

Kurdish imitations of Nizami's Quintet

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Abstract: Kurdish poets composed imitative poems of Nizami's mathnavis (quintet). They paid attention to *Khosrow & Shirin* more than other Nizami's works; so that between 11 imitations that are introduced in this article, 6 items are considered imitation of Nizami's Shirin & Khosrow. These Kurdish poets, more than being impressed by Nizami's works, have been impressed by oral and written resources. In this article we deal with these imitative poetries and in some cases deal with items of differences. Kurdish poets paid attention to Shirin & Khosrow more than other Nizami's mathnavis; as *Leyli & Majnun*, *Eskandarname* (story of Alexander) and the other imitative Nizami's poems are scarce; whereas poetries of Khosrow & Shirin (Shirin & Farhad) either published copies or the manuscripts remained in Iran or other countries libraries. On the other hand, most of these imitative Kurdish poems that are introduced in this article – except *Mem & Zin* which it's poet didn't adapted story of Nizami's works and *Saghināme* of Ahmad Khani – are composed in syllabic meters (non-prosodic meters).

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1. Introduction

In Iran literature, The 5 masnavis of Nizami were welcomed by poets whether Persian, Turkish, or Kurdish. This case was also applied in neighboring countries (in Persian, Turkish, Urdu, Kurdish, Arabic and so on). In Kurdish – while we don't have imitation of Nizami's quintet as well as other languages – but Kurd Poets also did this action, and among these masnavis (masnavis of the quintet), they were attentive to *Khosrow & Shirin* more than the others, especially poets in south Kurdish dialects who were familiar with folk narrations; particularly in Kermanshah and more particularly Bistun, in the east of the province, and Qasre Shirin, in the west – that were homeland and the death place of Farhad and Shirin and this thought continues to be valid. The other reason that draws attention of Kurdish poets to imitation of Nizami's masnavis is that Nizami's mother was a Kurd and Nizami referred to this matter (Nizami. 2006: 378 – 9). Some writers pointed that Nizami's father was Kurdish, but we don't have a reliable evidence to confirm this claim. Another reason is the reputation of Nizami's masnavis in Iran and neighboring regions, because if Nizami's father had been Kurdish, Nizami would have referred to that in his poems. (Zarinkub, 2004: 15). Following us point to some of these Kurdish imitations of Nizami's masnavis (Quintet):

1) *Khosrow o Shirin* (Khosrow and Shirin) by Khānāy Qobādi / Khānā Pāshā Qobādi (1662 - 1747), it contains 5609 of 10 syllabic verses. The poet composed these poems in 1732 after the completion of *Iskandarname* (The story of Alexander) and *Yusef o Zoleykhā* (Josef and Zuleikha) (Burekeyi, 2001: 422)

Translation of first verses of this poetic collection:

Monday of Zilhajja of 1153 of lunar year [= 1732] [the collection] had been ended that suddenly ...angel in the veil of secrets said to me: "Oh! Good - poem and good- style poet, you are successor of Qeys who was lovesick of Leyli, and it's good that you make the pen dance with dulcet word and coquetry in description of Farhad, Shirin and Khosrow like Nizami".

He clearly motioned to Nizami and some of his characters (Qeys, Leyli, Farhad, Shirin and Parviz).

In the prologue of this poetic collection, he referred to Nizami and his works many times:

"Ināna wātam aṣrār o abrār Nizāmi wātan Maxzan ol-asrār" (Khānāy Qobādi: 1990: 15)

(I said these [like] rebels, but Nizami said "Makhzan ol asrār [= treasure of mysteries/ name of the first Nizami's masnavi])

In the above verse Khānāy Qobādi, he declares his humbleness to Nizami and describes his poems worthless as comprehension of the first Nizami's poetic collection.

<i>Gā çu Nizāmi, gā</i>	<i>Gā winey bāqi</i>
<i>çu Molavi</i>	<i>şuarāy Dehlawi</i>
<i>Makaru ca wasf-e</i>	<i>Mahalāt bu</i>
<i>xātam morsalyin</i>	<i>moşk khatāt şirin</i>
	<i>(ibid: 17)</i>

(Sometimes like Nizami, sometimes like Molavi/ sometimes like the other Delhian poets – I make my words and scripts like musk)

<i>"Winey Nizāmi seyqal dar</i>	<i>Ba sormey dāneş</i>
<i>zinam</i>	<i>ruşen kar eynam"</i>

*(Like Nizmai polish my mind/ with collyrium
of Knowledge, lighten my eyes)*

And in the other part of the poem, he said: "I finished my poetic collection with the style of Nizami" (ba dastur nazm-e nezāmi) (ibid: 21). With reading this poetic collection, we find out that Khānāy Qobādi in composing this collection, did like Kurdish poetic translation of *Shirin o Khosrow* of Nizami, and he unlike of the other followers of Shirin and Khosrow of Nizami; like molla valad Khān-e Gurān and Mirzā Shafī' of Pāweh – who regarded oral narrations – Khānāy Qobadi translated Shirin o Khosrow of Nizami to one of Southern dialect of Kurdish (like Gurani dialect or Kalhori, Hurami) in syllabic poems, but this matter doesn't reduce the worth of this poetic collection, and it is considered one of the most beautiful imitations of Nizami's Khosrow and Shirin.

2) *Shirin o Farhad* of Molla Valad Khān of Gurān (18th century), in Kurdish language (Gurani Dialect) who composed this poetic collection in 1729 (1150 lunar). This poetic collection is written in syllabic poem (10 – 11 syllabic). One of the most beautiful poems of this poetic collection (surely we could see approximately these verses in Shirin o Khosrow of Mirzā Shafī' of Paweh) is the bellow part which describes the time that Farhād killed himself because of hearing the false news of the death of Shirin and Shirin went above his dead-body and was moaning and said this rousing and gloomy speeches:

"[1] Farhād wey barg-e xūnin raxtawā/ dam niyā na cay-e zām-e saxtawā - [2] Shirin ke āmā, di Farhād wey rang/ sāti tawāsā bi va naqş-e sang – [3] dam niyā va zām fulang-e tişawā / ruy Farhād mālā va rüy-e wişawā – [4] yak siyā xālī na rew qabqaw dāşt/ şiwey dāney lāl-e bāhüy Khosrow dāşt – [5] das berd parī zanc-e zaxdān-e zard/ hōreş kand cab ix firūzey bī gard – [6] wāteş: "ar zinat-e Came Cam-inan/ ey xāla hūni şazādey Çinan – [7] Sarat hūr dār, aman Şirinam/ wa sudāy zāmet del-āgarinam – [8] Ca damāy wey çenin hālam/ ki zānū qeymat xālān-e lālam – [9] peri ki bedam tartib-e xālān?!/ ki pim bepūşū barg-e abdālān?! – [10] Man ke Farhād dim na giżāw-e xūn/ Khasrow-am ba tūn! Taxt u baxt ba tūn!" – [11] beytōr pey Farhād şin u zāri kard/ dard u meynataş ca del kāri kard – [12] perşang-e hūnā wa sūrx xāsa rang/ sarāzir wa bān limūy zard rang – [13] yaqey baxye-dūz, pāra pāra kard/ ba maqas-e nāxūn, cabin pāra kard – [14] wāteş: "Hey qarib! Bī xiş u bifard! / şazādey mahbub! Mināy del bigard! – [15] ary naticey Khāqān-e Çini / pey çi sar tā pā, rang-bastay hūyni?! – [16] bi-nāw o nişān! Xaltān-e xūnam! / wa bi-kas merday pāy Bistūnam – [17] fidāy nāmet bām, deldār-e dirin!/ win niyāy na rāy-e

şūm-e baxt-e şin – [18] Şazāday Çinam! Bidādām pey to/ sad giyān-e şirin wa qorbāne to – [19] ya kām kāfer bi, dām na rāgat kand?!/ ya pey çi kāret wa nim-çel mand? – [20] mar to nazāni Khasraw ba afsūn/ hāna qasd-e to, karūt, karūt sarnegūn – [21] marg pey man xāsan, hāw-rāze dardam!/ wāna zeyd-e wit āwāzat kardam – [22] to pey man taxt-e şāyi weyardi/ to pey man rāgay Bistūn kardi – [23] ya şart-e man bi, çani to Farhād/ çani demāy to nanişūm wa şād – [24] şart bū raxt-e pāra palās kam/ şrt bū: wim bat tix almas xalās kam" (Mardux Ruhāni, 2003: v. 1, 235 – 6)

