

The Lyrical Concepts of the Poem of Majnoon and Leyli by Amir Khosro Dehlavi with Emphasis on the Wordily Manifestations of the Lover in Comparison with the Illustrated Version of Leyli and Majnoon by Khamseh Nezami.

Abstract

Lyrical concepts have a special place in Eastern literature, especially Persian literature. To the extent that those who have a spark of love in their hearts have instantaneously turned to poetry and literature. Amir Khosro Dehlavi and Nezami Ganjavi are poets whose lyrical concepts are one of the main themes of their works as virtual love has been one of the poetic themes of Amir Khosro Dehlavi's poems. His works have a high place in Persian lyrical literature. However, in each period of common Persian styles, these elements have undergone changes; nonetheless, Dehlavi's interpretation of love is a continuation of the interpretation of Iraqi style poets, that is combination of real and virtual love. Examining lyrical concepts in Amir Khosro's poems is significant regarding the extensiveness of lyrical works. This research is accomplished by a descriptive-analytical method by relying on the data of library sources. The findings of the research indicate that the lyrical concepts in the poem of Majnoon and Leyli by Amir Khosrow Dehlavi are pure and free from any arrogance; also, depending on the emotional state of the poet, he is either kind and generous or arrogant and indifferent towards the lover. These lyrical concepts can also be seen in the poems of Leyli and Majnoon of Nezami and its illustrations.

Research aims:

1. Investigating the concepts of human transcendence in the poems of Amir Khosro;
2. Investigating the worldly manifestations of the lover in the poem of Majnoon and Leyli by Amir Khosrow Dehlavi and Leyli and Majnoon by Nezami.

Research questions:

1. What are the lyrical concepts of Amir Khosrow's poems with emphasis on the worldly manifestations of the beloved?
2. What is the position of worldly manifestations of the beloved in the poem Majnoon and Leyli by Amir Khosro Dehlavi and Leyli and Majnoon by Nezami?

Keywords: lyrical concepts, Majnoon and Leyli, Amir Khosro Dehlavi, Khamsa Nezami

Introduction

Farsi-speaking Indian writers and poets, whether Iranian or Indian or Central Asian, embodied their literary space over time by drawing a geographical map and a cosmology of the Persian language, in order that in certain moments of history, they have proven a worthy place for their literature in the world. Seemingly, the process of India's membership in the Persian-speaking world started with Amir Khusro Dehlavi (1325-1253 AD). In Persian literature, there are several brilliant lyric poems including, Weiss and Ramin, Khosrow and Shirin, Leyli and Majnoon. The main theme of the mentioned poetic works is to express the moods and feelings related to love and separation. Lyrical poetry is also one of the most key literary categories in the history of literary criticism. In the account of the literature of every land, there are poems that were written with music or to accompany it, and on the other hand, there are simple, emotional and musical poems that came from the heart of the common people and became the source of official lyric poetry. The poem of Majnoon and Leyli by Amir Khosro Dehlavi and Leyli and Majnoon by Nezami are among the most prominent lyrical works in the history of Iranian literature. Exploration of the lyrical concepts in the mentioned poetry can expose many elements regarding the need to be attentive to their impending concepts and nature.

Regarding the background of the research, it should be said that so far no independent work with this title has been published so far. However, a number of studies have investigated the two poetry of Nezami and Dehlavi. Nisari (2017) in an article entitled "Comparison of Leyli and Majnoon Nezami with Majnoon and Leyli of Amir Khosrow Dehlavi" has examined the issue of love in these two works; according to Nisari, one of the variances between these two works is that more details are mentioned in Leyli and Majnoon Nezami than in Dehlavi's poem. Mohammadi (2014) in an article entitled "Comparative study of Majnoon and Leyli Amir Khosro Dehlavi and Leyli

and Majnoon of Nezami Ganjavi", has come to the conclusion that Dehlavi is a follower of Nezami in Manzomah-Sarai; however, he seeks to differ. Conferring to the mentioned arguments, examining the lyrical concepts in the works of these two authors can play an imperative role in the acknowledgement of lyrical literature of this period.

In this research, the lyrical concepts of Amir Khosrow's poems are examined with emphasis on the worldly manifestations of the lover in comparison with Leyli and Majnoon of Khamsa Nezami. Considering that lyrical literature is the most extensive part of Persian literature, scrutinizing the lyrical concepts of both poets is a new chapter for probing the conceptual developments of each period, and these concepts can be clearly documented in the poems of Amir Khosrow Dehlavi. Hence, the purpose of this research is to observe the concepts of human transcendence in the poetry of Majnoon and Leyli. This research, by applying a descriptive and analytical method and relying on the data of library sources, aims to investigate the lyrical concepts in the Majnoon and Leyli of Dehlavi and Leyli and Majnoon of Khamseh Nezami.

Conclusion

Lyrical concepts in Amir Khosro Dehlavi's poems are manifested in his view of love; since according to him, it is the essence of love and this triggers the lover to seek the beloved. Amir Khosro, like most poets, is a lover of profession and believes that this divine gift (love) shines a faint shadow of this light in childhood, which is manifested by intense love and affection towards the mother and father and purity and intense affection towards the people around. From the age of puberty and above, the divine light or love shines and this is manifested as an excessive and untainted love and affection towards the lover, whose truth is divine love, however, due to lack of capacity of understanding and observation, this sense is still narrow. They see divine beauty merely as a lover namely as virtual love. If we ask, what is the meaning of love in Amir Khosrow's poems? It should be said that this love, if it is real, is accompanied by an extraordinary shame, veil and chastity and is conditional on being blind to the non-lover, it is like the lover does not see any splendor except from the lover. In this phase, they are often in the deviant stage and most of them are in the ascending and descending process, and few lovers find true perfection. The end of this stage for the triumph ones who have not reached the union or separation after the amalgamation or for the sake of the lover, is to abandon the lover; therefore, the end of the story is despair and heartbreak. From here, the second phase begins, which is called the love of nature.

In this phase, it is initiated from individual grace, then it enhances from beauty manifestations to glorious manifestations and finally it includes all horizons and souls. It is at this stage that the language of love "Saadi" says: (My love is over the whole world because the whole world belongs to him/her). That is, in contrast to love and affection, it is seeing enmity, suffering, and torture from everyone, and being disappointed by everything, and only reaching the sanctity of God for serenity; consequently, in this stage, despair and heartbreak reach the highest level and the lover becomes empty; however, if he is successful in capturing the heart of others and by receiving the divine manifestation, his love enters the final stage, which is called mystical or divine love. This is where people other than the Prophets reach the position of the pious. In Nezami Ganjavi's *Leyli* and *Majnoon*, which is a model for Amir Khosrow Dehlavi, the hadith of love and its manifestations are well depicted.

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