



Comparison of character development element in two long poems of Nizāmi'sKhosrow and shirin and amirkhosrowdehlavi'sKhosrow and shirin

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Abstract. Nizāmi'sKhosrow and shirin is one of the best romantic long poems in Persian literature. One of the secrets of nizāmi's success in this mathnavi is using of story elements appropriately in it in comparison of the other Persian old story tellers and specially his imitators. One of the positive features of using story elements in the khosrow and shirin is character element. In this essay, we are going to study this element in the khosrow and shirin based on direct and indirect character development with their subgroups. For determination of nizami's work quality, character development in this long poem is compared with amirkhosrow'skhosrow and shirin, who is the greatest imitator of nizāmi in composing khamse according to many explorers' view.

Keywords: Nizāmi, amirkhosrowdehlavi, character element, direct and indirect character development

Introduction

The need for research and research question

Undoubtedly, NizamiGanjaviis one the greatest old poets, that poems romantic mathnavi, and among his long poems, Khosrow and Shirin is a unique masterpiece. One of the secrets of nizāmi's success in this mathnavi is using of story elements appropriately in it in comparison of the other Persian old story tellers and specially his imitators. Some critics have problems with the quality of the Nizamiuse of the elements of the story in the Khosrow and Shirin. About this issue that Khosrow and Shirin because of many different reasons in the *pey-rang*¹ has been incoherence word, there is no doubt, but critics have been wrong with that they compare the style of storytelling with modern storytelling style, but if Nizami'sKhosrow and Shirinis compared with other Persian romantic long poetry, the greatness and genius of Nizami will be determined. One of the positive features of using story elements in the khosrow and shirin is character element. In this essay, we are going to study this element in the khosrow and shirin based on direct and indirect character development with their subgroups. For determination of nizami's work quality, character development in this long poem is compared with amirkhosrow'skhosrow and shirin, who is the greatest imitator of nizāmi in composing khamse according to many explorers' view.

Research background

About the history of this issue, considering available web sites on articles and Iran's libraries site and the book "NizamiGanjavi Bibliography" should be said that, this work is the first independent study of character development in two long poems of Nizami and amirkhosrow'skhosrow'sKhosrow and Shirin. Earlier, SadraGhaedAli, in the article "Analysis of the Nizami's character development in two

¹**Plot** (*Pey-rang*) is a narrative (and, traditionally, literary) term defined as the events that make up a story, particularly: as they relate to one another in a pattern or in a sequence; as they relate to each other through cause and effect; how the reader views the story; or simply by coincidence. Authors are generally interested in how well this pattern of events accomplishes some artistic or emotional effect. An intricate, complicated plot is called an *imbroglio*, but even the simplest statements of plot may include multiple inferences, as in traditional ballads.

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long poems of Khosrow Shirin and Layla and Majnun" has examined the element. He in his article, sporadically, has expressed contents about different kind of character development, and after each topic has discussed the character development of Khosrow and Shirin, without sufficient evidence is provided. Nasser Nikoubakht, in his article "Comparing the design element in Bijan and Manijeh and Khosrow and Shirin", has focused on the character development in Khosrow and Shirin, which for both work, in addition to providing useful tips, discussions have stated that according to the style of Nizami's character development does not seem true that these cases have been investigated during the study.

Research method

Because, due to the presence of numerous personalities in two long poems, check the whole element of character development is out of the scope of this article, only the character development of the main characters (Khosrow and Shirin) is investigated. The main characters, from both direct and indirect character development, each of these two types includes subsidiaries, and they have been examined, and evidences to confirm the contents of two long poems are selected.

Character development

Character development is one of the main elements influencing the weakness or strength of the element of plot, because events and actions based on the order of cause and effect in the areas of speech and actions is due to the characters within the story (Shamisa, 2002: 116). The author to introduce his characters to the reader uses different methods, which generally can be divided into direct and indirect methods, "In the direct method, the author introduces the characters by description and analysis of the behavior and actions and thoughts of characters, or according to the perspective of a character, other traits and characteristics will be explained, and their actions will be interpreted (Mir Sadeghi, 1977: 86). It also might be "The author from someone else's introduces the story character" (Soleymani, 1995: 48). However, this method is not effective alone, and he should also take advantage of the indirect method, and introduce them to the reader. "In indirect introduction, the author clearly does not say anything about the character, but suggests his attributes indirectly" (Abdollahian, 2000: 69). Also, the types of characters in terms of the role they play are divided into two types: "the main character which plays the main role, and is placed in the center of the story, it is called the main or axial character. All the efforts of the author is that he draws the reader's attention, and the reader follows the events way in which his character is shaped" (Mirsadeghi, 2004: 176). "The main persons are those their decisions change the story. It is not necessary that the main character in the story appear again and again, but we need time to come, his actions and words affects the plot" (Scott Card, 2008: 120). Minor characters often one-dimensional and static, and the rest of the story remains the same, and not one or two more features, and his duty is, displays more prominent the main character. Minor characters may out after playing his role, or be present until the end of the story. "Ancillary character or leads to advance the story line, or twists it or reliefs the stress, or transfers information, and then leaves the story" (ibid: 69).

Character development of the main characters (Khosrow and Shirin)

Khosrow character in two long poems

However, some researchers have considered the Shirin's as a central and prominent character of the story, and even the Nizami's popular character, and believe that this story is about Shirin and the quality of her love, but it could be said that Khosrow's character is much more attractive for the audience in compared with the machine and one-dimensional and static character of the Shirin who has the same action in most stages of the story. Khosrow does not a character in any way that the reader can predict his actions and words. Scott Card wrote about it: "About the appeal of the character, it should be noted stereotype element. Whatever the character is closer to us, we feel more safe, but his charm is low. Strange character has repulsive and gravity. A common and familiar and believable characters don't have special attractions, unfamiliar characters attract the reader, they have repulsive and gravity" (Scott Card, 2008: 155). Characters of a format are familiar, and we feel that they know, and so they do not seek to know better. But the characters that break formats are more attractive. The Shirin's character is a familiar character which from the beginning to the end we can guess it. His behavior and speech is what is expected from the character. In contrast, Khosrow has strange and multilayered personality. He is sometimes turbulent, sometimes easily give up, it is sometimes so heartless to hurt