1.1. English translation:

[1] [Shirin] when saw Farhād with bloody garment/ brought her face near Farhād's wound - [2] When Shirin saw Farhād with this situation/ an hour she saw the shape of stones. [3] She put her mouth on the wound of the pick/ and rubbed Farhad's face on her face. [4] she had a black mole on her jowl/ which was similar to Khosrow's garnet - [5] She put her hand towards her yellow chin/ and pulled her no dust turquoise out - [6] She said: "If this is an ornament of Cam-e Cam/ This ornamental mole is the value of the blood of the Chinese prince [= Farhād] - [7] Raise your up, I'm Shirin/ My heart is igneous for the sorrow of your wound. [8] after Farhād I've been in such a situation/ who could know how much my garnet mole?! [9] For whom I make up the moles/ and for whom I put Dervish's garment?! - [10] When I saw Farhād in flooding blood/ Khosrow go to hell! Throne and fortune go to hell!" [11] She cried for Farhād in this way/ and her pain and tribulation affected the hearth. [12] Flares of the good red blood / slope on her red lemon [= her chest]/ [13] She torn her collar/ with nail scissors from the root. [14] She said: "O' alien! Far from family and o' lone! / bellowed prince! O' enamel glass without dust [= means the pure lover] - [15] If you are the great-grandchild of Khāqān [= the greatest Chinese king]/ why you're drowned in blood from head to foot?! - [16] O' individual my drowned in blood! / You've died in hillside of Bistūn! - [17] I've been sacrificed to your name, O' immemorial sweetheart! / You put yourself in bad fortune - [18] O' my Chinese prince! I've been without just for you/ Hounded of sweat life sacrificed for you [19] which infidel put this trap in your way?!/ Why your affair has been unfinished? - [20] Whether you don't know khosrow with enchantment / decided to kill you?! [21] Death is fine for me – O' confidant of my agony! - / I strayed you from your birthplace. [22] You leaved throne for me/ you make Bistūn road for me - [23] I have a bet with you/ after you I will not sit with happiness [= I won't have a glad life] - [24] the bet is that I will tear my garment/ the bet is that I kill myself with diamond

sword. One of differences between this poetic collection and Nizami's Shirin and Khosrow is that in this masnavi and most of these poetic collections (Kurdish collection of Shirin and Farhad), the character of Farhad is described as a prince of China¹ who for the sake of Shirin's love craves the stones of Bistun mountain. Of course, in Nizami's narration - in Shāpur's dialogue - "Both of us were twin in China, and both of us were apprentices of a master – and when we got trained, He gave pen to me, and he himself brought pick (Nizami, 2006: 213-4) [means: He transferred painting to me and he himself chose the profession of stonemasonry).

3) *Khosrow and Shirin* by Maleke Morād Veys (19th century), from Şafīābād village, environs of Javanrud County. She wrote this poetic collection in style of *Khosrow and Shirin* of Khānāy Qobādi/ Khānā pāşāy Qobādi that considered one of masterpieces of literature of the world (Safizāde bourkeyi, 2001: 1075). Examples of this poetic collection:

"*Hani nawācān va Farhād Randan/ nağş Şirin na rüy sang Kandan – Dastaş berizū va raca giyān sandan/ ki almas na rüy wiş şandan*" (ibid). (Don't say such: "Farhad rogue/ He carving the picture of Shirin on the stone – broke his hands! For this fagging [for that action]/ who put diamond sword on his eyes).

4) *Shirin o Farhād* by Mirzā Şafi'-e Pāweyi (1779 – 1831/ 1200 – 1252), one of Kurdish poets, who wrote his poems in Hurami dialect. His Shirin o Farhād was edited and rewritten by Seyyed Mohammad Hoseyni and published by Tavakkoli publication in Tehran (Iran), 2004. Mirzā Şafi' wrote this poetic collection in Hurāmi dialect and in Syllabic meter. The number of verses is 699, and he ended these poems in 1763/ 1184, He himself said:

"*Tarix-e guftār banday meynatbār: / Hazār o yaksad, daştād o çahār*" (paweyi: 2004: 92) (The date of [ending of] this wretched words is: / thousand and hundred, eighty and Four [1184 / 1768]).

Undoubtedly, the poet regarded *Khosrow and Shirin* of Nizami and he successfully recomposed and translated the masteries of Nizami (ibid, preface: two) furthermore, the folk narration affected his Shirin o Farhād (ibid) we must pay attention that Mirzā Şafi' in this poetic collection paid a lot of attention to folk narrations of Shirin o Farhad story, and the main character until middle of the narration

(verse: 325) of Mirzā Shadi' is Farhād and Farhād played the leading role in the first middle.

