

## **King Khusarau's Psychology in Mirza Sibtain Beg's *Khusrau Parviz and Shirin*: An Assessment**

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### **Abstract**

*Khusrau Parviz and Shirin* is a Mirza Sibtain Beg's captivating drama that explores the complexities of love during the Persian Sasanian period. Set during Khusrau Parviz's reign, the drama tells the story of the Persian King and the Armenian princess Shirin, showcasing their love in various colors. The playwright, Mirza Sibtain Beg, is a renowned poet, playwright, critic, and reviewer who skillfully weaves together history, romance, and tragedy to create an engrossing story. The drama transports audiences to a realm of royal intrigue, political scheming, and unwavering love as it navigates the complexity of Sasanian governance from 590 to 628 A.D. The tragic loss of both the protagonist and the hero is a tragic end to the story. Beg's skillful storytelling touches readers' hearts and minds with his moving depictions of love, sorrow, and legacy. The drama also explores King Khusrau's psychology, revealing his awareness of dreams as reflections of the subconscious and his commitment to personal growth.

**Keywords:** Psychology, love, Persian history, tragedy, romance,

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The drama *Khusrau Parviz and Shirin*, written by the gifted playwright Mirza Sibtain Beg, explores the complexities of love against the backdrop of the famous Persian Sasanian period. The drama tells the captivating narrative of the Persian King and the Armenian princess Shirin, depicting their love in a variety of hues. It is set during the golden age of Persian history, during Khusrau Parviz's reign. Through this captivating work of literature, Mirza Sibtain Beg, a renowned professor in the English department of Shia P.G. College in Lucknow, U.P., displays his talent as a poet, playwright, critic, and reviewer. Beg skillfully ties together the strands of history, romance, and tragedy, using on his vast literary knowledge to provide viewers with an engrossing story that endures beyond time and space. The drama transports audiences to a realm of royal intrigue, political scheming, and unwavering love as it navigates the complexity of Sasanian governance from 590 to 628 A.D. But even among the splendour of the Persian court, catastrophe is just around the corner, and it ends with the tragic loss of both the protagonist and the hero. In *Khusrau Parviz and Shirin*, Mirza Sibtain Beg takes viewers on a

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moving trip through the halls of power and the recesses of the human heart thanks to his great awareness of human emotions and historical situations. Beg makes a lasting impression on the world of dramatic literature with his skilful storytelling, touching readers' hearts and minds with his moving depictions of love, sorrow, and legacy.

King Khusrau's aside regarding dreams being reflections of the subconscious mind suggests that he is a thoughtful and introspective person. Driven by a desire to restore lost grandeur and clear turbulent situations, he seems committed to surpassing complacency and realising his potential. His description of riding the fastest pony and having Shirin with him conveys a sense of confidence and ambition, as if he truly believes he can conquer obstacles with her love at his side. He exudes pride in his ancestry and rule, attributing the splendour and brilliance of his reign to supernatural blessings:

“My crown glorifies Sasanian dynasty, Ahura Mazda, and Anahita bless its sovereignty, How beautiful and bright is my reign, Where Zoroaster showers bounty's rain.” (Beg 15)

A detailed image of King Khusrau's psychology acquired from the text goes even deeper into his reasons and the inner world. Khusrau's certainty in dreams as a mirror of a person's soul and understanding the necessity to wake up from the state of comfort also reflects a person's quality, which should be projected. Indeed, this detail suggests Khusrau's preparedness to struggling as well as a desire to challenge. Khusrau's desire to return what was once lost and clear the troubles is visible in his dreams that symbolize opportunity and power. His reference to going with Shirin and riding the fastest pony exposes the faith in his expertise and the skill to cure with love and affection. He sings:

“Barbad's soulful music will stir my resolve,

A new golden dawn awaits for me to evolve,

In this astral flight, Shirin will be my side,

Her love will lift me to take world in my stride,” (Beg 15)