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lover, Shirin, to marry another woman, and sometimes so romantic, which at the moment of death does not want to wake up, to give him water. Sometimes he became cruel which hearing the news of the death of Farhad, he is happy, and wrote a letter to the Shirin about it, it more like a congratulation letter and sometimes he is kind so that he cries even for the death of his enemy, Bahram-e Choobin. With these accounts it is clear that a huge percentage of the success story of Khosrow and Shirin, especially Nizami's long story is because of his character. Another point in the character of Khosrow in these two long poems is that, in the story of Amir Khosrow, contrary to Nizami, Khosrow has a humiliated and humble personality, some movements he has behavior which in any way is consistent with his royal character. Khosrow in Amir Khosrow's long poem is so humble that time and even in the first moment of acquaintance with Shirin, he kisses the soles of her feet, and does not have any decision-making power. If that is so, he blames her subordinates, such as Shapur in this section:

The end of the kingdom is downfall; don't be interested in crown so much

If thou can't adore with thy sweetheart, it is better not to reproach thyself (Dehlavi, 1983:298)

عنان کج دار آخر تاجداری مکن چندین بتاج و تخت خواری
چو نتوان عشرتی با یار کردن نشاید
خویشتن را خوار کردن (دهلوی، 1362: 298)

Then, the character development of Khosrow in these long poems will be examined.

Khosrow direct character development (from a third-person perspective)

From the omniscient perspective (Nizami and Amir Khosrow Dehlavi)

In the beginning Nizami's Khosrow and Shirin, the method of character development of the poet about Khosrow is a direct method, that means from language of the third-person the Khosrow's character is described. Here, Nizami has used the plot of character, not the sketch of character. In fact, only 5 first bits of the character development is sketch and the rest of it is plot. "In the sketch, only the characters or situations or events are described, without having role in the evolution of the character or situation such as plot" (Mirsadeghi, 2004: 178):

He was like a pear in the Kingdom sea and a light of Divine light

They bring him a nursemaid who cares him as a pear in its cover (Nizami, 1997: 26 & 27)

گویی ز زاده شد هی جاغوش زانو لهی
گرفته در حریرش دایه چون مشک چو مروارید تر در پنبه خشک و... (نظامی، 1376: 27 و 26)

But after this, we are facing with the plot, so that, Khosrow at 5 and 6 years enters the life, and he tries to watch, experience and test. At 7 years old, he is perfect and a teacher is hired for his education. At the age of 8, he is eloquent. At 9 years old, entered the arena, he was a great warrior at age 10 and at age 14, his science is perfection, and in this age, he called a scientist teacher, Omid, which this issue revealed his inner transformation:

As he became five with every wonderment, he watch and learn the world

When he became six he grows as a cedar, he learns the six sides²

As he became dear up to seven, his hairs played among flowers

When he reached ten, he was so wise then he could overcome elders

² Six sides: back, forward, right, left, up and down

He fought with lion claw and broke the wall by his sword (Nezami, 1997:27)

تماشا کردی و عبرت گرفتی	چو سالش پنج شد در هر شگفتی
رسوم شش جهت را بازی جست	چو سال آمد به شش چون سرو می رست
ز مشک افشانند بر گلها کلاله	چنین تا شد گرامی هفت ساله
سر سی سالگان می داد بر باد	چو بر ده سالگی افکند بنیاد

به سرپنجه شدی با پنجه شیر ستونی را قلم کردی به شمشیر و ... (نظامی، 1376: 27)

"In the characters change, should be observed three principles: (a) it should be according to the facilities and ability of the characters, (b) it should depend a situation where a person is in it, (c) there is enough time for the changes " (Mirsadeghi, 1997, 95). In the first part, up to 16 years of Khosrow, the evolution of his character as well as the angle of view of the third person is described, then, suddenly and without preamble and Contrary to expectations of reader, because the complete training and development of Khosrow, when Khosrow goes hunting and from there to the house of the farmer", Khosrow personality changes as negative, and committed sins:

One day in the morning Khosrow went to desert happily

But his horses went crazy, early in the morning he tight a harness on the horse's mouth

In Ghour land a slave depredate some grape cluster easily

The night capture Darvish's narrow bed, so his mourning reaches to others (Nezami, 1997:29)

به صحرا رفت خسرو بامدادن	قضا را از قضا یک روز شادان
دهن بر کشته ای زد صبح بامی	مگر کز تو سنانش بد لگامی
ز غوره کرد غارت خوشه ای چند	وزین غوری غلامی نیز چون قند

شب از درویش بستد جای تنگش به نامحرم رسید آواز چنگش (نظامی، 1376: 29)

In fact, Nizami in direct character development of Khosrow, has been committed twice logic error, once here and the other at the end of Khosrow work, which suddenly and for no reason, he decided to leave the throne, and goes fire house. In other words, Nizami in this section, rather than the act uses event, this has led to weakness of the plot for the audience. "In the event, only the next cause will be discussed, not the first and the last cause, for example, if the seal is broken trees, only the failures that have caused flooding is discussed, it is an event, and if the cause of the flooding and destruction to produce is clear, it is action. " (Adam and Zervaz, 2004: 89). Khosrow's character in Amir Khosrow's long poem at the beginning, of the omniscient third-person angle of view is described. But unlike the Nizami, Amir Khosrow without reviewing past and childhood of Khosrow, suddenly begins with the Khosrow kingdom. The story immediately begins with the death of Hormuz, and Khosrow kingdom, and Khosrow fair government.

As Hormoz died, Khosrow sat on the throne

Khosrow gave new life to the world, bring magnificence to the world

He is awake to keeps the territory and instruments, the world has slept from his waken

As he clothed the territory with knowledge and justice, so the land was peaceful and country became prosperous (Dehlavi, 1983, 266)

کشید اکیلل خسرو سر بر افلاک	که چون خورشید هرگز رفت در خاک
کرم را در جهان بازار نو کرد	جهان را خسرو از سر کار نو کرد

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چو بیداران بیاس ملک و اسباب ز بیداریش عالم رفته در خواب

چنان آراست ملک از دانش و داد که شهر آسوده گشت و کشور آباد و... (دهلوی، 1362: 266)

Because, Khosrow is one of the two main characters of the story, the most important character, and the story is the long and character-driven, it is better that his life changes be considered major, so, Nizami did it better than Amir Khosrow, because Nizami described childhood and adolescence of Khosrow, and before his royal character and is familiar more tangible for the reader, but in the story of Amir Khosrow, the audience doesn't know any things about his past.

Perspective of a third person (other characters)

In the Nizami's long poem "coming Shapur toward Shirin", after Shirin sees Khosrow's icon for the third time, Khosrow is described from Shapur language for Shirin in 22-bit. What is interesting here is that the tone is proportional to the subject, and Khosrow is described from Shapur language by using the masculine method, as well as metaphors are appropriate to the subject lines, which leads to a consolidation of the text; in fact, Nizami in character development observes bits and line consistency and descriptions appropriate to character, as Amir Khosrow did not pay attention to it, and no doubt one of the main points of the Nizami in the character development is this issue:

He is like a flower that is not grow yet, his green face is free as lily

He is still like an arrow of the eagle; he is still like a water lily's leaf

He is pure as the sun besides the clouds; wouldn't he scare of the moon and sun?

He put saddle on his horse as Rostam put it, if he drinks wine so he would be Keyghobad

As he moves to the centre, the harness steals the breath of his sorrow (Nizami, 1983:47)

هنوزش گرد گل نارسته شمشاد	ز سبزه روی او چون سوسن آزاد
هنوزش پر یغلق در عقاب است	هنوزش برگ نیلوفر در آب است
هنوزش آفتاب از ابر پاک است	ز ماه و آفتاب او را چه باک است؟
بر ادهم زین نهد رستم نهاد است	به می خوردن نشیند کی قباد است

چو درجنید رکاب قطب وارش عنان دزدی کند باد از غبارش و... (نظامی، 1376: 47)

In the first three bits, it is said that Khosrow doesn't have hair and is simple, and Nizami by Shapur has used images and tone appropriate to subject. In the third bit, the metaphor of the cloud of Khosrow's hair, which is strange metaphor along the above bits, and it is a consistency metaphor, otherwise, the "cloud" is not used as a metaphor of hair. In the fourth and fifth bits, the descriptions are given according to Khosrow. About the end of Khosrow, third-person narrative is different in two long poem, and Amir Khosrow stated better it, and his pey-rang is stronger and more logical. In Nizami tradition, Khosrow at the end of the story, with no reason leave his kingdom, and Shirouyeh is appointed as king, and arrested Khosrow, and killed him. But in the story of Amir Khosrow, it is stated that:

Khosrow try for his wish by fortune, tells his heart wish

He drank wine with Shirin, he sweated his pleasure with Shirin

He did so much pleasure that was not worry about kingdom, the kingdom which he himself was not aware of it

که چون خسرو ز بخت آرزو کوش درآورد آرزوی دل در آغوش

ز شیرین عیش را شیرین همی کرد شراب تلخ با شیرین همی خورد
 چه شاهی کز خود آگاهی نبودش ز بس عشرت غم شاهی نبودش

Therefore, the country's leaders decide to appoint his vicious son as his successor. However, Shirouyeh immediately ordered that Khosrow be arrested. Khosrow escaped into the palace garden, but eventually arrested, and the dialogue is established between him and Shirouyeh, Khosrow blamed him because of his father's death, Hormuz, and excused himself from the killing of Khosrow. Khosrow, while crying, confirmed it, but also ensures Shirouyeh that it will be done for him at feature.

If I alas for my father, I saw my retribution of what I did

Thee will see thy retribution of what did thou do, because thou told me thy secret

اگر من بر پدر افسوس خوردم سزای خویش دیدم ز آنچه کردم
 چو تو بر من گشادی پرده خویش تو هم بینی جزای کرده خویش

After Khosrow talk, Shirouyeh was worried, and decided that his hands are not stained with the blood of Khosrow, the son of a person who Khosrow killed his father was chosen for this:

Indeed Khosrow has killed oneself by his kingdom power and revenge

Khosrow has some sons which one of them was unwise because of his revenge

They sent Khosrow toward Parviz, that he wants slain compensation from the killer

He stabs outright that the dagger passes from his chest to his back (Dehlavi, 1983: 395-397)

همانا خسرو اندر عهد شاهی یکیرا کشته بود از کینه خواهی
 پسر بود آن سیاست کرده را چند یکی زان کینه جویی ناخردمند
 فرستادندش اندر پیش پرویز که خون کشته را خواهد ز خونریز
 چنان زد خنجر تیز آشکارا که کرد از سینه در پشتش گذارا (دهلوی، 1362: 397 395)

Khosrow character development indirectly (through dialogue and monologue):

Monologue

In the monologue, thoughts and feelings that are in mind of character are expressed by narrator and without his involvement. Monologue has two types: clear direct internal monologue, and dumb direct internal monologue: In the first case, the character is thinking of memories, and experiences, and dreams and feelings, and the narrator tells them without interfering in his mind, and because the basis of these thoughts and feelings is based on causal relations, it is quite clear to the reader. However, in the second case, the relationship between thoughts and feelings and words of the characters is hardly possible "(Falaki, 2003, 43). In the Nizami long poem, when Khosrow becomes king again and beats Bahram, we're seeing 50-bit about Khosrow, who hesitated between love and kingdom, and chooses the king. Nizami until now nowhere express this specific ethics of Khosrow, in part, for the first time, he says:

If his treasure (reward) was kingdom, his grief was because of having no sweetheart

I don't say he didn't jollify, he did jollify but it was not by heart

Sometimes thou say thyself Oh my heart! What do you want among these, beloved or kingdom

That both love and realm aren't compatible, so you have to choose one of them

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Where is Shirin and her mealy-mouthed which is sweet as the water of life

If I had a hundred territories without a sweetheart, it will be like picking thorn instead of flower

My heart don't want kingdom, so I don't want to be strict with my heart

Suddenly he cried bitterly that it is impossible to rebate with wealth

If there is wealth the fortune would be calm down, by wealth the sweetheart will take the chalice