It's an interesting point that in this Shirin o Farhād, when Farhād killed himself by 30 kilogram (= 10 mani²) pick, from his blood grew a pomegranate tree which bore fruits and cured patients. This part is so similar to the end of the Story of "Shāhnāme" by Ferdowsi which from Siavish's blood grows a plant which is named "Khoon-e Siavuşān" (Siavsh's blood) (Ferdowsi, 2003: 3/152, annotation 20).

Shirin o Farhad of Mirzā Shafie starts with below verse:

"*Ruzegārān dād, ruzegārān dād/ wim pay wiyarday ruzegārān dād*" (Paweyi: 2004: 3) (Oh' the time! Give me a justice, give me a justice/ I've been trampled in time, give me a justice)

Shirin o Farhād of Mirza Shafi' Paweyi was very popular among people, and some of it's verses have been proverbs in people tongue and some Kurds memorized these verses, and most probably it has the same condition beyond the border in Kurdistan of Iraq, especially in Sulaymaniyah (Suleymani) Province and Khaneqin.

5) *Shirin o Farhād* by Mirzā Almās Khān Kanduleyi (of Kanduleh³) (d. 1812/ 1822), one the most famous Kurd poets and commander of Nader, the king of Iran. This poetic collection is perhaps the most famous Kurdish Shirin and Farhad and there are a lot of manuscripts of this work in different libraries of Iran like the library of the University of Tehran (n. 4772), or Parliament of Iran (n. 580) and certainly in personal libraries. Amir Gojri (Shahu) edited and published Shirin o Farhad of Almāskhān (Qom: Ebn Sina pub. 2004).

In this poetic collection, there are some parts and episodes which we couldn't see in Nizami's Shirin and Khosrow; like: 1) "Shirin's Falling in love with Farhad and sending Shapur for them" (Kanduleyi, 1994: 52); 2) "Travelers returning (Ayyārān) from Faqfur to Vostān [Taq vossān] and finding Shapur and Farhād" (ibid: 62); 3) "return of envoys of Farhād and state of that" (63); 4) "The dialogue of Farhād with Bistun mountain" (74); 5) "Bistun mountain's reply to Farhād" (75); 6) "dialogue of Fahād with the pick" (77); 7) "Answering of the pick to Farhād" (78); 8) "Feasting and drinking of Shirin and Farhād" (94); 8) "The waking up of Garrā⁴ and interrupting Farhād and Shirin's way" (98); 9) "Garrā's recognizing Farhād and quarreling with him (102); 12) "Dialogue between Shirin and dark-colored Garrā" (109); 13) "Departing Farhād from

¹. In oral narrations of Shirin and Farhad story, also refer this them_ (Farhad is the Chinese prince), for example in one of narration of "Majnuni suite" (Kurdish suite) says: "Şazādey sangtāş, Faqfur-zādey çin, Gyan kar va fedāy ... eş-Şirin" (Nazeri – Feyzbashpoor, Music Album: "Awaz-e Asatir [Mystical song], track 6

². Man is an old Iranian Wight that each of "Man" was equal to about 10 kilograms.

³ Kanduleh: is one of villages of county of Bilevar county in Kermanshah eparchy

⁴. Garrā: in Kurdish poetic collections of Shirin and Farhad is a border guard of Khosrow and is an antagonist

Shirin Castel" (109); 14) "Coming of Aghyār to service of Khosrow about Farhād" (116); 15) "The dreaming of Farhād that he is rolling in blood and soil" (135); 16) "coming of Shirin to Farhād's corps" (142); 17) "passing away of Farhād and moaning of Shirin on his corps" 18) "Graving of Shapur for Farhād" (144); 19) "Shapur's having in mind to dispatch to China" (145); 20) "Arriving Shirin to China notify Farhād's death to Faqfur [The king of China]" (149). Another different episode of this poetic collection with Nezami's masnvi is that "After Shirin's suicide, Shiru – Khosrow's son – went to mountain and committed suicide in Tāsh Mountain (232)". We couldn't see the same part in Nizami's literary work.

6) *Leyli o Majnun* (leyli and Majnun) by Khānāy Qobādi/ Khānāy Pāshā Qobādi (1662 -1747) (vide. N. 1). This poetic imitation of Nizami's Leyli and Majnun contains 1154 verses and it has 10 syllabic meters. Beside him, some Kurdish poets composed the same poetic collection (Leyli and Majnun) in different dialects (Surani, Laki dialects), but the poetic collection of Khānāy Qobādi is the most eloquent and versatile of them.