The narrative of King Khusrau's psychology in the text examines further into the king's intentions and his internal world. His awareness of dreams as reflections of the subconscious and the realization that one must stir oneself to u forgo complacency in the face of adversity point to an introspective personality. This makes him both ready to confront obstacles and committed to personal growth. Khusrau's dedication to rekindling past glory and unturbulating

the weather denotes the man's ambition and persistence. His claim that he "rode the fastest pony / While Shirin escorted [him]" illustrates his self-reliance and his belief in his ability to ride out his challenges. Thus, on the whole, King Khusrau emerges as a complex personality motivated by a mix of ambition, introspection, romance, and stern duty. The text's take on Khusrau's psychology elucidates his inner struggles, purposes, and the convoluted interplay between the king's duty to his subjects and his firmly personal desires.

The psychological side of the First King Khosrau's speech before the nobles and courtiers, presented in the First Act, Scene One involves the feeling of high pride for own-wise rule and the wish for prosperity and peace in his demesne. The tone of speech is assured, and the king claims the ability of Persia to recover from defeats and reach high. Besides, his reference to Achaemenid dynasty represents the feeling of historical patriotics, with the legacy, and the connection to the past. Concerning the concept of Zoroastrian religion, Khosrau mentions the harmony with other religions, peace, and the society's development, which allows to consider the king as the supporter of the tolerance and pluralism.

His discussion of social welfare programmes, diplomatic ties, and economic prosperity shows a practical and progressive attitude to governing.

"Jews, Christians, Pagans tested fruits of prosperity,

Mighty, weak, rich, and poor bloomed on territory,

Waived taxes, opened treasures, new vistas spawned,

Jobs boomed, trades flourished, talents and skills honed," (Beg 16)

Khusrau's reference to the patronising nature of education and the administration of justice highlights his commitment to the expansion of knowledge, equitable governance, and education. This shows a sense of obligation to his citizens as well as a desire to build a society that is fair and forward-thinking. Here, pride in one's accomplishments, a dedication to peace and prosperity, tolerance for those of other faiths, and a vision for the growth of his country via justice and education characterise King Khusrau's psychology as it is presented in his speech. King Khusrau speaks of Shirin as a "phantom of delight" and likens her grace to that of a celestial nymph, expressing his awe and wonder at her when he is lost in a dreamlike state and thinking only of her. A stronger sensation of longing and need is suggested by the image of the

stars whispering and the clouds enveloping the moon to block out her sight. king thinks in dreamy state:

“Shirin must be the phantom of delight,  
 She walks in grace like nymph from heaven,  
 And stalks her moon in the veil of dark night,  
 Stars whisper that leads clouds envy ridden,  
 Clouds overshadow moon to absorb its sight,  
 A war break outs in planets for glimpse even,  
 From raven's gaze night lingers to save sprite.” (Beg 19)

Khusrau depicts his romantic fancies and the strong feelings she arouses in him by telling the story of Shirin erecting a palace in the road of his heart and bringing forth a canoodling cart to roll out the mat of wants. The picture of flowering roses and time and space being submerged in her perfume highlights how powerfully she affects him and makes it difficult for him to distinguish between his dreams and reality. Deep infatuation and romantic reverie characterise King Khusrau's mental condition as he becomes enthralled with thoughts of Shirin and the tremendous effect she has on his senses and emotions.

King Khusrau appears to be boastful and confident of the wealth and achievements of his empire's wealth in Act 1, scene 2. He accounts for the glories of his rule jubilantly, and he claims to have achieved the prowess and perception by inheritance from his forebears. Khusrau's conviction in his reign's power and solidity is evident through the glowing description of the empire's enlargement, numerous aspects of the public powers and the numerous spheres of public welfare. Once more, he seems to have certain duties to the inhabitants and is assisted by a passionate want to care for them by fleshing his empire's riches and the relationship with the surrounding nations, as well as beautiful places. In addition, his account displays belief in his capabilities by conquering intense prosperity with steady infeasibility or bizarre assistance. Khusrau's invocation of Ahura Mazda and the Holy Fire also illustrates how important religion is to him as a leader and how deeply ingrained his faith is. It also represents his resolve to stave off evil and guarantee his realm's continuous prosperity and security:

“Ahura Mazda showers blessings upon our land,  
 Victory dances like fairies in our bravery's hand,  
 To evade evil Angra Mainyu, and dispel omens,  
 Lit the Holy Fire in Agiaries to engulf envy of Romans.” (Beg 24)

The text portrays King Khusrau's psychology as being marked by a blend of pride in his accomplishments, self-assurance in his capacity as a ruler, a sense of duty towards his subjects, and a firm belief in heavenly protection and direction.

In Act 1, scene 3, the King's song expresses his intensely amorous, passionate, and longing for Shirin, or more likely, the love and presence of his soul's delight. His passionate and colourful descriptions of his desire to "measure your lip's trove" (32), "paint thy cerise cheeks to a kissogram's rainbow," and feel her affection, all point to a deep yearning for a close emotional and physical bond. The recurrent prayer, "O' my soul's joy, come and love," (32) highlights his intense desire and the breadth of his emotions. He expresses a desire for a deep connection that goes beyond simple physical closeness when he talks of longing for the warmth of her spirit and imagines their sighs blending. The King hopes to encounter a life-changing love that has the power to heal pains and bring about emotional catharsis.

Her presence may thaw his frozen feelings and bring forth a torrent of joy and happiness, as shown by the imagery of melting glaciers and emotion's stream that begins sapiently at her approach. The descriptions of a snowstorm blowing to bedeck happiness' bazaar and a tangerine touch producing a wonderful rush serve to highlight how he expects her love to fill his heart with warmth, joy, and vivid life. King's mood conveys a soul completely enthralled with the love and presence of another, anxiously anticipating the transformational force of that love. It is one of profound desire, strong passion, and an almost lyrical romanticism.

It is evident from the king's statements to his companion Shahpur in act 1, scene 3, that he is incredibly in love with Shirin, the damsel he speaks of with such reverence and devotion. His heart is full of expectation and adoration for her. In addition to showing physical attraction, his description of Shirin as a "blessed damsel with starry eyes" and the "most beautiful soul on earth" demonstrates a deep admiration for her attributes and inner beauty:

“A blessed damsel with starry eyes,

To scent my soul and sighs,  
 Who is the most beautiful soul on earth?,  
 Capable to turn Persia heaven with worth,  
 Swim in benedictions of my ancestor,  
 Will ooze pearls from her golden oyster,  
 Walks in grace riding on her astral Shabdiz,  
 Give tremors with her aura even to fairies.” (Beg 33)

His hopes that Shirin would make Persia a utopia underscore his faith in the ability of love to create social peace and economic success. The allegory of her pearls spilling out of her golden oyster implies that he views Shirin as a priceless object that epitomises purity, uniqueness, and enormous worth.

The king's allusion to Shirin riding on her astral Shabdiz and causing fairies to tremble with her aura perfectly conveys the magic and nearly legendary aspects he ascribed to her. His desire to preserve Shirin's beauty and the deep influence she has on him is shown by his plea that Shahpur, "the best artist of the universe," creatively depict her essence. The evocative description of Shirin as a nymph and his reference to his grandpa speaking Shirin's name as if it were fated highlight the ethereal and predetermined quality of his affections for her. The king's sincere desire to join with Shirin in a tie that transcends time and mortal restrictions is evident in his enthusiasm to learn more about her and his proclamation that he wants to welcome her as an ally in life or the hereafter. This portrays King's heart as being brimming with love, respect, and a profound desire for Shirin. His comments depict a man who is anxious to include her into the very fabric of his life and rule, fully enthralled and altered by the mere notion of her.

In Act 1, scene 3, King Khusrau's passionate proclamation conveys his immense happiness and enthusiasm upon finding out that his buddy Shapur had met Shirin, the subject of his intense passion. In addition to being full of love, his words eloquently depict a heart that is completely intrigued and captured by the notion of Shirin, whom he alludes to as "my Diana, a living legend." He raises Shirin to a celestial position in his eyes by drawing a connection to Diana, the Roman goddess of the moon, hunting, and virginity, emphasising his respect and love for

her. Khusrau believes that Shirin is the personification of all he has been longing for; as seen by his description of her "divine eyes" as the source of "all my desires and aspirations" and her role as both a muse and a beacon guiding his passions and dreams. His reference to the intoxicating effect of her eyes suggests that her mere gaze holds the power to fulfil his deepest yearnings and to stir his soul:

“You saw her divine eyes,  
 In their intoxication lies,  
 All my desires and aspirations,  
 All my joys and passions,  
 She is as demure as snow,” (Beg 33)

He makes a beautiful appeal to Shapur to “glisten her with my glow,” meaning that he wants Shirin to know how much he loves her and to get ready to feel the same way. In his vision of a spiritual bond, Khusrau sees Shirin's soul swelling in recognition of his love and her starting to see him in her dreams, signifying his need for a deep and destiny-driven love. To elevate their love to a heavenly covenant, the king longs for Shirin to “toss her head on youth's pillow” and make a “holy vow” to be his. This refers to his wish for a commitment that is not merely emotional but also sacred. Shapur's command from Khusrau to mate Shirin's soul with a “sweet nectary gush” by using "the skill of your tongue and brush" metaphorically suggests his desire for Shapur to paint Khusrau in such a light that Shirin cannot help but fall in love with him, merging their souls in a harmonious and blissful union.

Through his words, Khusrau presents us with a picture of a monarch whose heart is full of love and poetry, who sees and seeks the divine in his love for Shirin. His love is deep, uplifting, and filled with a feeling of purpose; it longs for a spiritual bond that goes beyond this world.

Act 1, Scene 4 of the King's speech to Queen Miriam makes clear how firmly ingrained perseverance, faith, and a philosophic approach to life's challenges are in his mind. His admission that life is "an endless tale of storms" shows that he accepts difficulties as a necessary component of life—not as exceptions, but rather as forces that mould and try people's resolve. This acceptance is essential to comprehending his perspective; he does not shy away from adversity but rather sees it as an opportunity for growth and strengthening of character. Mark the following:

“Life is an incessant tale of storms,  
 Comes in our life in myriad forms,  
 Oft they shape our life,  
 Oft they shake our life,  
 What we need is to eke out fortitude,  
 And do good rights with rectitude,  
 Zoroaster is there to calm storms inside,  
 Our faith will take challenges in our stride,” (Beg 40)

The monarch affirms his faith in the qualities of bravery and moral integrity by the need for “rectitude” and “fortitude” in the face of the adversities of life. One of them is a strong moral character that says one does the right thing always and all the time. His reliance on Zoroaster and faith to “steady the heart when storms arise” is to say he has a foundation in faith. The monarch depends heavily on the spiritual and religious discourse for solace and explanation through the tumult of life. However, this religious identity is not just for one’s solace, as it is a source of collective strength that may be extended to others. The view that it is religion that “enables us to climb the ladder of success” and “take adversities in our stride” therefore also suggests a view that adversity is a chance for growth, not just for individuals but possibly society. The king’s psychology includes the meaningful idea that it is a “inner jolt” from religion that allows us to “overcome obstacles and to pursue our passions and aspirations even in the face of hardship.” The metaphor of light representing the soul is another way of expressing a view that there is a better future beyond the struggles of the present, and we can find meaning through adversity. The psychology avowed in the King psychology is that of fortitude moral rectitude, spiritual depth, and a hopeful patient of faith and the purifying balm of the hardships. He speaks like a wise man Coitus of the knowledge of human psychology and leadership, seeking to inculcate morale and strength, fortitude, moral rectitude, and faith in his queen and people. King Khusrau’s reflections on Shirin in Act 2, Scene 1 display a psychology characterised by romantic idealisation and emotional transcendence. He does not just see Shirin as a person; to him, she is a transcendental entity, a human whose beauty and essence transcend words and reason. The king’s impulse is to deify her, not in the metaphysical sense, but in the sense that Shirin is a human elevated to the divine by the power of love that transcends the

material and the carnal. His allegory of Shirin's qualities as heavenly occurrences and natural marvels conveys a psychological and emotional condition that finds comfort, inspiration, and sublime delight in her company.