The person who is poor can't find a sweetheart, so he wouldn't find the name better than wealth (Nezami, 1997: 102-104)

اگرچه پادشاهی بود و گنجش	ز بی یاری پیایی بود رنجش
نمی گویم طرب حاصل نمی کرد	طرب می کرد لیک از دل نمی کرد
گهی گفتمی بدل کای دل چه خواهی	از این دو عاشقی یا پادشاهی
که عشق و مملکت ناید بهم راست	از این هر دو یکی می بایدت خواست
کجا شیرین و آن شیرین زبانی	بشیرینی چو آب زندگانی
مرا صد ملک اگر بی یار باشد	بجای چیدن گل خار باشد
نخواهد دل که تاج و تخت گیرم	نمی خواهم که با دل سخت گیرم
دگر ره بانگ بر خود زد بتندی	که با دولت نشاید کرد کندی
چو دولت هست بخت آرام گیرد	بدولت با تو جانان جام گیرد

کس از بی دولتی کامی نیابد به از دولت فلک نامی نیابد و... (نظامی، 1376: 102 104)

Even Khosrow failure in running the country is expressed in this inner dialogue:

Grief for one made me wretched, now to grief for many would wretched me

A hundred should compassion me, so it would be hard if I had a hundred sorrows (Haman: 103)

غم یک تن مرا خود ناتوان کرد	غم چندین تن اکنون چون توان خورد
مرا باید که صد غمخوار باشد	چو من صد غمخورم دشوار باشد (همان: 103)

Without a doubt, the most beautiful monologue story is related to Khosrow and his emotional struggle, when he was dying, Khosrow was very thirsty, he lay beside Shirin, but didn't want awake Shirin to give him water.

My heart told me to wake up Shirin and want some water³

Suddenly I told myself this kind woman didn't sleep the nights

So if she looks at my contempt, she wouldn't sleep as she crying

It is better not to say this that I am dead and she is asleep (Nezami, 1997: 252)

بدل گفتا که شیرین را ز خوش خواب	کنم بیدار و خواهم شربتی آب
دگر ره گفت با خاطر نهفته	که هست این مهربان شبها نخفته

³here it refers to death of Shirin and Khosrow is stabbed beside Shirin

چو بیند بر من این خواری و زاری نخسبد دیگر از فریاد و زاری

همان به کاین سخن ناگفته باشد چو من مرده شوم او خفته باشد(نظامی، 1376: 252)

In fact, the reader here was surprised, and finds the feelings of love from Khosrow, which had not seen before, so that Khosrow does not bear the slightest pain for her lover. In fact, "Nizami combines two ways for character development, and introduce the Heroes of story, of course, in this approach has been successful, because the reader after finishing the story can depict an overview of heroes and their behavior" (Ghaed Ali, 2007: 150).

Dialogue

Nizami has introduced many ethics and habits of Khosrow in the dialogue, which, of course, it shows Nizami capabilities for indirect character development. In general, Nizami express many behaviors of the main characters for the first time, and express in dialogue and monologue, and as description is in the context of the story, the state of stagnation of description disappears. In this case, the character is described, but still is mobile" (Scott Card, 2008, 62). One of the bad behaviour of Khosrow was his lust, even the pretext of Bahram for going to War with Khosrow was justified because of this character. Khosrow in dialogues about this character of Khosrow has discussed with Shirin and his second wife. For example, in the "annoying Shirin by Khosrow" Khosrow and Shirin talk, and Khosrow encourages him to sex, but Shirin opposed these demands:

The house gets available without others, what God has willed she was like a flower that has no thorn

The king couldn't stand and wanted to make his desire

He kissed her lips and say I'm sacrificed for you, please come to me

Nobody here but only me and you, so don't beware (Nezami, 1993: 89)

بنامیزد گلی بی زحمت خار	مهیا مجلسی بی گرد اغیار
شکار آرزو را تنگتر کرد	شه از راه شکیبایی گذر کرد
لبش بوسید و گفت ای من غلامت	بده دانه که مرغ آمد به دامت

من و تو جز من و تو کیست اینجا حذر کردن نگویی چیست اینجا و... (نظامی، 1376: 89)

In the Amir Khosrow long poem, the character of Khosrow in dialogues between Khosrow and Shirin as Licentious character is introduced:

The king cried beside of Shirin and say how long can we live apart

If the scent of the flower is from musk, as it become sear it would be like straw

If a fly grub in a glass of rosewater, it would be better that the cat stand in front of butchery

She was so pure that how a person looks at her, he can't be stopped to look at her (Dehlavi, 1983:293)

که چند از یکدگر فارغ توان زیست	ملک در پیش شیرین زار بگریست
چو شد پژمرده خاشاکی بود خشک	گل از بوی ارچه باشد نافه مشک
به از گربه ست بر دکان قصاب	مگس کو جان کند در جام جلاب

زالان آن به بود کز لب بود زیر که از دیدن نگردد آدمی سیر و... (دهلوی، 1362: 293)

Nizami tells about the bad habit of drunkenness of Khosrow in the story, such as the wedding night with the Shirin, Shirin repeatedly that he will not be drunken, but Khosrow didn't attention to him and the same process occurs for his second wife, and Shirin like his secondwife, sent another person to bed:

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Don't adore Shirin so much, because it is hard two men had one sweetheart
Perhaps he left himself from lock, as become unaware of thieves he shrieks

When it was the time, the groom went his bride happily

He was so rapture that become stupefied, they carry him on the shoulder instead of horse

مشو شیرین پرست ار می پرستی	که نتوان کرد بر نقلی دو مستی
بساستا که قفل خویش بگشاد	بهشیاری ز دزدان کرد فریاد
چو آمد وقت آن کاسوده و شاد	شود سوی عروس خویش داماد
چنان شد مست کزوی هوش بردند	بجای غاشیش بر دوش بردند

When Khosrow was drunk and Shirin saw dim, decided to send her old Mother in law to bed:

Deliberately he gives her jewelry, and sent her to the king like a bride

Aware until he approves his rapture that what is difference of moon from cloud?