7) *Leyli u Majnun* (leyli and majnun) by Ahmad Khāni, his penname is "Khāni" who was born in Bāyazid (in southeastern of Turkey/ Van province). In addition to Leyli y Majnun, he composed some other poetic collections like: *Mem ū Zin* (the love and epic story of Mem/ Muhammad and Zin/ Zinat) and *Yusef ū Zoleykha* (Joseph and Zoleykha).

8) *Mem ū Zin* (Mem and Zin) By Sheykh Ahmad Ibn Ilyās Khāni (The famous 17th Kurdish poet). This poetic collection is an epic-love story with a very strong tragic theme. He composed this literary work in 2655 verses in which, he described the falling in love and lovelorn of Mem (Muhammad) and Zin (Zinat). Although the poet composed this poetic collection from one of the most famous old Kurdish loving story (Chlian, 2006: 643), and his literary work is not directly an imitation of one of Nizami's work, he imitated the meter of Nizami's Leyli and Majnun (meter: Hazaj mosadas Maghbuz Mahzuf). Undoubtedly, there are some similarities between this old Kurdish loving story and Nizami's Leyli and Majnun; In both of these stories two lovers are victims of their cultures and don't achieve union, but Mem u Zin has a more tragic theme, because Mem has been killed because misunderstanding and jealousy of Zin's cousin. Because of These reasons, the Kurd poet used the same meter which Nizami had used some centuries ago for the same loving-tragic poetic story. The first verse of Mem u Zin is:

"Sar-nāmey-e nāme nāme Allāh / Bi nāme te nātāmāme vallāh" (Khāni, 1962: 17) (*The top of the letter is Allah's name/ without your name (Allāh name) [the words] is uncompleted*)

9) *Eskandar-nāme* (The story of Alexander) by Khānāy Qobādi/ Khānā Pāshā Qobādi (Safizāde Burekeyi, 2001: 422) It is a poetical imitation of Nizami's *Eskandarnāme*.

10) Drinking Songs (Sāqināmakān: Kr./ Sāqināmeḥā: Pr.) We know that Nizāmi was not a person who composed drinking song, and this sob-genre was a branch of "Khamriya"s in Rudaki and Bashār Marqzi and after them Fakhr al-din Gorgani (of Gorgan) in *Vis and Rāmin* was the first person in Persian literature who wrote drinking songs (Sāqināme) (Anusheh, 2002: "Sāqināme" نامۀ ساقی), but Nizāmi in different parts of *Sharafnameh* (the first part of *Eskandanāme*) composed one of the best samples of this sub-genre. Nizāmi composed totally 55 double-couplet Sāqināme (drinking songs)⁵. Among Kurdish poets, Molla Parīshān Dinavari (16th century) (of Dinavar in north of Kermanshah) has a drinking song which is so popular between Iranian people (whether Kurds or other ethnic group of Iran). Having a lot of manuscripts in different libraries of Iran is a good reason for proving the popularity of Molla Parishan's poems in Iran. His divan (collection of poems) is kept in these libraries: The library of encyclopedia of Islam in Tehran, The faculty of literature in Tehran University, The library of Parliament, The library of Mareashi Najafi in Qom, The library of Golpaygāni in Qom, the threshold of Hazrat-e maesume in Qom.

In Kurdish drinking song of Molla Parishan (in dialect of Dinavar and Bilavār region), effect of drinking song and sonnets of Hafez (15th century) – the famous Iranian poet – is more than Nizāmi's drinkin songs in *Sharafnāme*. Another Kurd poet composed drinking songs (Saqiname): Amad Khāni had a saqināme too. He composed his saqināme in Kurmanj dialect. The meter of his saqināme is in the meter of Nizāmi's *Leyli o Majnun* (Hazaj mosaddas maqbuz maqsur/ mahzuf). Examples of Ahmad Khāni's saqiname:

[1] "Sāqi! Tu ža bu xudi karam kar/ yak jur'ay may de Jām-e Jam⁵ kar [O' cupbearer! I swear for God's sake, show magnanimity / Give me a sip from Jam-e jam); [2] Dā jām ba mey jahān-namā bēt/ harçi ma arādeya xoāyēt (so that will show the whole world/ and as much as I have a mind will appear); [3] Baxti ma ža bu marā bebēt yār/ jārak bebatan ža xāb

