

Abstract

Transtextuality is a modern literary criticism trend that deals with the types of relationships among texts and is classified into five subcategories: intertextuality, paratextuality, architextuality, metatextuality, and hypertextuality. In the present research carried out using descriptive-analytical methodology, attempt was made to analyze the intertextual relationship between *Eskandar –nāma* of Nizami and *Aeineh Eskandari* (the Alexandrian Mirror) of Amīr Khusrow Dehlavī based on Genette's transtextuality theory. Since Dehlavi is one of The most successful military Nezami's, Investigating the Transtextual relationship between his works and The Nezami's is essential. The result of the research revealed that the most significant transtextual relationship between *Eskandar –nāma* of Nizami and *Aeineh Eskandari* is hypertextuality based on the impression relationship. In terms of intertextuality, *Aeineh Eskandari* was most often impressed by *Eskandar –nāma* explicitly and implicitly. In terms of architextuality, the main genre of both books is epic and didactic, respectively. Concerning paratextuality, the result indicated that the headings and subheadings were the same in both works with the difference that Nizami has chosen the subheadings based on the main character of the story and its events but Amīr Khusrow Dehlavī has given a summary of the story in the subheadings. Also, in terms of metatextuality, it was observed that Dehlavī has criticized Nizami's work and rejected his theories in the chapters: *Eskandar's* battle with the khagan of China, *Eskandar's* making of a mirror, *Eskandar's* going into the darkness, *Eskandar's* prophethood, making of astrolabe, *Eskandar's* life, *Eskandar's* death and *Eskandar's* burial place.

Key Words: intertextuality, transtextuality, *Eskandar –nāma* of Nizami, *Aeineh Eskandari* (the Alexandrian Mirror), Nizami Ganjavi, Amīr Khusrow Dehlavī



University of Zabol
Graduate School
Faculty of Literature and Humanities
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**Investigating the Transtextual Relationship between
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Aina-ye-Eskandari**

Supervisor:

Dr. Faezeh Arab Yousef Abadi

Advisor:

Dr. Mohammad Mir

By:

Hosnieh Nomosalman

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