

Movement and Stillness in one of Khaghani and Nezami's Ode (Qasida)

DOI: <https://doi.org/10.47175/rielsj.v4i2.723>

| **Habibullah Kashefi** |

Senior Lecturer, Faculty of
Language and Literature,
Persian Department, Parwan
University, Parwan Afghanistan

habibullahkashefi@gmail.com

ABSTRACT

Studying the works of the great figures of Persian literature creates hundreds of movements in the reader and there is no doubt that Khaghani and Nezami are among the brightest stars of this field. In this article, movement and stillness point of view of a poem by both poets has been firmly studied. Finally, after considering accurate statistical results, it has been shown that how much movement and stillness can be found in odes of these outstanding poets. It also has been shown that in the poems of which one of them, inanimate nature has more to do with parts of human life. In addition, an attempt has been made to accurately identify the positive and negative aspects of their static and dynamic poetry. Personification, Paradox, Simile, Metaphor, Color Element and other similar elements lead to dynamics of the images. The poets we are discussing have used them more and better according to their time. In addition, both poets have used less of the elements that lead to stagnation. Khaghani has taken pictures directly from nature and has shown his life experiences and Nezami has composed his ode imitating Khaghani's ode and borrowed some of his pictures. This subject has been studied and analyzed for the first time and in addition to comparing and measuring Khaghani and Nezami's odes from a dynamic and static point of view, their content has been considered in terms of common points. In order to do that, the elements involved in image dynamics are described in detail and then compared and reviewed.

KEYWORDS

movement and stillness; picture; odes; khaghani; nezami; color

INTRODUCTION

In order to show the movement and dynamics of the image of the poetry of both poets, it is not necessary that their poetry be on the same subject and in the same metre and rhyme (Shafiei Kadkani, 1388: 255). However, I have selected the same theme and format poems and the subject of both odes is bragging and boasting. Khaghani considered himself better and superior than all Arab and non-Arab poets and introduced his nature as pristine and original and called himself the Holy Spirit. In addition to sometimes calling himself a magician and considering his poetry a new way, he sometimes called it the animal fountain. His boasting is due to the lack of attention of the society to his rich talent and the harassment of the high-ranking members of the government and other similar issues. This is why that all his friends, relatives and fellows were exposed to the poison of his metaphors and allusions; But he himself did not appear very successful in the position of criticizing others, and despite all the claims and creation of pure, rare and new poems, he did not leave much valuable critical legacy.

Nezami is one of the master speakers who has conveyed the meaning and the word in the best way and most of the verbalist researchers have called him one of the first-class poets of

Dari language and literature, and can be considered as equal as Rumi, Sanai and Ferdowsi. Dr. Mohebi writes about it: "Like Ferdowsi, he has paid attention to the structure of a very precise and wise literary work, which is strange and unprecedented in his time" (Mohabati, 1388: 706).

And also The grace of Nezami Ganjavi's precedence is that although before him there were Persian storytellers like Abolvaid, Bakhtiar, Ferdowsi, etc., he showed such power in composing festive stories that in this field he shone the most and became an example for others. and If Nezami is able to visualize the pleasant and colorful world of love in such a vivid and exhilarating way before us, it is undoubtedly due to the "form" and the template, language and style of expression he has adopted.

It is quite obvious to the readers of Nezami's works that he has never bragged and boasted in his exhilarating words like the ode "Malik al-Muluk". According to the evidences in this ode, which will be dealt with, we can clearly say that he composed it in imitation of Khaghani. However, Nezami referred to his inner self in the second Matla of the poem and answered the great claim he had in verses 2, 3, 21, 24 and 25 in verses 36, 38, 39 and 45; But Khaghani has not stopped boasting for the rest of his life.

The movement and dynamics of the images in the poem belong to the personality and soul of the poet. The poet who has a dynamic psyche has a different poetic image than a poet whose heart has nothing to do with life and nature; Because the depiction of the fictional images of a speaker whose heart is immersed in nature is alive and moving in all his poems, and through the language of the speaker's poetry, much can be learned about his daily activities (Shafiei Kadkani, 1388: 250-251).