⁵ Jām-e Jam (Jamshid's crystal ball or Keykhosrow glass) is a famous crystal ball/ glass of Iranian mythical Kings (Jamshid and Keykhosrow) which shows the world and the reality to them. In Persian and Kurdish literature the vine cup is described as "Jam-e Jam, and mystical poem is a symbol of "hearth".

hoşyār (so that I will be fortunate/ so that I will be awake form neglect sleep) (Safizādeh bourekeyi, 2001: 608 – 9)

Of course, a lot of Kurdish drinking songs composed in syllabic meter, for example in divan of Syyed Sāleḥ Māhidashṭi (Ḥeyrān Alishāh), we could see some mystical drinking songs (Sāqiname), like: "Bāda-nuṣānan, bāda nuṣānan/ emṣow ham-majles bādanuṣānan ..." (Māhidaṣṭi, 2008: 72).

11) *Haft Peykar/ Bahrām-nāmeḥ* (The story of Bahrā and seven domes) of Nizāmi don't draw attention of Kurd poets as much as the other Nizāmi poetic collections. We are familiar with some folk Kurdish poetic collections of Bahrām, and some of these poems have been scribed, for example in the university of Tehran maintained a "Kurdish anthology" (n. 4181), that one of its poems is "The story of shāh Bahrām". In some Kurdish *Shāhnāmes*, the story of "Bahrām-e Gur" (Bahram the 5th Sassanid) is described, for example one of these narrations:

"Bahrām-e Gur is a son of Yazdger-e bezehkār (criminal Yazgerd). After his father's death, Bahrām ascended to the throne instead of his father and was spending most of his time in hunting ground; he was hunting "gurs" (wild asses). One day in hunting ground, a farmer visited him and said that in his farm a hole had been made and the hole had swallowed all water and maybe it had hidden a treasure in it. Bahrām commanded to dig that place and afterwards they saw that underground is a house like paradise" (Safizāde Burekeyi, 2001: 242).

So Kurdish poets in narration of Bahrām story attended to folk regional *Shāhnāmeḥ* and Firdowsi's masterpiece more than Nizami's *haft peykar*. As we see above, Kurdish poets, especially in Kermanshah province concentrated on Nizami's Shirin and Khosrow more than the other poetic collections, but in their narration in addition to the Nizami's masterpiece, they composed some regional folk narrations. In these Kurdish "Shirin and Farhād"/ "Shirin and Khosrow", the role of Farhād is more remarkable and important than king Khosrow, and the love of Farhād and Shirin in this poetic collection is described as a pure love, not Khosrow's love to Shirin.

2. Discussion

Some Kurdish poets - as the other poets with different languages of the region (Persian, Turkish, Pashtun, Arabic and so on) - paid attention to Nizami's quintet, so it's a sign of importance of this Iranian poet. Between 5 literary works of Nizami quintet, Kurdish poets imitated Shirin and Khosrow; the reason that Kurdish poets paid attention to this Nizami's literary work is the historical-cultural region

of Bistun and Qasr-e Shirin in Kurds' area of Iran territory that is indicative of presence of circumstance of infatuation of Shirin and Farhād, and Khosrow and Shirin. Verbal stories and written words of the story of Shirin and Farhad, and Khosrow and Shirin after Nezmi's era, and certainly before him, between people and efficacy of culture, and specific and particular values of this territory on its narration, shows the story differently as much as these imitated poetic collection of Nizami's literary works contain episodes and motifs that we couldn't find in Nizami's Khosrow and Shirin. Among these points, we could point to importance of the Farhād's love and his character in the regard of Kurdish poets. Among the other Nizami's literary works, were composed imitated poetic collection of *Leyli and Majnun* and *Eskandarnāmeḥ*, that none of them got the popularity and reputation of Khosrow and Shirin. Perhaps Kurdish poets – by these documents – didn't pay so attention to *Maxzan –ol asrār* and *Heft Peykar* and didn't compose their imitated collected poems and the Kurdish stories and narrations which deal with Bahrām's story are adopted from Kurdish books of *Shāhnāmeḥ* or *Shāhnāmeḥ* of great Ferdowsi. Among Kurdish poets, Khānāy Qobadi imitated 3 Nizami's poetic collection (Khosrow and Shirin, Leyli and Majnun and *Eskandarnāmeḥ*); therefor we could entitle him as the greatest imitator of Nizami's quintet.

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