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## **Იosrow o Širin - Portraits of the Main Characters**

The report provides discussion of the classical sample of Persian romance epos, poem *Იosrow o Širin* by Nežāmi Ganjavi, in particular, painting of the hero's portrait and peculiarities of the character's speech.

The poem relies on the historical events of Sassanid epoch, which were borrowed also by the author of *Shahnameh*. Certainly, the characteristics of the fable and genre poetics of these two works are different.

Nežāmi has narrowed the traditional epic horizon and focused on the specific individuals, focusing interest to the person's fate, bringing the arena of confrontation into the individual's personal space.

When moving from the heroic epos to romance epos, in the portraits of the poem characters the historical signs almost disappear. The royal regalia of Იosrow II Parviz in his many-sided portrait are almost lost. The author is not interested in the character's social mask. While description of the battle scene covers only couple of pages, the arguing between Shirin and Khosrow is ten times longer. The social mask of the king, ruler of the country, in the poem is almost disregarded and focus is made on the portrait of the "internal personality".

One of the episodes of the poem – in particular, the scene of arguing between the characters at Shirin's castle, is some kind of center of the poem, culmination of the collision. It is regarded that this scene was inspired by the similar scene in Gorgāni's work. It is mostly presented with the characters' words, while the author's text is present at lesser extent. This dialogue shows quite thorough portraits of the main characters. While their appearances are described as well, the main focus is made on description of the internal condition, mood changes and internal conflicts of the main characters. In this scene, the manner of painting of the characters apparently shows the trend of Romanization. Unlike the epic characters, the heroes of Nežāmi's poem lose the quality of identity with their selves. Here the main characters are not intact and seamless, they are dynamic and changing. The fable is unable to complete the characters images.

These are not objective circumstances or strange adventures that prevent the lovers' from being together, rather, the main contradictions and conflicts in the storyline are the ones with the characters' own selves or between one another. And these conflicts can be seen most clearly in their monologues and, more frequently, in their dialogues.

Oriental novel of that epoch tends to be psychological and this can be seen in the words of characters of Ḳosrow and Širin. The heroes listen to one another very attentively and this can be felt in each answer responding to words and psycho-emotional condition of the partner. And as the methodological tool to break the partner's firm position or change his/her mind, there are used praise, sharing of love or regret, jealousy, mock, blames, rebuke, begging.

We regard as the genre characteristic the fact that the author presents the main characters of ***Ḳosrow o Širin*** as some kind of set of the positive and negative qualities. Certainly, the author's subjective, personal vision does not play the leading role in the poem (that is so characteristic for the contemporary literature), but neither public, collective attitude to the described world can be seen (characteristic for epic). It seems that the main characters find themselves alone in the artificial reality created by the author and the main axis of the storyline trials and tribulations (irrespective of geographical diversity) lies in their personal space, their personal desires and emotions.