بعمدا زیوری بریست آن ماه	عروسانه فرستادش بر شاه
بدان تا مستیش را آزماید	که مه را ز ابر فرقی می نماید

Khosrow little doubt, however:

But because there was a rapture giant in front of him, he don't think she was his mother in law

He was so rapture which those glass and chalice in his hands fell down and broke (Nezami, 1997:233)

ولی چون غول مستی رهزنش بود	گمان نفتاد کان مادرزنش بود
درآورد از سر مستی بدو دست	فتاد آن جان بشیشه شیشه بشکست (نظامی، 1376: 233)

Even, his projection ethics for the reader is shown in the dialogue. In the second dialogue between Khosrow and Shirin, which is first long dialogue between them, Khosrow asks Shirin to have sex with him, but Shirin opposed these demands:

Khosrow at the end of the dialogue, after the disappointment of reaching his will, blames Shirin for the loss of his kingdom, in fact, Khosrow knows Shirin is not to blame, but because he does not the right answer to him, so says:

Why should be such angry like inflame? It should be learned how to be deal with inflame

Sometime we scare of unhappiness and sometimes we learn manhood

Your love capture my throne, so the body bring me love

If I don't fell in love with you, my distraught body would be throneless

At first I was lucky and lived royally and have throne

You displaced and wretched me in this world (Nezami, 1997:97)

چرا باید بخشم آتش برافروخت؟	بآتش سوختن با دم درآموخت
گهی بر نامرادی بیم کردن	گهی مردانگی تعلیم کردن

مرا عشق تو از افسر برآورد
بسا تن را که عشق از سر برآورد
مرا گر شور تو در سر نبودی
تن شوریده بی افسر بودی
من اول بس همایون بخت بودم
که هم با تاج و هم با بخت بودم

بگردد عالم آوارم تو کردی
چنین بی‌روز و بیچارم تو کردی و... (نظامی، 1376: 97)

In another dialogue between Khosrow and Shirin, in the Nizami long poet, Khosrow don't have right answer to Shirin's questions about his carelessness, and the cause of such behavior knows in this issue that he is too busy with the affairs of the kingdom, and does not see his fault:

I was so sad that tear my garments in the solitude; I wear new garments with difficulty

Be aware that until the corps is with me, the kingdom wouldn't be overthrow (Nezami, 1997:186)

بخلوت جامه از غم می‌دریدم
بزحمت جامه نو می‌بریدم

بدان تا لشکر از من برنگردد
بنای پادشاهی درنگردد و... (نظامی، 1376: 186)

Khosrow projection in the Amir Khosrow long poem appears precisely in the dialogue between Khosrow and Shirin:

It is my big sin that I have such friend who is my enemy

Why you didn't remind if I had no stone when you stamped yourself on Frhad's stone

When your sweetness was bitter in my mouth? As you were sweet as the rosewater (Dehlavi, 1983:348)

گناهی زان قویتر نیست بر من
که دارم دوستی با چون تو دشمن
چرا بی سنگی من نامدت یاد
چو بستی نقش خود بر سنگ فرهاد

گرم جلاب شیرین پیش بودی
ز شکر کی دهانم ریش بودی؟ و... (دهلوی، 1362: 348)

Shirin in the second dialogue in the beginning of Nizami long poet reminds Khosrow his pride and arrogance:

Yet you become proud of kingdom, yet you do force

As you are proud of kingdom, this proud is away from love (Nezami, 1997:186)

هنوزم ناز دولت می‌نمایی
هنوز از راه جباری درآیی؟

هنوزت در سر از شاهی غرورست
دریغا کاین غرور از عشق دورست (نظامی، 1376: 186)

In the section "knowledge of Khosrow about the death of Bahram" by the messenger, he cries for his death who was his most hard enemy, and the reader of was surprised, because previously did not have representation in the story about this character of Khosrow. Khosrow Then, as a theologian, to those around him began to say something about the treachery of the world, and the consequences for the kings, so that all participants are affected:

The king proverbs from hard days about sturdy Bahram

If this Bahram is that Bahram-e-Goor, at the end his place is tomp

Where is that lion who had sword on his hand, as he was rapture he fought with us

The patriarchs cried when Khosrow told so much about this

He descended from kingdom sadly,

Comparison of character development element in two long poems of Nizāmi's Khosrow and Shirin and amirkhosrowdehlavi's Khosrow and Shirin

He pined because of Bahram, neither he wouldn't be familiar with kingdom nor chalice (Nezami, 1997:115)

شهنشاه از دل سنگین ایام	مثل زد بر تن چوبین بهرام
نه این بهرام اگر بهرام گورست	سرانجام از جهانش بهره گورست
کجا آن شیر کز شمشیرگیری	ز مستی کرد با ما شیرگیری
چو خسرو گفت بسیاری در این باب	بزرگان ریختند از دیده ها آب
فرود آمد ز تخت آن روز دلتنگ	روان کرده ز نرگس آب گلرنگ

سه روز اندوه خورد از بهر بهرام نه با تخت آشنا می شد نه با جام (نظامی، 1376: 115)

Khosrow's bad breath, for the first time in his dialogue with his second wife is revealed. Khosrow when asks his wife about himself, she stated that all thing is good except his bad breath, and its treatment is drinking milk within one year (Nizami, 1997: 167).

Shirin character in two long poems

Nizami interest in the expression of the characteristics of heroes in his work is providing an role model, which is arisen in his stories, and in the tradition of Persian type Story-telling, not character, and while the type of common properties within a type is arisen as a whole and selective, it is shown in character of each person with all the sensual features than others, and suggests that The two characters never been quite similar (Hamidian, 1994: 160). That is true about Shirin. Previously, we said that, Shirin on the contrary Khosrow has static character. Sadra Ghaed Ali, although has used Hamidian's content, but in his article has considered Shirin character without reason-the as "dynamic" (Ghaed Ali, 2007: 155).

Direct character development of Shirin (from the third person perspective)

In the direct character development of the Shirin, the more attention of the poet is to describe the appearance of the Shirin, nother moral and spiritual qualities, but in an indirect way, describing the personality is seen. According to Nikoubakht, "the Nizami in a direct way describes the character's appearance, morality of them is unclear, for example about Shirin, just her beauty is expressed, not her morality" (Nikoubakht, 2005: 193).