We will see how moving and dynamic the images of the studied poets are and in which cases they show their stagnation parts. Since the number of verses of the odes is not equal; in order to compare them, we study only the first matla of the Nezami's ode, which is compared with whole Khaghani's ode, and the second matla of the Nezami's ode, which is mostly a reversal of the words of the first matla, will be refrained. And on the other hand, if all the verses of Nezami's poetry are mentioned, our assessment will not give a favorable result; Because it has thirty verses more than Khaghani's ode; therefore, readers can read the second matla of the Nezami's ode in the "Ganjine" of the poet's, which involves odes, Qazals and Robaeis of poet.

LITERATURE REVIEW

The degree of dynamism and stillness of the image in classical and romantic poetry

The term "poetry; the resurrection of words" was first coined by a Russian painter, and he directly reached out to the subject; because words in everyday language are used in a dead and formulaic way, but in poetry sometimes with a brief back and forth of words, their deadness becomes dynamism and life (Shafiei Kadkani, 1388: 5).

It is noteworthy that the image of classical poetry is stagnant compared to romantic poetry. The romantic image cannot be stagnant; because romantic poetry is alive and dynamic. The traditional image is stagnant compared to the romantic image, and the image of the new romantic poetry is much more dynamic than traditional poetry. The multiplicity and variety of images in traditional poetry causes us to see scattering in the structure of poetry and we discuss this in poems of these poets; therefore, classic poetry has scattered structure and nearly all verses have their own image and even there is a verse in Khaghani's poem that has more than one image; on the other hand, Shafiei Kadkani and Mahmoud Fotuhi take all verses to show the movement and dynamism of poems and didn't focus only on some parts of it. We also use their method with some changes.

RESULTS AND DISCUSSION

The role of dynamism and stagnation elements in poetic image

The first factor that plays a role in the dynamics of the image is the poet's attitude towards nature; therefore, a poet who takes the fictional images from nature will have different results with a speaker who takes his poetic experiences from the poetry of others. Because the poet who establishes the relationship between different parts of human life with different parts of inanimate nature, shows more dynamic and vivid poetic image than the narrative who creates images in a clichéd way. For example:

*You're like worm in an apple that don't know anything about tree and husbandry
Other worms are like you but their souls are aware from the outside of apple
(Rumi, 1387: 575)*

The image that comes through similes has more important and valuable fictional aspects than images that come through metaphors. As an example:

*We are in roman emperor's feast, clear (polish) your heart and only then we can unite in the
mirror of spirit
(Rumi, 1387: 575)*

Metaphor is often the use of a noun instead of another noun based on the similarity between them; this is in contrast to simile, which is more commonly used in verbs and this is a subtle point that can be used to measure the dynamics and stagnations of poetic images:

*As he turns back this yellow flower drinks red wine of the counter of the grass,
Like the sun that come out of azure fences to lighten the yellow wall
(Nezami, 1388: 43)*

The color element is one of the ingredients that plays a valuable role in the movement and stagnation of poetic images; Colors that are used in both real and virtual meanings cause him to depict many images of happiness, sadness, drunkenness, etc. And not only flowers, but also blood can create many new images with its redness. Hafez is one of the poets who paid attention to the element of color and coloring is one of the characteristics of his poetry. Dr Yusefi writes about it: "Another example of the manifestation of Hafez's talent in his poetic colorings is his illustration of a single subject in various and prominent colors. This feature can be seen well from the images drawn from the sky on the curtain of poetry. Needless to say, the vastness of sky changes at different times and in different colors" (Yusefi, 1388). For example:

*Don't underestimate my dun face and moisture of my eyes, blue heaven makes joy out of this
useless mud
(Hafiz, 1387)*

*When I fell in love I thought that I've earned valuable gem, but I didn't know that this sea has
infinite waves.
(Hafiz, 1387)*

As can be seen, not only does the sea of love have a bloody wave that makes the speaker's poetry bloody; but his sigh is also bloody. Paradox is another element that creates movement and dynamism in the image: "Because philosophically and physically, movement is nothing but a change in the relation of an object to a particular origin, and it is from the presence of opposing components that such a change is felt" (Shafiei Kadkani, 1388):

