
Revision of a Few Verses of Asir Akhsikati's Divan

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Abstract

Asir-eddin Akhsikati was among the Persian poets of late six century who was skilled in creation of new concepts and meanings and a well-known elegist of the Persian language. He lived in Ekhsiket in a region of Transoxiana. His book of poetry, known as *Divan*, was only revised and published once in 1999 by professor Rokn-oldin Homayonfarokh. This publication includes a preface on the poet's life and the method used for the revision and rewriting of old manuscripts about Akhsikati's work. Although the reviser has gone through a lot of trouble for the revision and has compared a number of manuscripts, due to delay in the comparison of the manuscripts and several misreading and disability to read many parts from the original work, added to the displacement and omission of verses, a high number of the poetic verses of this poetry book remain ambiguous and unclear. There are also too many deficiencies in the poems as well. The author of this research has had access to a few old versions of the poet's book of poetry and compared it with the published copy, finally identifying some of the mistakes, the demanded corrections, the unclear parts and even the rhythmical differences, some of which are mentioned in here. As a matter of fact some of the words have been misspelled and therefore found a totally different meaning.

Keywords: *Persian Poetry Book of Asir Akhsikati, Persian Poetry, revision of manuscripts, distortion and correction in manuscripts.*

A Review of the Arabic Verses and Phrases in Divan Dekhoda

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Abstract

The poetry of the Constitutional era bears new concepts and forms which has become popular with critical, political and social attitudes to a high extent and therefore found plenty of readers. Still it has several similarities with the classical poetry in its superstructure and form; one of these aspects is the application of Arabic in the poetry of this era. Dekhoda is a poet of the Constitutional era whose usage of Arabic as a major feature has made his poetry similar to the poetry of the past in form and structure. One of the important reasons for such similarity is the high frequency of Arabic words, phrases, hemistich and verses. This article tries to categorize Dekhoda's poetry in topic in his book of poetry (*Divan*) regarding the Arabic words, phrases and verses used in order to survey how Dekhoda has applied Arabic. Further on this analysis will clarify the extent to which the usage of Arabic is in line with the new thoughts and contents in the poetry of the Constitutional era, in addition to revealing the influence of the past poetry and thought.

Keywords: *Constitutional poetry, