

Nizami Ganjavi's Influences on Shahriar

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Introduction

At first glance, the main message of Nizami Ganjavi and Shahryar's poetry is love. The voice of both poets, with warm and passionate expressions and driven by the experience of pure love in their youth, has no equal in the history of Persian literature. It is unlikely that Shahryar was indifferent to Nizami's love letters with all those famous romantic lyrics. Of course, it should be said that Shahryar was influenced only by some general aspects of Nizami's poetry. The genre, nature and style of Shahryar's poetry is different from that of Arrani style poets. Nizami's poetry is often difficult and challenging and sometimes seems incomprehensible in some parts, but Shahryar's style is simple and his language is smooth, clear, and far from complexity. The geometry of his poetry is not multi-dimensional and multi-layered. The foundation of his speech is laid on clear and expressive thoughts. The crowded images of Nizami's poetry is not observed in Shahryar's speech. His poetry is plain in this sense. Shahryar is mostly inspired by those verses of Khamsa where the Nizami's language is soft and fluent. It is precisely in such situations that emotion overcomes imagination and passion overcomes luxury. The general characteristic of Shahryar's poetry is the predominance of emotion over imagination or passion and

feeling over grandeur. Shahryar's most important influence from Nizami, which he himself admits, is in the field of "romantic painting". Nizami sometimes interrupts the narration process and gives a long description of one of the elements present in the scene of the story (for example, objects, nature, people or supernatural beings). Shahryar likes this type of Nizami's imagery and with the ideas taken from the school of romanticism, he starts painting and tableau making in his poems.

Research method, background and purpose

This research was carried out by combining two library methods and comparative analysis, and in it, an attempt was made to extract and classify the artistic and intellectual similarities and commonalities of the two by studying Khamsa Nizami and Diwane Shahryar. Several articles have been written in the field of Nizami's influence on contemporary poetry. Chowdhury, a Pakistani scholar, has discussed the Nizami's influence of Ganjavi on Iqbal Lahori's poems (1992). Yahaghi has also explained the intertextual relationships between Nizami and Nima Yoshij (1991). In the third chapter of his book, Kianoush (2010) tried to analyze 'Nima's lessons from Nizami'. Karimi Qarababa in a research entitled 'Sweet in the spring; An impressive and romantic image in contemporary Persian poetry', has explained the reasons for the attractiveness of this image in the poetry of our time (2019). On the other side of the issue, only two articles worthy of reflection have been written about Shahryar's influence from ancient poets. Pourjavadi examined the "Memoirs of Shahryar" in Dr. Mohammad Ali Mohad's honor book (2013, pp.327-346), and Aydenlu(2004) also analyzed the influence of Shahnameh on

Shahryar's poetry in terms of content, literary type, language benefits, themes, and epic scenes. About Shahryar's influence on Nizami Ganjavi, there is no article that provides a detailed and scientific opinion on this issue; Except for the reference that Musharraf made in the book *Murgh Beheshti* (2003). In some pages of this book, she has shown the visual and linguistic similarities between Nizami and Shahriar by mentioning some verses of them (Mushraf, 2012: 68-70). In this article, we have tried to answer the following questions: - What attitude and judgment did Shahryar have towards military personalities and works? What are the similarities between Shahryar and Nizami's literary methods and techniques? - To what extent was Shahryar influenced by Ganjavi's poetry in using some of his stylistic elements?

Discussion and review

In this research, we have considered the background of some of Shahryar's artistic, linguistic and intellectual methods and techniques in Nizami's poetry. A critical and stylistic look at Shahryar's poetry and its comparative study with Nizami's *Khamsa* reveals the point that Shahryar has been able to provide a cultural support for his poetry by gently using imagery, language, Nizami's emotion, and link layers of it to ancient tradition. In examining the literary heritage of poets, what is important for Shahryar is the attainment of mysticism. Therefore, in his view, Hafez and Saadi are considered first class poets in the history of Iranian literature, but poets such as Ferdowsi, Nizami and Khaghani or Nasser Khosrow and Anuri are in the second tier of importance because, according to him, their class is low and they have not reached mysticism. On the other hand, Nizami and Shahryar lived in two

different eras (about 900 years apart) and it is natural that they do not have much linguistic similarity, but sometimes they are similar in terms of linguistic strategies. We have shown some of these linguistic similarities in this article. Shahryar is a poet of the new age and naturally there is a divergence between his views and the Nizami's point of view, however, both of them think more or less the same in matters such as love, ascetic life, balanced integration of Iran before and after Islam, wisdom, etc.

Conclusion

Shahryar has been familiar with Khamsa since his youth and considered Nizami as a great artist who came from the northwest of Iran. The most effective Shahriar of Nizami is in the field of poetry. Shahryar's pure romance brings to mind two poems of Khosrow, Shirin, Laili, and Majnoon. Shahryar's main inspiration, according to his own statement, is Nizami's descriptions and paintings. Shahryar defines painting in the light of romanticism standards. Painting in this sense is giving foliage to an image or a subject that can be seen in the middle of Nizami's stories. The thematic and linguistic similarities are another aspect of our commonality between Nizami and Shahryar. In addition to these, from the point of view of thought, the tendency to include the themes of fear and lodging in the poetry of both poets is also observed. Shahryar probably had an opinion on Nizami in the two genres of elegiac writing and child writing. Shahryar's benefit from military literary and artistic experiences connects his poetry to a precious tradition and makes it rich and dynamic.

Keywords: tableau making, thematic, linguistic and genre similarities, Shahryar and Nizami.

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