From the omniscient perspective (Nizami and Amir Khosrow Dehlavi)

In the scene of "Khosrow sees Shirin in hunting" the Nizami knows that hunting is only scene where Khosrow and Shirin see each other randomly, and then Shirin invites Khosrow to attend Mahin Banoo's home, the story continues, therefore, mental space is used as best meanings and it is not like Amir Khosrow which describes the their shooting:

This hunter as wanders everywhere, came to Shirin from everywhere

That day he went to hunt her with his friends

Two hunters reach to their hunt so they went beside the hunt (Shirin)

One of them put out hyacinth of flower and the other sit beside the hyacinth

One of them defeat moon by his neck and the other close his neck the moon (Nezami, 1997:75)

شکاری چون شکر می زد ز هر سو	برآمد گرد شیرین از دگر سو
که با یاران جمالش آن دل افروز	به عزم صید بیرون آمد آن روز

دو صید افکن به یکجا باز خوردند به صید یکدگر پرواز کردند
یکی را سنبل از گل برکشیده یکی را گرد گل سنبل دمیده

یکی از طوق خود مه را شکسته یکی بر مه ز غبغب طوق بسته (نظامی، 1376: 75)

In the first bite, the use of "Sugar" as metaphor is very good and nice. Instead of saying, like leopard and lion, etc., a combination of "like sugar" is used, and the metaphor is proportional to the Ghanaian space of story, and also refers implicitly to hunt the Shirin by Khosrow. However, the last two bits are sketch and do not place in advance plot, but Nizami by using metaphor has reinforced the mental space of poetry, while, Amir Khosrow dedicated several bits to Shirin skill for hunting.

Shirin persuade the hunter in the desert, sometimes she killed a deer of her coquetry and sometimes shooting

Her aim was so direct that the shaft impact the center of the hunt's forehead (Dehlavi, 1983:270)

به صحرا داشت شیرین گشت نخجیر گهی از غمزه کشت آهو گه از تیر

ز تیرش کز روش در خورد زه بود پلنگان را به پیشانی گره بود ... (دهلوی، 1362: 270)

Nizami has used the Shirin and her bondwomen skill in hunting skills in suitable place, ie, where the Shirin and her bondwomen with Khosrow and his colleagues intend to go hunting in the desert, not in the first meeting. In the first privacy of the two lovers, the Nizami says something new about the Shirin, and really, the only place in the story that comes out from the static character of Shirin and moral character of the Shirin is described that it has not seen before:

Until the minion was ashamed and conscious, he didn't allow kissing roc

On that time when you were drunk, you were beside the king for kissing (Nezami, 1997:83)

صنم تا شرمگین بودی و هشیار نبودی بر لبش سیمرخ را بار

در آن ساعت که از می مست گشتی بیوسه با ملک همدست گشتی (نظامی، 1376: 83)

Nizami introduces Shirin as a character whose loyalty to love, to the point that even after the death of Mahin Banoo, and prefers the love of a king.

He was scared of loving her that it is possible his lover be untrue with him

He gave up his kingdom to a lord; he was uninterested for kingdom (Nezami, 1997:111)

همی ترسید کز شوریده رایبی کند ناموس عدلش بی وفایی

به مولایی سپرد آن پادشاهی سرش سیر آمد از صاحب کلاهی (نظامی، 1376: 111)

In fact, in Nizami thinking, love is incompatible with the kingdom, and lover must give up everything, even the king. So, in the end, Khosrow without reason suddenly leave the kingdom. However, as previously mentioned, the Nizami here has mistake as logic error in action, because unlike Shirin which leaves the royal when she was alone, Khosrow did it when he lives with his lover. At "Khosrow and Shirin wedding night", Amir Khosrow from the third person perspective in 28 bits, describes the appearance of Shirin at wedding's night, and describes her static character and stops the story:

If the moon shows itself for the sweethearts, it belongs to recluses in solitude

She was like a liquid silk on the moon, allow nobody to look at her (Dehlavi, 1983:377)

چو مه در جلوه شد با نازنینان بخلوت رفت از آن خلوت نشینان

حریر آبگون بر ماه بر بست بگیسو چشم بد را راه بر بست

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نورد پر نیان بر گل بر افکند گشاد از درجک زر آهنین بند و... (دهلوی، 1362: 377)

Nizami, on the wedding night (Khosrow and Shirin wedding) had this mistake, when she entered the room to save her godmother of Khosrow Shirin's drunk, described Shirin's appearance, which is not good, and story and the story stops:

When Shirin heard the godmother crying, she thought that wanted help

She came out from covert and told from every point

What should I say unless sweetness or which one is the sweet? She describes the godmother's appearance

Both moon and sun are good, that she (the godmother) is like a flower in many springs that can be a king (Nezami, 1997:377)

چو شیرین بانگ مادر خوانده بشنید بفریادش رسیدن مصلحت دید
برون آمد ز طرف هفت پرده بنامیزد رخی هر هفت کرده
چه گویم چون شکر؟ شکر کدامست طبرزد نیز نه کوهم غلام است

مه و خورشید با خوبیش درویش گلی از صد بهارش مملکت بیش و... (نظامی، 1376: 234)

One of the weaknesses of direct character development of Shirin by Nizami is about "Shapour and Shirin". Sweet wants her bondwoman to go Shapour home and ask him about the adventure of the picture of Khosrow on the painting, and Shapur said that it is a secret and he must see Shirin, Shirin, now plans to go to Shapour, and she has intense psychological pressure, but character development here is wrong:

She went to Simin Mountain and knock about like an anklet

She reached to Shapoor impatiently who his length was like a cedar

His face and arms were like crystal, his hair was so black and fresh (Nezami, 1997: 44)

روانه شد چو سیمین کوه در حال در افکنده به کوه آواز خلخال
بر شاپور شد بی صبر و سامان بقامت چون سهی سروی خرامان

بر و بازو چو بلورین حصاری سر و گیسو چو مشکین نوبهاری و... (نظامی، 1376: 44)

On the "Khosrow and Shirin wedding night", Nizami says that Khosrow had a bad habit and he was drunk most of the time, and Shirin in a dialogue asks not drunk that he don't pay attention to her request and Shirin sent her mother in law to bed, but Amir Khosrow says that Shirin also drunk and Khosrow sends another person to bed with unclear reason.