Bitter and sweet like wine in taste and effect, like the bad words of beloved one and advices of father
(Hafiz, 1387: 161)

The use of "verb" plays an essential role in the dynamics and movement in poetic imagery. It should be noted that this is not the same for all verbs; rather, their movement is divided into three states: The past tense, the simple present and the linking verbs, the most active of which is the simple present, and the past participle and linking verbs have no role in the movement of the image:

I add freshness to love, move to sky, pass through two worlds to find the beloved one.
(Ansari, 1390: 23)

One of the most vivid and moving features of the image is personification, which the poet creates a connection between the corners of human life and inanimate nature and makes the dead nature alive and animated. This prominent and colorful feature of the poetry atmosphere has been praised by all writers and they have said that it plays a decisive role in the dynamics of the image. In this context Dr. Taghipour Namdarian's writings about Ahmad Shamloo's poetry can be mentioned: Personification is one of the highest and most prominent duties of Ahmad Shamloo in the field of poetry... that why the images of his poetry are full of happiness, joy and movement:

Dusty and tired / From a long way / The old summer / Came from the top / Shouted hard / And children / Gathered around it / To as ancient traditions / He opens his old bag
(Purnamdarian, 1390: 200)

Finally, it should be noted that the period of motion and image dynamics is from the end of the fourth century to the beginning of the sixth century, and from this period onwards, the period of stagnation and stillness of images begins.

Movement and Stagnation in one of the Khaghani's odes

Khaghani considers the speech as climate in "In bragging and Condemnation of Jealousy" ode and by relating climate and a corner of human life, the poet has been able to make a movement in the image of the world whose king is the poet himself. Or it is narrated by a powerful king who has all the authority to rule in the realm of eloquence and others have no right to disobey him. The factors that have caused the movement in the first verse are: "climate of speech", "property of speech" and "driving".

In "Shah Taghan of intellect", he likens the intellect to a king (Shah Taghan) and grace is considered as a newlywed bride; furthermore, he considered intellect and grace as living things. There is no verb in second and third verses, and while it can be because of ellipsis or presence of linking verbs they don't make in movement in that. And in the simile of the shield of wisdom, he considered wisdom as a shield with which he has equipped himself. Also in the phrase "tablecloth of thought", he considered thought as a tablecloth. And also verbs like: I wear, I make and I say are the most active verbs that cause significant effect on image dynamism:

There is no king like me in the property of speech, being the leader of the world of speech is now proved for me.
Im the deputy of Shah Taghan of intellect and im the owner of the newlywed bride of grace

I wear the shield of wisdom and order "to kill" without any fear and I spread the wisdom for everyone and say without jealousy and say "pray"
(Khaghani, 1388: 71)

In the following verses, the poet has considered the meanings as a virgin untouched and by the help of this connection he made life and movement for it; On the other hand, in order to fertilize the virgin meanings (Virgin Mary of meanings), he has addressed himself as the Holy Spirit. In this way, because of the connection that he has created between the meanings and himself, he has given life and movement to the image and in addition, it is a relative motion for the image because it uses metaphor. According to previous statements, the image that emerges from the metaphor is has less movement than the image that results from the analogy between the various components of nature and the corners of human life. Here the poet is the ruler of the world of meanings, and he has likened the tip of the maiden to the amulet of soul and the pregnant mind to the light of intellect. He has used the element of color in the abstract composition, which has no external existence and is an imaginary aspect, and has used the colors of purity and light of the speaker's intellect as a high position for himself:

Im the holy spirit of Virgin Mary of meanings and im the ruler of the world of mentioning the excellence;
The tip of my maiden is the amulet of soul in features and my pregnant mind is the light of intellect.
(Khaghani, 1388: 71)

Khaghani considered his verse as a creature that eats Hesam Saabet's liver and considered his prose as a human who slaps on the neck of sahbaan. He has drawn the most moving and delicate image using personification. Mediation and alchemy acceptance of poets' hearts is another connection between man and nature. In the phrase "cutter temper", temper is considered as a cutter that the sky prepares razors and arrows for destiny from his horseshoe. Temper and sky are considered as living things and effort is a young person who wears eternal hat. In the past, people who were very rich wore hats and effort wears this hat out of pride and the eternal robes are in the body of solitude. The poet considers effort, solitude, greed and contentment as living things. The color of light, purity and sky are among natural colors which show a manifestation of lighting, cleanliness and greenery. And verbs like: envy, slap, take and accept, cause significant effects on movement and dynamism of the image:

The jealousy of my verse eats the Hesam Saabet's liver, and the hand of my prose slaps on the neck of Sahbaan.
The harmony of dawn takes its power of me and my elixir is the source of heartbeats of poems
Wherever my cutter temper moves the sky creates a cutter razor out of it.
I have the eternal hat of effort out of pride and the eternal robe in the body of solitude.
The steward of envy can't reach me because the king of contentment is my ruler.
(Khaghani, 1388: 71)

The poet likens himself to shadow and his verses to the sun; the color of the shadow is darkness, blur and is an image of inability. The sun is the color of lighting, light and is the image of ultimate power and luminosity. He also considers the paradox between these two. Next to them, the verb goes is used, which has created an amazing movement in the image. The sun is always moving from a place to another place and therefore the shadow can't be still; this verse is one of the most active verses that is under investigation of this study: because four elements of movement (simile, color, verb and paradox) are in it. People are

constantly asking and telling each other; Paradox of words: Sour and sweet, godah and madh (Bowl and praise), grape (sweet) and raw date; the color element of wine signifies red and some (eye linear) is a symbol of black, that all of them are movement factors. Desire dust cleaner, blind of the air and the light of intellect show the connection between nature and man; the color: light of intellect is an abstract composition and expresses the light that the poet creates his favorite image out of it; Although the day is a color of light and white, but the poet has created a negative image of this color for his opponents:

*I am the shadow and my verses are the sun that evolves the earth and lightens all places.
Some people ask each other "who is this wise man?" and others ask "do you know the living
place of this magician?"
The bowl and praise of mine are sweet and sour and they create ripe wine of my grapes and
Tutia(Sorme) of my raw dates.
Im the treasure of century and they are desire dust cleaners, im the light of intellect and they are
the blinds even in the daylight.
(Khaghani, 1388: 71)*

Khaghani has considered lust and hypocrisy alive; it's a linking verb and has nothing to do with dynamics of the image. Khaghani considers himself as beautiful as Yusuf and in speaking and conveying like Ahmad. He likened the meaning to India, the face to China, himself to Adam and his opponents to mandragora (a plant that is like human and grows in china); He likens the heart to a bowl and the palm to the narrow mouth of a jar. Color: Erziz and lightless have black and dark colors; and mercury has bright and white color. Paradoxes: upright and bent. All these factors are cause movement in image:

*The oppositions of lust are the enemies of mind and temperament, and the friends of hypocrisy
are the denials of this magic.
Some ungrateful are jealous of the beauty of Yusuf and some unworthy don't believe the convey
of Ahmad.
Im the real upright human in meaning India and these fools are bent mandragora in china
They hearts are lightless like the bowl of Erziz and their palm of hands don't have any mercy like
the narrow mouth of a jar.
Im the great figure (Aziz) of the Egypt and these unreliable are nagging and are the cowards of
the village.
(Khaghani, 1388: 71)*

In the following verses, Khaghani likens himself to the planet Soheil and calls his opponents the children of adultery. He has likened the thought to goblet and the secret to tablecloth, and has considered his opponents as elephant and smudge. He called them the army of Aad and the generation of Yajuj. The poet considers his pen as a strong wind and his speech as a trumpet, which with these connections between nature and the corners of human life, creates movements in the images:

*If they want to be my enemy they can't do anything against me, because I'm the Soheil and striking
to these children of adultery
They are the thirsty sippers of my thought's goblet and they are picking small things of my secret's
tablecloth.
I make turbulence in their minds because they have elephant attributes and I peel their skins
because they are patients with smudges.
They are the Aad army and my pen is a thunder in that shouts to them and they are of Yajuj
generation and my speech is a trumpet to them.
(Khaghani, 1388: 71)*

The sewage is a metaphor of the poet's oath-taker and the Nissani cloud (spring's cloud) is a metaphor of him. Verbs: Count, know, hear and fall. By combining the word "color" with the number one, the image of purity created and non-existence (or canebrake) also represents uniformity; there is a spiritual paradox in the words sugarcane and reed. Sugarcane is a metaphor of the Khaghani and reed is the tuneless speech of his opponents. He considers himself a sea and his opponents a stream or a spring:

They consider themselves like Khaghani in speeches, but they can't make any difference between sewage and Nissani cloud

All the canes are in the same color in the canebrakes but one of them is sugarcane and the other one is reed.

They called themselves Khaghani of this fixed sea, I called them Khaghani but without "Kha"
(Ghani: temporary inn)

(Khaghani, 1388: 72)

Movement and Stagnation in Nezami's Malik al-Muluk ode

Nezami considers grace to be a land of which he is the king, and by heavenly command, he has placed earth and time under the rule of his grace. He considers the breath to be a living being that has a loud voice, and the pen to be a living being. Also, according to him, effort is a king with the dignity of Keyqobad and magnanimity is a human being who should wear clothes better than the frock of regality. The poet considers himself in a life-giving place like the second Christ and sun, which should be in the fourth floor of the sky and the sky represents the color green. The guardianship of speech is the connection between nature and human. In addition to the above examples these verbs: taken, climb, reached, passed, turning up and give are tools that have significant rule in movement of the image:

I'm the Malik al-Muluk of the grace and by heavenly command I place earth and time under the rule of my grace.

I'm the loud voice of breath and the loud ring of fame; I'm the pen that travels the world and achieves the whole knowledge of the world

My effort is a king with the dignity of Keyqobad and my magnanimity can wear clothes better than the frock of regality

I'm the observation who lightens the world, the heaven of the fourth sky, the corpse who gives the life and the blow of the second Christ.

(Nezami, 1383)

Nezami considered Wisdom as generalissimo who has sent vanguard to the rooms of slaves and obedient to prepare for the war against the envious, and he also considered literature to be alive. The poet likens himself to chivalry and freshness, and speech to generosity, and art to youth. He likens his poem to harmonium Sama (whirling dance) and his tip of speech to amethystine wine. He has talked about movement and dynamism of stars; He likens sermon and timpani of speech to bride and melodies of Plato. Verbs: send, have, created, don't, don't kick and kick. Color: freshness is the symbol of greenery that causes the poem of the speaker has freshness and greenery and amethystine wine is a hybrid and abstract color that gives attractiveness to the speech of poet. The stars, sky and water are among natural colors that give dynamic to the field of the poetry. He also uses harmonium Sama as a personification that reinforces the feast background of the poem and presents a delicate image of songster feast. Paradox: origin and dependant that presents an image of creation:

In the realm of speech, I'm the word's Mobed, and no one can knock the door of Saheb al-Qaran except me.

My wisdom is a generalissimo who sends vanguard to the rooms of enemies and my manner send the vanguard to the guardians.

The speech comes out of me like the chivalry out of the generosity, and the art comes out of me like the freshness comes out of the youth.

My poems are like harmonium Sama and my tips of speech are like amethystine wine.

In comparing to original movement of me, the movement of stars is like a child and in the levels of sky I'm the water and he is just at the beginning.

(Nezami, 1383: 287)

By discarding his lofty thoughts, the poet has created natural sciences and rational sciences by making a connection between inanimate nature and human beings, and by compressing his temper, he has achieved precious mineral gems. His other activities are taking the heart to the improvisation and puzzle and buying life by hidden Ghaloote (a word that misleads others). The speaker likens his treasure to moon and gem (pearl). Verbs: came, take, buy, bring, fall, don't take and don't have. Colors: Vegetal and mineral those are natural symbols of freshness and greenery. The poet takes the word "moon", which is a presentation of white color, is trying to make a beautiful image of his exoneration and glory. He also uses the word disgraced, which he hates, to present an image of disgrace and shame. The gem (pearl) is red and the poet likes it and he hates white smudges on white body. Paradox: new and old, black and white:

I made the rational and natural world by discarding my lofty thoughts and the dishonesty of my extraction makes vegetables and mineral gems.