“My Shirin, thy beauty is matchless, Words fail, incompetent to express, A dream that can't be interpreted, A radiance that can't be segregated. Thy eyes are two stars studded in sky, Illuminating the hearts with love high”. (Beg 43)

Khusrau's admission that he can't quite put into words how Shirin has affected him draws attention to an intense emotional experience that defies easy description, implying that her impact on his emotional health is both great and indescribable. He sees her as a healing factor for his conflict, which suggests that he is emotionally dependant on her due to his intense enamourment. Khusrau is shown in this psychological landscape not just as a lover captivated by physical beauty but also as a soul entranced by a relationship that he views as raising and grounding him, so elevating his spirit to an idealised level of existence and anchoring his emotions.

“KHUSRAU (bearing some melodious feminine voices); I must be alert to see where these angelic female voices are coming from. (He swaggers to some distance, and joyously gets spellbound to see a beautiful damsel taking leaps under the cooling and cajoling streams of waterfall. He hides himself behind a pine tree to pine for gaze of beautiful woman's beautiful anatomy of the body. She ties her stallion to an oak tree. The king gets physically excited but he suppresses his feelings.” (Beg 51)

Here, the psychology of King Khusrau demonstrates a blend of self-control, desire, and curiosity. At first drawn to the melodic tones, he eagerly looks for the source, demonstrating awe and admiration for beauty. But when he finds the attractive woman, his response changes to physical arousal, as shown by his happy, mesmerised mood and his description of his repressed emotions. Khusrau is aroused, but he shows restraint, hiding and waiting for a look instead of acting without thinking. This implies a complicated interaction between society standards and desire, as well as an understanding of the necessity of exercising self-control when faced with temptation.

“KHUSRAU (Unaware of the identity of bathing woman, peeping through bushes); He is rapturous and mutters:

A nymph bathes in her glossy gaits, Unmindful of defending body that awaits, Plunging out her body in abyss of streams, Pricking my fingers to pierce in her seams, Dendrites restless to stream the rush of mirth, Girdle gurgles to mutilate coyness' hearth, She undulates her braids radiating scent, Glow of skin eking to blueness of sky a dent, Her angelic visage breaking mirage of pool, Reflection of her dominion leaves to drool, Over her body and soul, and wish to splice, One's desire into other with heat of sighs. I wish she were my seraphic Shirin, I would take her to my desire to lean.” (Beg 52)

King Khusrau's psyche comes off as incredibly enamoured and yearning in the interaction. His lyrical reflections demonstrate a strong affinity for the woman taking a bath, whom he addresses as a nymph, conveying a longing for both her physical shape and their emotional bond. There's no denying his desire as he praises her beauty in exquisite detail and envisions a passionate union with her—he even likens her to his beloved Shirin. Khusrau's impassioned poetry and yearning for closeness reveal his alternating feelings of desire and frustration. He exhibits restraint despite his strong emotions, which suggests that he respects the woman's autonomy and is conscious of social norms. Khusrau's mentality is characterised by a complicated combination of adulation, emotional longing, and a conflict between propriety and desire.

“KHUSRAU (overjoyed):

Shirin, you are a jewel in yourself, Halts behind you world and its pelf, You are the dream of my dynasty, Thee, thy attributes will enhance dignity, Of our clan, our kingdom and territory, We'll bequeath a legacy of glory, Will be immortal our quest's story, Don't testify ossification of my patience, It is ice, melt it with warmth of thy existence. (Shirin leaves inviting King to the dining hall)” (Beg 60)

Reviewing the content, we can see that King Khusrau's psychology includes awe, respect, and aspiration sprinkled with the ability to wait. He praises Shirin's qualities and values them highly, calling her a rare gem and claiming her worth is more than anything material. He is proud of her potential effects on their kingdom and dynasty and, at the same time, of its' longevity when they would be cherished. Khusrau's psychology in this text shows his fear of death and the desire for legacy. Although he is smitten in love and desire, he is ready to wait for her decision and advises her not to test his endurance. To conclude, Khusrau's psychology

is a mix of respect, aspiration, endurance, and the desire to connect. He treats Shirin as an ally, collaborator, and potential partner.

