

## A Study of Nezami's Haft Paykar and Its Counterparts in Dari Literature

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### ABSTRACT

Nezami Ganjavi, one of the greatest romantic poets in Persian literature was born in 1141 in Ganja, modern – day Azerbaijan and lived at a time of intense intellectual activity. Since he was not a court poet, his name does not appear in the records of the dynasties. A prominent poet acquainted with Arabic and Persian literature, he was also learned in mathematics, astronomy, medicine, botany and the Quran. Nezami was one of the biggest Persian poets and the Haft Paykar perhaps his greatest work that translated twice before into English during the 20<sup>th</sup> century.

In this article, with a brief reference to the Haft Paykar of Nezami, and its counterparts are introduced, which have been made by imitating, following and adapting from it. In addition to identifying the Haft Paykar idols, the stories of each idol will also be discussed and analyzed. The purpose, product and result of this research work is; the study of Nezami's academic life and explanation of the Haft Paykar with its details, such as (Hasht Golgasht, Haft Akhtar, Haft Paykar, Haft Keshwar, Haft Delbar, Noh Manzar, Haft Aurang Maraghi, Haft Orang Jamali, Hasht Behesht, Haft Manzar, Haft Naghsh, Asmane Hashtom, Haft Akhtar, Reshtaye Gawhar), in the area of Persian language and literature; which has added to the richness of this scientific article.

**Purpose of research:** Brief introduction of Haft Paykar Nezami Ganjavi and description of its peers in the field of Dari – Persian language and literature, with their modal and examples in details.

**Keywords-** Haft Paykar, Haft Akhtar, Haft Keshwar, Haft Delbar, Bahramnameh.

fictional tradition; as a total of about twenty-one examples in the field of Dari Persian language and literature, it was observed that each of the examples is introduced in this article, respectively.

### *Haft Paykar*

Haft Peykar or Haft Gonbad or Bahramnameh is the fourth system of Ganjavi military khums in the light sea. This system has 5130 verses, which are named after Aladdin Karp Arsalan, in the year 593 AH. ۳. Its composition is finished. The focus of this story is Bahram V, the Sassanid king (420-438 BC) known as Bahram Gour and the son of Yazdgerd I. This king is not famous in the political history of Iran; But Nezami Ganjavi, by collecting his stories and its coherence in the form of seven figures, has given a legendary character to the historical Bahram.

### *Haft Paykar peers*

Based on the consideration of sources and references and search and investigation, (21) peers has been composed by imitating the seven figures of Ganjavi; As these images are directly or indirectly influenced by the storytelling methods of the seven figures of Ganjavi. In addition, in the history of Dari Persian literature, many Persian works and poems have been composed weighing seven figures; Like Kamalnameh of Khajavi Kermani (673- 753 AH) in his journey and conduct; Chahar Chaman by Shah Dai Shirazi (810-870 AH); Jami Gold Series (817- 898 AH); Haft Aurang or love letter from Ouhadi Maraghei (738 AH); Shah and Darwish from Hilali Joghtaei (936); Seven treasures of Zalali Khansari (1025 AH); Seven Essences from Indian Abjadi (1192 AH) and some other works. We now examine each of the achieved theories:

**1- Hasht Behesht:** Hasht Behesht is the last Masnavi of the Khumsa of Amir Khosrow Dehlavi (725-651), which dates back to 701 AH. ۳. And was composed in 3405 beats in the light sea to imitate a Nezami. Amir Khosrow is the first imitator of Nezami works whose works were imitated by many poets, especially the poets of the Indian subcontinent.

Amir Khosrow, like any other imitator, claimed to be innovative; But only in seven bodies is this innovation seen; Because the narration of Lily and Majnoon, Khosrow and Shirin and the mirror of Alexander is the order of the same things of the past and

## I. INTRODUCTION

Nezami Ganjavi is one of the pioneer and prominent poets of Dari Persian literature, who established a special fictional tradition in Dari literature by legendizing the historical character of Bahram Gour or by cultivating seven stories in the form of Bahram Gour's main story; As he did so, his literary index was followed by Amir Khosrow Dehlavi, and in this regard, Amir Khosrow's firm steps were caused; In order for our fictional elements to somehow enter India and blend in with the themes of Indian stories and have a great impact on them. Also, after Amir Khosrow Dehlavi, other poets and writers, by imitating Nezami, strengthened this

Amir Khosrow could not do anything except newer descriptions, but the story is different in seven figures.

The seven figures have two parts, the main story and its generalities are in accordance with the seven Figures; But in the second part, the seven stories of Amir Khosrow are different from the seven Nezami stories. Amir Khosrow has chosen the story of "Sedition" and "Bahram" as the first story and thus has chosen eight stories as "Eight Heavens" instead of "Seven Figures". He has changed the name of sedition to "Delaram", which is a Chinese maid who tames hearts and plays the river. Delaram's request to Bahram is the same as the request for Nezami sedition and his savior instead of Sepahsalar, the musician farmer. Instead of lifting a cow from sixty steps, Amir Khosrow chooses to tame animals with music, which is also his hobby and art, for Delaram's art. By deer hypnosis, Delaram shows Bahram that his work was also educational. Contrary to the Nezami tradition, the reason for the construction of the palace is to prevent Bahram from hunting and wandering in the desert, which leads to the instability of the country's affairs; so they build seven domes; Until Bahram's attention is paid to the beauties there, and incidentally, this solution of the worker falls. After that, Bahram goes to the palace every day and listens to the story of the prince of the country.

On Saturday in the Second Paradise, the Black Dome, the Indian Ghazaleh tells the story of the "Three Princes" that their father owes them; Go to each country to learn from experience. On the way to Sarbani, they see that the camel is lost, each of them gives the correct sign of the camel, but they have not seen any of the camels. Eventually, while getting acquainted with the king of that country, they give other addresses to the king with their intelligence and ingenuity, which turns out to be the king is a cook. This story has two main parts, the first part of which refers to the story of the famous proverb "You did not see the camel", of which various narrations remain. The second part, which is an independent story, is related to the first part only in that it shows the strong sham and intelligence of the princes.

On Sunday in the third paradise and the saffron dome, the prince of Nimroz narrates the story of "Hassan Zargar", which is one of the famous folk tales and is one of Ayari's stories. The main focus of the story is to avoid telling secrets to women. Hassan Zargar, a prominent artist, makes a golden pillar with the king's gold, but does not use all the gold. The enemies find out the secret through his wife, and Hassan also takes revenge on his wife in prison.

Amir Khosrow has taken this story from the Indian environment, which goes back to the tricks of Ayaran; as the fifth chapter of the third type of anecdotal societies is dedicated to these stories and Awfi confirms their Indian origin. (8:38)

On Monday in the Fourth Paradise, in the Basil Dome, the green moon tells the story of the "Indian traveler" who is able to transfer the soul from one body

to another. Realizing this secret, the king asks the Indians to teach him the narration of the soul. This issue, on the one hand, causes confusion and misery to the Indian man, and on the other hand, the king cannot bear to keep the secret and teaches it to the minister, and the minister uses the secret against the king; He transfers the king's body to a deer, which leads to the king's distress and displacement. Eventually, the king arrives at the harem in the body of a parrot and returns to his body with the help of his wife. The main theme of the story is the loss of a secret that is mixed with one of the themes of Indian stories. (9:43)

Amir Khosrow's fifth story is related to Tuesday and the fifth paradise, Golnari dome and the narrator of Tatar Golzar. This story is also among the stories of Ayari and Tarrari; as can be seen in this story, five friends of the artist travel together, one of whom is a prince. In the temple, the prince falls in love with Betty, who, when he realizes that he is alive, follows her and, with great difficulty, and with the help of the old florist and his four friends, succeeds in joining her. The story actions and excitement of this story are more than other stories. Love for idols, the experiment of the lover in the hands of the beloved and many elements and themes of this story can be found in other love stories.

On Wednesday in the sixth paradise and the purple dome, it is the turn of the Roman deer to tell its story. Of course, this story does not reach the basis of other stories of Amir Khosrow. It is the story of a Roman businessman who is interested in tourism. He encounters wonders in his travels, including the purple dress of urban people who are half-spoken and half-silent. Bazarganzadeh enters the purple bath and visits the skilled people and their queen, and during long events he arrives in a city where, when the king dies, he is elected king. He lived with seven dead king's lovers. Only on the seventh night what should not happen happens. The lover disappears and does not find everything he is looking for in the bathroom, and finally gets confused from the place he entered at the beginning of the story. It tells the sixth story (the seventh paradise) in the dome of the chair and the lover of the limb chair. The theme of women's cunning is a common theme in Indian stories. It is the story of a businesswoman whose husband travels and the old woman deceives her, but the business parrot delays the old woman's plan by telling pleasant stories.

The main plot of the story is the same as that seen in One Thousand and One Nights and Parrot Letters and similar works. The last story of the eight heavens is narrated on Friday in the eighth paradise and the camphor dome, the beauty of Kharazmi. The theme of the story is women breaking the covenant and pretending to be great. In this story, a philosopher in China creates an image of gold and wire that is spoken and exposes women. The philosopher gives it to the king. The king, who did not marry for fear of women, agrees to marry. Four brides prepare for him that three brides are

somehow wrongdoing and the statue reveals their secret, he is the only pious fourth bride that the king eventually marries. The end of the eight heavens is the death of Mars, with the difference that instead of being absent in the cave, he sinks into a deep well.

As we can see, the color of the domes is different from what the military quotes. The stories are different and Amir Khosrow tried to reduce the imitative color of his poem as much as possible, but sometimes the context of the words and the word combinations show that even some of Khosrow's verses were composed with the same rhymes under the influence of a certain verse from Nezami. (3: 66)

Amir Khosrow put all his Masnavi in order in less than three years and has caused acceleration in order and storytelling; So that the level of his stories does not fall absolutely below the level of Nezami works; But Amir Khosrow's important role is to transfer the fictional heritage and military school to the Indian subcontinent.

Amir Khosrow's other work is the inclusion of Indian elements in the stories, as most of his works are local themes; Like the epic "Quran Al-Saadin" is a description of the quarrels between Baghrakhan and his son Kiqbad and "Muftah Al-Futuh" which describes the conquests of Amir Jalaluddin Firuz Shah Khalaji and Taghnameh is a love story related to Amir Ghiasuddin Taghluq Shah. In these stories, as we have seen, Indian elements and themes have found their way into the original stories.

**2- Haft Orang Jamali:** Haft Orang is the poem of a poet named Jamali (820 AH) which according to the research of researchers, a copy of which is available in "India Office" No. (138); However, no other address has been found in the available sources.

**3- Haft Aurang Maraghi:** This Masnavi was composed by Darvish Ashraf Maraghi (died 854 AH), one of the prolific poets of the ninth century of contemporary Baisanghar, who is also known as "Eshghnameh". He also composed the method of Al-Abrar against the reservoir of Al-Asrar, Shirin, Khosrow, Lily, Majnoon, Iskandarnameh or Zafarnameh against the Nezami khumsa. He completed the Masnavi of Haft Orang in 864. (10: 310)

**4- Noh Manzar:** The legend of nine perspectives on prose is from an unknown author and is taken from a version belonging to the ninth century AH, the summary of which has been published for the first time in Sokhan magazine; as some authors have introduced some versions of it.

The summary of the story is as follows: Before his death, Gorgin, the king of justice in the city of Darband, left his unborn child to his two ministers, Fars Bahram and Farrokh Behzad. Farrokh Behzad sits on the throne and decides to kill the Shah's child before he is born. This plot is shared with Fars Bahram and the slaves of Farrokh Behzad, the Shah's wife, are killed; but the child survives. Fars Bahram, who is not satisfied with this in his heart, leaves him with a jewel and a biography. The king's son is raised by a lion, and a well-

known merchant named Khajeh Asad finds the child back in writing and learns about his condition. Khajeh's maid raises him and they name him Shirzad. Shirzad learns all sciences and technologies in school. On the other hand, Farrokh Behzad has a daughter named Golshad, who is also a leader in science and technology. Golshad owns a palace called Na Manzar, each of which is a horoscope of planets. Shirzad becomes aware of the nine perspectives and conditions and goes to the palace under the pretext of trade. Golshad, who is going to have fun around the palace, sees the young man and falls in love with him, Shirzad also falls in love with a girl. Golshad wants his two pure and sincere slaves to bring the young man to him. Joining is possible; but the gardener informs Farrokh Behzad out of jealousy. The officers go to the palace and Shirzad fights them with all courage; but eventually he is captured by the king.

Khajeh Asad, who is worried about Shirzad being late, saves Shirzad with three hundred people. It is in these conflicts that Khajeh Asad reveals a secret and introduces Shirzad as the son of Gorgin Shah. Fars Bahram also considers Khajeh Asad's certificates correct and asks Farrokh Behzad to return the crown to him. Shirzad forgives Farrokh's sin and sits on the throne and enjoys life in nine perspectives.

One day, Shirzad remembers the tragic death of his mother at the hands of Farrokh Behzad and orders that he be imprisoned and executed. Golshad, who sees his father's life in danger, tells Shirzad neither the night, nor the story, nor the scene, in order to delay his father's death. Finally, he forgives him through Golshad. For many years Shirzad rules with justice and one day he rides a lion in a hunting ground and no one sees him anymore. Golshad also throws himself from above nine perspectives from this grief.

The story is particularly influenced by the legends of the thousand and One Nights, the Bakhtiarnameh, and the Sinbadnameh, in delaying death, and is a mixture of them. In this legend, the narrator of nine stories is only Golshad, not beauties from nine countries. Golshad is the storyteller of Shahrzad. In this thrilling legend, the elements and themes of lovely stories are gathered together.

**5- Haft Manzar:** Haft Manzar is the poem of Hatefi Kharjardi (died 927 AH), the nephew of Jami. With the permission of his midwife, he sang five poems called Lily and Majnoon, Shirin and Khosrow, Haft Manzar and Tamarnameh and Shahnameh. Seven landscapes with 2100 bits are composed to the light sea.

After the introduction and advice to the child, the poet brings the story of Bahram according to the usual narrations and then narrates the story of Bahram with seven beauties as follows:

Saturday in the amber landscape, Sunday in the orange landscape, Monday in the green landscape, Tuesday in the rosy landscape, Wednesday in the blue landscape, Thursday in the sandal landscape and Friday in the white landscape.

**6- Haft Akhtar:** Abdi Beyg Navidi Shirazi (died 988 AH) in the year (946 AH) during seven months, imitating Nezami, sang Haft Akhtar in Tabriz. Its verses are 3270 bits in the light sea. He has left three khamsehs in the following order:

Fifth: Mazhar al-Asrar, Jam Jamshidi, Haft Akhtar, Majnoon and Lily, Alexandria

Fifth: The essence of the person, the book of pain, Ferdows al-Arifin, the light of manifestation, the treasures of the kingdom Fifth: Rawdat al-Safat, Duha al-Azhar, Jannah al-Asmar, Zinat al-Awraq, Sahifa al-Jawahir

The poem Haft Akhtar is the third poem of his first Khamseh that deals with the life of Bahram Gour, he has specified the novelty of his work in several places.

After the first part, which is according to the previous narrations, he has also made changes in the story of Bahram and the maid. Nahid chooses the name of the maid that Bahram buys from the caravan. Venus recites Bahram's work after being agile in hunting, and Bahram throws him into a well in a rage. The caravans rescue her and sell her back to Mars, and finally Venus moves Betty with the help of a magnet, which surprises the king. This part is very different from the main story and Abdi Beyk's narration of the story is completely different and new from other similar ones. In general, Abdi Beyk has presented the method of Amir Khosrow. The seven storytellers in Haft Akhtar, the seven princesses are as follows:

A: The legend of the Princess of Khorasan, on Sunday in the yellow dome and in a yellow dress with the story of "Hassan Zargar" which is the same story with the same similarities and differences that we read in Hasht Behesht.