By comparing my ways to other ways new results appears and all ancient traditions change

I take thousands of hearts by improvisation and puzzles and I buy thousands of lives by hidden Ghaloote.

I'm the moon but without any disgrace like the darkness of the moon and I'm the pearl but without any white smudges.

(Nezami, 1383: 288)

The poet likens his speech to balsam oil and the sweetness to his Hadith or speech. He considers his soul as an oracular shrine that is stamped with eternal seal. He likens his poems to psalms ghavaare (the verses that repel evil) and its eloquence to a sword. He imagines the heart as alive and likens it to the blossoms of the basil. Cheerfulness land is a metaphor of world and melodies is a metaphor of poet's slogan. The effects of his poem are like magus wine. Verbs: want, come, bring into, cut, laugh, don't be, make. Color: by using color element out of laughing and being happy of hearts and likens it to blossoms of basil, he presents an exquisite image; blossoms of basil is a hybrid color and magus wine has abstract color. It's some kind of abstraction that creates the feast of happiness and poet's favorite state:

If you want the balsam oil of Egypt just look at my words and see the sweet Hadith and dates in it. Look at my soul to see the oracular shrine that is stamped by the eternal seal.

My verses are like psalms ghavare and swords that cut the tongue of Mobed and prevents him to talk about Indian zands (Zandkhani)

(Nezami, 1383: 289)

The poet likens his breath to the sea and it's going up and down (inhale and exhale) to the tide. He also likens it to the rope and ladder and also to the rain and cloud as they going up and down. Furthermore, he likens his temper to a shell and its result, which is his poems, is

likened to the pearl. He called his jealous bastards and children of adultery and called himself as Soheil star. He uses verbs: proud, doesn't exist, remain, take, become, come, going down, going up, being halalkhar (someone who eats halal food) and came, to show the dynamism of his image. Paradox: flow and reflow (tides), going and coming, going down and up, legitimate and bastard, and night and day. Color: shell and gem is among the colors that poet loves. Night and day are natural colors and show all status of the poet – they are the tools that make the image sad:

I'm proud of my art and if I was absent in the world who could present such a delicate breath and fluent speech?

I'm the wind of the waves that show tide and by this going up and down is caused because of my ropes and ladders.

By going through my mouth a simple blow can make a flood and by coming out of my temper a simple blow can make a new river

I eat legitimate food like shell and my legitimate son is pearl and bastards are in loss all night and day

The jealous are children of adultery and I'm like the Sirius star (Soheil star)

(Nezami, 1383: 290)

Nizami likens his speech to a horse and the sadness to pedal. Khazine (hot water pool) and Kharite (leather bag) are metaphors of pride and humility. Verbs: is, become and be. These verbs don't cause movement in the image. Saying, put, open and take. Paradox: light and heavy:

While the speech of Nezami is like a light horse, but with heavy pedal of sadness how can he move fast?

After all these good features I feel ashamed and regretful, because I know that the self-encumbrance is empty and void

Therefore, close this Khazine and open that Kharite, so all wise people can take many monuments and gifts out of it.

(Nezami, 1383: 288)

The scales for measuring the dynamics and statics of these odes images

The poems of our speakers are created in a way that the feelings of the poets contribute to the image of the poem. That means the go beyond the realism and natural content level; therefore, they scattered the structure of the poem and made various and several images. These images are not continuing; but it can be said they are independent and moving parallel to horizontal axis. At the end of verses and sometimes at the end of hemistiches they reach to the point of unity. We again confront with another image in new verses and this process continues to the end of the poem. In the poems we are discussing, in most places, on the one hand, the imagination is the poet himself or the living being, and on the other hand, there is inanimate nature; therefore, it causes movement to the dead nature. This is more the case in Khaghani's poetry than in Nezami's poetry, because Khaghani took most of his images directly from nature. On the other hand, Nezami has used less similes and more metaphor. However, to better clarify the issue, we count each of the elements of movement and dynamism of the speakers;

Statistics in Khaghani's ode: Khaghani made thirty-three connections between corners of human life and corners of inanimate nature and he mostly used expressive similes to do so. He also used metaphors in seven connections to the nature and these connections were distant ones in comparing with similes.