The sweetness of beloved Shirin cause him to eat so much sweet grapes

When he didn't have any news from his sweetheart, he started to act on that time

The sweetheart had an old servant who was rapture like goblin and like a crazy humble

He didn't have any hair on his face; it was like a bitter gourd

He tried to become beloved of Shirin, and do sweat and nice act with Shirin (Dehlavi, 1983:374)

ز شیرینکاری شیرین دلبنده فراوان خورده بود انگور در قنده

چو آن شب نازنین را بی خبر یافت
 مکافات عمل را وقت دریافت
 صنم را بود بر خادمی پیر
 چومستان دیو و چون دیوان زبون گیر
 نبود از بس که در رو هیچ مویش
 کدوی تلخ را مانست رویش

بر آن شد تاش سازد یار شیرین
 کند زان کار شیرین کار شیرین (دهلوی، 1362: 374)

It is not clear what was the intention Khosrow of this work, Amir Khosrow did not want this to just imitate the Nizami, but by changing the character of Khosrow to Shirin, was unsuccessful, and the mistake is in the logic of action, because before this, he did not mention about her ethics, and the reader does not expect such behavior of Shirin.

In Nizami long poem, describing the Shirin beautiful voice is arisen when the story of Farhad and Shirin occurs. Because, the love of Farhad and Shirin was by ear, so Shirin after the first interview with Farhad, while Shirin was behind the curtains and Farhad talks, the Nizami from point of view of the third person describes the Shirin beautiful sound:

I heard that her name was Shirin, and she was mealy mouthed when talking

What you want I will say about her sweetness, that her voice would asleep bird and fish

In that house when she start to speak, there was nobody that she died (Nezami, 1997:130)

شنیدم نام او شیرین از آن بود
 که در گفتن عجب شیرین زبان بود
 ز شیرینی چه گویم هر چه خواهی
 بر آوازش بختی مرغ و ماهی

در آن مجلس که او لب برگشادی
 نبودی کس که حالی جان ندادی (نظامی، 1376: 130)

But the story of Amir Khosrow, love between Farhad and Shirin occurs by eye, so there is no such discussion. At the end, from the omniscient third-person perspective, Shirin suicides after the killing of Khosrow on his bed, which it shows really Shirin loyalty to her lover:

When Shirin came to Khosrow, she saw flood of blood

She took the dagger and wants his life

Her heart was fired, she daggered him

She wounded the place which was wounded before, and his wound was again bloody (Dehlavi, 1997: 395-397)

When they put the king's litter in the church, the lords stands face to face (death of Shirin in Khosrow's crypt)

Shirin was dead beside Mobed (Zoroastrian priest), the servant came to church

He close the church door, and went to the king's litter as he had dagger on his hands

When he saw that bitter wound, he daggered himself there (Nezami, 1997, 255)

چو آمد بر سرش شیرین دلتنگ
 ز سیل خون جهانی دید گلرنگ
 ز بالینگاه خسرو دشنه برداشت
 پس آن قطره بجان تشنه برداشت
 چو بودش ز آتش دل در جگر تاب
 ز دشنه بر جگر زد قطره آب

نهاد آن زخم را بر زخم و سربست
 جراحت را بخون گرم پیوست (دهلوی، 1362: 395 397)

چو مهد شاه در گنبد نهادند
 بزرگان روی در روی ایستادند

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میان در بست شیرین پیش موبد بفراشی درون آمد بگنبد
در گنبد بروی خلق در بست سوی مهد ملک شد دشنه در دست
بر آن آیین که دید آن زخم را ریش همانجا دشنه ای زد بر تن خویش (نظامی، 1376: 255)

The third-person perspective (other characters)

When for the first time in two long poems, Shirin character is described, and from the language of Shapour, character development indirectly is done for Shirin, there is fitness of the tone with relevant description in Nizami long poem, but it is not in Amir Khosrow long poem. In the Amir Khosrow long poem, character of Shirin is described by Shapour by 30 bits. but descriptions, due to an imbalance with Shirin character are not lyrical, and the lack of lyrical music as well as is added to the inappropriateness of these explanations. In fact, of these 30-bit, 16-bit describes masculine characters, the skills of hunting and spear throwing, but in the Nizami long poem, being a woman and her beauty is described by Shapur in 39-bit, in any way, did not use the masculine characters. In fact, Amir Khosrow in this section has used prolongation in his description:

He is a king like proud kings, he is like a deer but is strong as a lion

They won't take that deer because it is a lion

He is on his horse that rides it slowly

He learned the shooting art himself, and directs the steeds himself

He made his shafts by hundred branches which punctures the mountain? (Dehlavi, 1983: 268)

کلهدار بست چون شاهان سرافراز نه بر رسم عروسان مقتنع انداز
بشکل آهو بدل شیر دلیر است نگیرند آهوییش زیرا که شیر است
سوار چیره کز رخس سبک خیز فرود آید در آید در تک تیز
خود آموزد هنر ناوک زنان را ریاضت خود نماید توسنان را
به ناوک موی را صد شاخ کرده به نیزه کوه را سوراخ کرده و... (دهلوی، 1362: 268)

But Nizami says:

Make Shirin as a king and give her kingdom

She lights the night as the moon and has black eyes like life water

She is like watery agates and has curved hairs (Nizami, 1997: 34 , 35)

پری رویی پری بگذار، ماهی به زیر مقتعه صاحب کلاهی
شب افروزی چو مهتاب جوانی سیه چشمی چو آب زندگانی
دو شکر چون عقیق آبداده دو گیسو چون کمند تاب داده و... (نظامی، 1376: صص 35 و 34).