B: The legend of the Chinese idol, on Monday in the green dome in a green dress with the legend of "Green City", this story is similar in appearance to the fourth story of Amir Khosrow. In the eight heavens, the prince is accompanied by a merchant, a digger, a carpenter and a gardener; But in Haft Akhtar, the prince reaches the beloved carpenter with the help of a parrot, painter, glassmaker, sailor and carpenter.

A: The legend of the Roman idol on Tuesday in the red dome in red is the "story of the hunter". This story is equal to the sixth story of Amir Khosrow, which has a unique story and appears only in different environments.

D: The myth of the idol of Shiraz is on Wednesday in the Blue Dome with "The Story of Solomon".

AH: The legend of Sepahani idol on Thursday in Sanjabi dome is with the legend of "the squirrel and the daughter of the Yemeni king".

And: The legend of Samarkandi idol on Friday in the white dome in white with "ascetic anecdote" has been.

G: The myth of a Kashmiri idol on Saturday in the Black Dome is associated with the legend of "two Chinese thieves".

**7- Haft Delbar:** The work of Khajeh Moinuddin Mohammad Shirazi is the son of Khajeh Mahmoud Dehdar (died 1016 AH). This system has 1200 verses which was completed by the order of Akbarshah and in the year (980 AH). The poem consists of seven fictional stories told by seven maids named Delbar, Deldar, Delifarim, Del Pasand, Deljou, Del Angiz and Del Aram for the separation of the daughter of the King of Bengal when her lover travels for seven nights; Until the beloved returns. (4:77)

This story follows only seven figures in the general construction and name, otherwise it is not about Bahram Gour or the seven domes; It is another story that aims to delay and shorten time. The main characters of the story of Haft Delbar are similar to stories such as One Thousand and One Nights and The Parrot Letter. In the final story, the narrator tells the story of the King of India falling in love with a Deccan girl who refused to marry. When the king is alone with her and asks her to explain why this prostitution, the daughter of the persecution of men and the loyalty of women, even for the sake of her husband; They even go as far as selfimmolation, he says.

**8- Haft Keshwar:** The poem of Faizi Deccani (954-1004 AH) is the king of poets in the court of Akbarshah, who wrote a poem in the year (996 AH) in military response. Seven Countries is his fourth poem, also known as "Bahramnameh". This poem did not end and Faizi only succeeded in composing "Nel va Daman" and "Markaz-e Advar".

**9- Haft Naghsh:** In some literary works, the poem "Haft Naghsh" is mentioned in front of Haft Peykar; But no copy was found. His khumsa name is Al-Afkar, Hassan and Naz, Peri-e-Soor, Akbarnameh and Haft Naghsh, which the eldest son of Mir Masoom dug on the tombstone of Sheikh Hamid al-Din Nagori. (1:84)

**10- Haft Keshwar:** The work of Mahmoud Lahori, who composed this Masnavi in 2000 verses in the year (1007 AH). Out of seven countries, he sang "Lover" and "Beloved" in the sea of Hazj. His collection of works was published by Mohammad Bashir Hossein from Punjab Lahore University in 1399.

The poet tells the story of a prince who becomes the owner of the throne and the crown after his father, and because he is very interested in hunting, he does not reach the state; According to a friend, seven magnificent palaces are built for him and seven beautiful girls from seven countries are brought to him and each of them is placed in a palace. Bahram listens to the entertaining story of one of the girls every night after returning from hunting in one of the palaces. The seventh night is the turn of a girl for whom she tells the story of Bahram Gore, who perishes after being hunted. (2:56)

This story also has a formal and structural similarity to the seven figures. The seventh story is the story of Bahram Gour so that the story, while maintaining coherence, is connected to the content of the



seven bodies. Apart from the effect of the seven bodies, following the eight heavens is also evident in the system. The language and expression of the system are more mature and measured than similar works.

**11- Asmane Hashtom:** is the work of Ruholamin Shahrestani (981-1047 AH) who arranged it in the year (1021 AH) and in (3530) house named after Sultan Mohammad Qutb Shah. This work is also known as "the constellation", "Bahramnameh" and "the seven domes of Mars". As can be seen, the eighth heaven in this system is the weight of Sana'i. Ruholamin composed the general story of Bahram Gore and the events of his life according to the military narrative; however, he has not been faithful to all the contents and has not included some issues in his system, such as Bahram's questioning of the oppressive minister and the complaints of the oppressed.