He has used the paradox element five times and has personified inanimate natures ten times. Imperative and simple present verbs, those make the image more dynamic and bring fictional images to life, were used thirteen times. The linking verbs and verbs that eliminated because of ellipsis are less than ten cases.

Physical color has been used in examples like wine, some (eye linear) and light. In natural form, we have colors like shadow, sun, day, light, purity, canebroke and sky. And the colors in combination with numbers and abstract cases are in examples like: intellectual light and one-color (monotony). All these cases together have created beauty and were used fourteen times in the whole ode.

Statistics in Nezami's ode: Nezami made thirty-seven connections between corners of human life and corners of inanimate nature. He has used the paradox element twelve times and has personified inanimate nature six times. He has used imperative and simple present verbs forty-one times and the linking verbs and verbs that eliminated because of ellipsis are less than seven cases.

Physical, natural, hybrid and abstract form of color have been used twenty-one times which included: heaven, freshness, stars, sky, water, vegetable, mineral, fresh, night, day, star, disgrace, white smudges on white body, basil blossom, amethystine wine, gem(pearl), shell, gem and magus wine.

If we consider all the cases leading to the movement, regardless of their importance, Khaghani has used these components "ninety-two" times in his ode and Nezami has used these components "one hundred and twenty-four" times in his ode.

Although Nezami has made more connections between man and inanimate nature and has used more verbs and the color element than Khaghani, but Ali's similes are more abstract; On the other hand, Khaghani's images - created by connecting the corners of human life with inanimate nature - are vivid and dynamic. There is no doubt that the images of our poets are not continues and each one of them are independent and moving parallel in horizontal axis. In this case Khaghani's ode is stronger than Nezami's; because while in Nezami's ode the end of images is at the end of verses, in Khaghani's ode the movement of images can end at the end of each hemistich and in some cases the can reach to their unity even at the middle of hemistich and then the mind stop moving further.

In any case, if Khaghani calls himself the better king of the speech climate; Nezami also calls himself the grace's Malik al-Muluk (king of the grace). If Khaghani considers grace as a bride; Nezami calls his speech the bride. If Khaghani wears eternal hat of effort; the Nezami's effort is worthy to wear the keyqobad's hat (crown). If Khaghani blows his soul in Virgin Mary, Nezami considers himself as second Christ. If Khaghani's verse is a creature that eats Hesam Saabet's liver and his prose is a human who slaps on the neck of sahaban, Nezami presents an example for Ibn al-Moghle and Ibn al-Haani can be misled by his ghaloote. If Khaghani calls his opponents children of adultery and calls himself Soheil; Nezami calls his jealous children of adultery and calls himself the Sirius (Soheil star). These are the cases that show Nezami is affected by the ode of Khaghani in presenting this poem for sure. Apart from the subject we are discussing for the first time, there are other points in this poem that have not been addressed so far.

CONCLUSION

The reflection of the movement that Khaghani and Nezami had in all cultural and literary affairs was seen in their poetic images. Considering the period in which they lived the dynamics of the images in their poems are very important. Because in about twenty-six verses of each poet, it was only about one or two stagnated verses. Our poets used almost all

factors of movement and dynamism to make dynamic images. They used personification, paradox, metaphor, simile, color and other elements to make movement in their images. In both odes they have used the color element to nurture fictional images and have personified inanimate things to create beautiful images. The eighth and eleventh verses of Khaghani's poem are among the most dynamic verses we discuss in this article.

One of the elements that causes stagnation is linking verb that has been used about six times in each ode. The other stagnation element is an indirect connection to nature that comes from imitation of poet of other poems. In this case we see metaphors instead of similes and as we see in some parts of Nezami's ode, these elements cause stagnation.

Although Nezami was completely aware of culture, civilization and literatures of "Ancient Persia" and he has never imitated of other great poets and was an example for other great poets after him like Rumi, Sa'di, Hafiz, Bidel and other poets among them, but was affected by Khaghani's temper thrill. Thus, in the first ode, he goes from his original state to the Khaghani's thoughts world, and yet he has maintained his delicate nature and pristine mind in such a state. But the original sensational feelings in Khaghani's works have revealed the flaws of his work.

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