“KHUSRAU: Shirin, I didn't enjoy your bathing under cascading showers as I was engrossed in your thoughts. In thy love, I have turned a pilgrim who craves to pay devotion to his deity.” (Beg 64)

King Khusrau's psychology in this chapter is represented by the Armenian's adoration and affection. He shows how much in love with her he is by expressing that he was preoccupied with her to enjoy watching while she was bathing. Godafriid 's thinking about just Shirin makes him feel satisfied as in fact, it seems to him that he does not need anything else. Thus, Godafriid 's feelings for her must surpass mere physical lust. Khusrau presents his affection for Shirin like a spiritual voyage through his likeness of himself to a pious pilgrim for his god. She is clearly very important to him because of the way he speaks about her—it conveys a sense of dedication and reverence. In this work, Khusrau's psychology reveals a profound love for Shirin, where his feelings for her are elevated to a spiritual level, imbued with devotion and reverence.

“KHUSRAU: My dear people, Our friend and kin is slain, That landed in pool of land, Persia is nurtured with flowers, Brave mothers spawned warriors, To save our pride, honor and dignity, You brought nation at cusp of glory, Time has come to take enemies to bury.” (Beg 69)

King Khusrau's psychology in this book includes a call to action, determination, and expression of sadness. He is solemn as he addresses his people expressing the extent of grief he feels when a friend, a brother, or a family member dies. Khusrau indicates that there is strength and tenacity in the nation and that even in their sorry state; the country is always honoured by the heroic moms who brought the soldiers to the world ready to fight and rescue the glory, livelihoods, and status. Khusrau's psychology is that of personal responsibility and expression of duty to the people and the nation. He expresses a sense of determination and readiness to meet their opponents to protect Persia' security and wealth. His speech inspires unity and collectiveness among the Persian people and encourages them to remain in unison whenever tragedy strikes and make rash decisions regarding their enemies. Overall, Khusrau's psychology in this work combines emotions of sadness and bravery and the general feeling of leadership when expressing the issues in his country and suggesting a solution.

“KHUSRAU: O' my worthy generals and warriors, You are bedrock of my kingdom, and its oysters, From where pearls of bravery spring forth, No gems or pelf can measure its worth, Our treasuries filled with gems of your labor, Enables to eke welfare plans, enrich infrastructure, We'll build underground shells for pelf and wealth: Gold, silver, gems and metals to pastiches stealth, All stakeholders in victory will earn award and palace, Families of our lions unfurl mantle of glory on terrace, We regained lost glory from rulers of Byzantine, Your labor earned it with auspicious arrival of Shirin. We'll place soon Theodosis on throne of Constantine, The sun of Sananian glory on world will shine.” (Beg 78)

In this book, the psyche of King Khusrau is one of deep gratitude, praise, and practicality. He respects his generals and his troops, believing that they are the foundation of his country's strength. Khusrau expresses his awe for the troops' bravery and sacrifice, claiming that it is like the troops are the pearls that come out of the oysters of the joint effort of his and his people. He also understands how the riches and the resources can be used to better the economy and establish physically for the country. He talks of furnishing the country using the riches he has made using his labor, ensuring the nation's wealthiness and prosperity. This portrays him as a man who is professionally capable, a good leader and administrator. Khusrau is also a dreamer, longing for achievement glory and achievement. He talks of how he will take more glory from the hands of Byzantine emperors and plotting the rise of Theodosis to the throne of Constantine, indicating his desire to enlarge his country's power and reinstate its past magnificence. The mention of Shirin's birth indicates that his marriage to Shnrin is auspicious and is a central destiny for his country's success. Khusrau combines gratitude, practicality, ambition, and dream in his psychology as expressed in this book.