In addition to the above, Amir Khosrow unlike the Nizami has not chosen an appropriate place to describe Shirin by Shapur, because when Bahram failed Khosrow, he ran with Shapur from city to city, so that was not suitable time that Khosrow asks Shapur to say everything that he has ever seen. But in the Nizami long poem, description Shirin is arisen when Khosrow had power and Shapur descriptions about Shirin is appropriate with the dream of Khosrow. In the story of Amir Khosrow, Shapur himself

has not seen Shirin, but has seen her painting and brought along a copy of it, which shows Khosrow, Shapur, like Khosrow only has seen Shirin in the pictures, not to describe something new, and his description is pointless. Khosrow after seeing Shirin painting and description of Shapur, loves Shirin, he immediately decides to see Shirin, so goes to Armen, in terms of logical response, it is poor, and the plot has also suffered.

According to the details mentioned above, Nizami's power is clear in Shirin's indirect character development. In Nizami's long poem, in most cases, elements of the story are complementary, and each element is in proportion to the other elements, which ultimately led to the integration story.

Shirin indirect character development (dialogue and monologue)

Dialogue

The main character of Shirin which is expressed in the dialogue in both long poems is her restraint in the face of Khosrow's illegitimate requests. Also, "when Shirin suffers from Khosrow" self-sweet character displays, which after Khosrow's repeated requests to have sex without marriage, explicitly says:

The abjuration of the king is bad, and if he do badly it would be bad

Don't persuade the tear that make me cried; don't ask me that desire that I couldn't undertake it

The half of the world is based on happiness; the other half is based on reputability

The man shouldn't kill the woman, if you are a man be a noble (Nezami, 1997:93)

که شه را بد بود ز نهار خوردن	بد آمد در جهان بد کار کردن
مجوی آبی که آبم را بریزد	مخواه آن کام کز من برنخیزد
جهان نیمی ز بهر شاد کامیست	دگر نیمه ز بهر نیک نامیست

زن افکندن نباشد مرد رایی خود افکن باش اگر مرد خدایی (نظامی، 1376: 93)

But as Khosrow's character in two long poems of Nizami and Amir Khosrow is different, as has previously noted, Shirin's pride in the Amir Khosrow long poem is less, he says Shirin doesn't accept Khosrow's request because of the people:

The honor that you show it to Shirin, it is so sweet than Shirin herself

The desire which surrounded Khosrow, Shirin's lust is much than it

I am Leal to truth, but I'm scared of slander (Dehlavi, 1983: 346)

بدان عزت که بر شیرین مسکین	بسی شیرینتری از جان شیرین
کز آن رغبت که خسرو را بجان است	هوس در جان شیرین بیش از آن است

نه در شرط وفا ناحق شناسم ولی ز آسیب تهمت می هر اسام (دهلوی، 1362: 346)

In the Nizami long poem, Shirin never explicitly said that she wants to have sex with Khosrow, and the first reason for dissatisfaction with Khosrow's illegitimate relationship and sin, then the disgrace and the people. For example, in the "speaking Khosrow with Shirin", Shirin complains that because he came alone to the palace, and he must come with a number of elders:

Some aware old men should be select and send for you

To make me to learn Khosrow's religion, it is like that my bedchamber is arranged (Nezami, 1997:182)

ترا بایست پیری چند هوشیار	گزین کردن فرستادن بدین کار
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Comparison of character development element in two long poems of Nizāmi's Khosrow and Shirin and amirkhosrowdehlavi's Khosrow and Shirin

مرا بردن به مهد خسرو آیین شبستان را به من کردن نو آیین (نظامی، 1376: 182)

Monologue

In the Nizami long poem, only there are two Salikouei. Once when "Shirinis crying in the separation of Khosrow " (Nizami, 1997: 106), which blames himself for separation of Khosrow, but in consultation with MahinBano, finds out her reaction is good. The other one is arisen when "Khosrow says that he wants to go for hunting, but he went Shirin's palace ", which when he was drunk goes to the palace of Shirin:

Because he didn't have any turbulence, his sweetheart's request accepted

Went out instantly and sit on Shabdiz (the name of horse which belongs to Khosrow Parviz) and running to Shirin's castle happily

The friends aware Shirin that Khosrow is on the way

When Shirin saw Khosrow who was rapture, she fell down and become rapture

She told if she doesn't let him to come to her room, I can't stand his farness

But if I become tame quickly, I would be disreputable like Veise in the world

I would try my best to cover my sin, if I couldn't so I can say that I tried enough

When the king enter the guards ran, and they adorned everywhere (Nizami, 1997: 176)

چو آشوب نبیدش در سر افتاد	تقاضای مرادش در بر افتاد
برون شد تند و بر شبدیز بنشست	بسوی قصر شیرین راند سرمست
خبر دادند شیرین را رقیبان	که اینک خسرو آمد بی نقیبان
چو شیرین دید خسرو را چنان مست	ز پای افتاد و شد یکباره مست
که گر نگذارم اکنون در وثاقش	ندارم طاقت برگ فراقش
وگر لختی ز تندی رام گردم	چو ویسه در جهان بدنام گردم
بکوشم تا خطا پوشیده باشم	چو نتوانم نه من کوشیده باشم

چو شاه آمد نگهبانان دویدند زر افشانند و دیباها کشیدند (نظامی، 1376: 176)

As it was, Shirin modesty and self-expression is expressed and a new point has not been raised about her character. The only advantage this case is change the angle of view from third person to first-person omniscient, that the plot is emotionally stronger, and the audience is involved with a Shirin inner anxiety, something that has not been met in the Amir Khosro long poem. In the Amir Khosro Dehlavi long poem, only once this has happened, "Shirin is crying because of separation of Khosrow" which is just an imitation of the Nizami.

Conclusion

After reviewing the character development of the main characters (Khosrow and Shirin) in this paper, it was found that the two types of character-development directly (angle of view of the omniscient and other persons) of the Nizami, although there is some mistake in the logic of action because according to the descriptions according to the moral characteristics of Khosrow and Shirin, the use of the character plot and sketch at the same time, he has been more successful in character development. Also, about the indirect character development, through dialogue and monologue, Nizami has introduced moral habits of Khosrow and Shirin in the dialogue, which shows undoubtedly

the Nizami capabilities in indirect character development. In general, many the moral characteristics of the main characters for the first time and without prior discussion in the story is expressed in dialogue and monologue in the Nizami long poem, and since the description is in the context of the story, static descriptions are lost, because the characters described in the mobile format prevent happening underneath that imposes a state because of its constant feature in the text.

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