati 112, 153  
 Sigurd 92  
 Silsilat az-Zahab 275  
 Simnar 73, 117, 118, 122, 286  
 Simurg 149, 155, 197, 198  
 Sindbad 146, 147, 151  
 Sirius Shamisa 277, 282  
 Siyasat-name 74  
 Soheyli 16  
 Solomon 86, 103, 197, 199  
 Song of Nibelungs 94  
 Soucek P.P. 19  
 Southgate M.S. 19

Starikov A.A. 29  
Stebleva I.V. 37, 217  
Strelnikova I.P. 146  
Subhat al-Abrar 40  
Sufism 50, 116, 254, 292, 331  
Suhravardiyya 291  
Suhuf-i Ibrahim 165  
Suleyman 289, 295  
Sun 108, 116, 122, 160, 236, 237, 242, 243, 245, 250, 263, 264,  
266, 324  
Surush 52  
Syria 117, 172

## **T**

Tabakat as-Sufiya 54  
Tabari 20, 72, 73, 75, 76, 77, 78, 138  
Tabriz 23, 165  
Tahmasp I 58, 63  
Tahmuras 308  
Tajziyat al-amsar va Tazjiyat al-A'sar 38  
Tak-i Bustan 19  
Tarikh-ar-Rusul wa-l-Muluk 72  
Tarikh-i Awsat 73  
Tarikh-i Guzida 47  
Tarikh-i kabir 73  
Tarikh-i Saghir 73  
Tarikh-i Sheikh Uvais 46  
Tasnim 242  
Tehran 24  
The Franklin Tale 199  
The story of Drosilla and Charicles 110  
Tibet 289, 321  
Tikku G. 293  
Timur-name 270  
Timurtash F. 19  
Treasury of secrets 12, 151  
Tristan 90

Tuhfat al-Ahrar 48  
Tuhfa-yi Abrar 48  
Turan 138  
Tuti-name 38, 147, 152, 154  
Twenty five stories of Vetala 111

## U

Ulug-bek 272  
Unsurī 108  
Unvan ash-Shabab 24, 165  
Urdu 310  
Urfi Shirazi 282  
Ushtur-name 149  
Uthman 293  
Uyun al-Akhbar 71  
Uzbek 15, 16, 22, 38, 153, 282

## V

Vamegh and Azra 108  
Venus 116, 160, 324  
Verethragna 88  
Verga and Gulsha 108  
Vetalapanchavinshati 111, 284  
Vicramacharita 111  
Virgo 252, 253  
Vis and Ramin 60, 108  
Volkov B.L. 51  
Vorojeikina Z.N. 9

## W

Warahran 87  
West 5, 16, 18, 35, 48, 106, 146, 173, 197, 292, 307  
Wolfram von Eschenbach 92

## Y

Yagmanaz 116  
Yeliseyev D.D. 201  
Yemen 91, 117, 134, 137, 138, 139, 167, 168, 171, 174, 185, 286  
Yezdan 119  
Yezdigerd 91, 167  
Yuldasheva S. T. 89  
Yusuf 15, 51,

## Z

Zabulistan 77  
Zafar-name 24, 63, 64, 165  
Zahhak 32  
Zambak 88  
Zarathustra 308  
Zarrincub A. 161  
Zayl-i Jami at Tavarikh-i Rashidi 48  
Zayl-i Tarikh-i Guzida 46, 47  
Zayn ad-Din see Zayn ad-Din Vasifi  
Zayn ad-Din Vasifi 47  
Zayn al-Abidin 59  
Zembatova N.I. 110  
Zigfrid 92, 94  
Ziya ad-Din Hakhshabi 38  
Zuhre 113  
Zulaikha 15, 51, 298  
Zulali Khansari 61

Computer design:  
Artistic design:

*Ravana Ilmangizi*  
*Shalale Mammad*

Paper size 60x84 <sup>1</sup>/<sub>16</sub>  
Volume 23,5  
Circulation 300

The book was published by Mihan LLC