“KHUSRAU (rising): Let us sit together near to drown, In each other's eyes, to lift sprit down, Let us march with hands entwined together, Breeze and melody of nature vie to tether, Our desires and love stalk with fervor, We bestride the river of life with His benediction, Joy loomed large, swans of bliss swam in love's ocean, So many years passed, intensity of love never faded, We both crossed wheel of fire and path prickles jaded. Joy is not there where you are invisible, Feel monotony where you are not audible.” (Beg 87)

King Khusrau's personality is typified in this literature by a profound and abiding love for his companion, most likely Shirin. In conclusion, he seems to be longing for man-to-man affiliation, even suggesting that they comfort each other by sitting across from each other and gazing into each other's eyes. Has the time come once more for me to leave for the endless

trip? Khusrau's line on strolling along with the nature and the resonance of the things Khusrau's girlfriend adores and craves for signifies that notion of unity and connection. Khusrau's explanation swans of bliss gliding in the ocean of love indicates an intense emotion of joy and fun from Khusrau's girlfriend. Khusrau's affection for his girlfriend continues to inspire him following several years and numerous struggles. Khusrau, perhaps, is the fear of getting tasteless and lifeless since his girlfriend has lost the essential feature that once gave him so much enjoyment and life. Khusrau's love for his girlfriend is epitomized by biblically, shrine leading, and man-to-man affiliation throughout this text. Khusrau's link with his girlfriend offers him pleasure, solace, and life; he savors their experiences and despises being away.

“KHUSRAU (delighted): I swear to our prophet Zoroaster, And to our valiant ancestor, Glory of Sasanians, and their sovereignty, Tremors of our reign will echo till eternity, Damascus, Jerusalem, Alexandria and Egypt, Chalcedon and Anatolia are our land, Our warriors will bestride hills, deserts and ocean, Persia offers world a blissful bastion.” (Beg 89)

According to this text, King Khusrau's psychology can be described as proud, devoted, and centred on the identity of a Persian. In his aspect, Khusrau takes delight and satisfaction in the future immortality of his kingdom and invokes important Persian figures and signs like the prophet Zoroaster and the brave Sasanian ancestors. Khusrau feels that the Sasanian Empire is magnified in splendour and rules massive amounts of land, comprising numerous distinguished cities and locations like Damascus, Jerusalem, Alexandria, Egypt, Chalcedon, and Anatolia. Khusrau is confident in the militarist abilities and power of Sasanian warriors, suggesting that he can safeguard the empire's boundaries and expand them across a variety of sights. In this poem, the king's psychology may be portrayed as respecting his native country, supporting the empire of the Sasanian and promoting the superiority of Persian culture. Khusrau believes that Persia is the country of magnificence and protection that offers humankind a haven.

“Fame glitters momentarily in sky, Bird nestling falls from its twig shy, Misfortunes never come alone, Shadow leaves, dispels luck's clone, I dishonored prophet's letters, So we are fallen in fetters, I'm loyal to Zoroaster, His teaching's pulchritude is my north star.” (Beg 92)

In this respect, Khusrau's psyche is marked by reflection, regret, and a determination of dedication to his faith. He reflects on how fleeting one's brilliance is and how sudden one's bad luck arrives and compares it to a bird thrown from its nest. Khusrau confesses that they fell in fetters since he disobeyed the prophet's teachings. Thus, he acknowledges his role in his

misfortunes. This shows that he feels responsible for his mistakes. However, despite his shortcomings, Khusrau holds an unwavering loyalty to Zoroaster and his teachings, calling them his “north star.” This shows bravery and loyalty to his religious beliefs in the face of adversity. Thus, while illustrating his flaws, Khusrau’s psychology in this work is marked by reflection, regret, and loyalty to his religious beliefs.

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