**12- Haft Paykar:** Takli's poem (973-1025 AH), of which no copy is available. (7: 863)

**13- Haft Akhtar:** The poem of Eishi to the year (1070 AH) which is called Aurangzeb and dedicated to him. This book could not be found in the manuscripts.

**14- Haft Akhtar:** The poem of Sheikh Mohsen Fani Kashmiri (died 1082 AH) which is the fourth poem of his khums. He completed this poem in the year (1068 AH). This work has been published in Jamo and Kashmir Academy.

**15- Hasht Golshan:** It is the poem of Habibullah Habibi (1089 AH); It is clear from the printed preface of Yusuf and his Zulaikha that he had nine poems, one of which is called Hasht Golshan; But no trace of it is available.

**16- Reshtaye Gawhar:** The poem of Bash Kashmiri (died 1100 AH), he composed this Masnavi in front of seven domes and is basically the love story of "Amir and Gohar" from the people of Sari, Mazandaran. This story cannot be considered an imitation of seven bodies; because only the poet has used the weight of seven bodies.

**17- Haft Peykar:** The poem of Mir Mohammad Sharif Kashif, contemporary of Shah Abbas the Great. This system is mentioned only in the list of his works. (5: 1763)

**18- Hasht Golgasht:** Hasht Golgasht or the story of Bahram and Glandam is a prose by Seyyed Hossein Shah Haghighat, which was written in prose (1215 AH). The subject is the hunting of Bahram Gour and the indifference of Glandam and the anger of Bahram and the forgiveness of his guilt and joy. This story is completely an imitation of seven bodies.

**19- Bahram Goor and Lady Hosne Pari (unknown):** The story of Shah Bahram from Fars province and Hassan Banoo Prizad. In this story, a zebra takes Bahram to the sky and lands it in the garden of Divan.

**20- Bahram Goor and Delaram (anonymous):** We do not know whether it is the same story of Bahram and Delaram in the eight heavens of Amir Khosrow that has been rewritten into prose or another work whose author is still unknown.

**21- The vulgar story of Haft Paykar:** to the prose of an unknown author whose unknown author has taken it from the Nezami narrative in Haft Peykar or from other sources? The volume of the work is two and a half times seven figures and it seems that the Persian translation is from the Turkish version. In this work, the author makes changes in the military narrative and sometimes brings events with more foliage; For example, one of the stories of Hasht Behesht is mixed with Amir Khosrow with the second story of Haft Peykar in Gonbad Sorkh, or the story of Mahan Bazargan in Haft Peykar Mansour has another ending, which is a complete interpretation of Bob Bowman and Zaghan Kelileh and Demneh. On the seventh night, before the daughter of the seventh climate makes a myth, the story of Mars and the crystal pool takes place, which is exactly the story of the forty-eighth chapter of the Nezami honor.

In this work, in addition to color, each palace has a special smell; In addition, there are other minor changes in the stories, which are taken from One Thousand and One Nights and other story texts. In the Persian encyclopedia, Haft Paykar introduces a book by an unknown person in a simple and slang style called Haft Peykar prose and does not explain further; we do not know whether this story is a prose or another work. (6: 261)

## II. CONCLUSION

Khamseh Nezami, as one of the masterpieces of Dari language storytelling, while influencing the traditions before it, had a deep and profound effect on the works after it. The tradition of idolatry was formed with the Nezami and later developed through Amir Khosrow Dehlavi in the Indian subcontinent. Among the Nezami works that had a major reflection in Dari Persian literature were Haft Paykar. The Haft Paykar Figures of the Legend of Bahram Goor is a historical Iranian king whose Nezami has played an important role in the survival of Bahram Goor's character with this lasting masterpiece; Also, after Amir Khosrow, a large number of poets and orators of Dari literature continued the tradition of storytelling by imitating Nezami and Amir Khosrow.

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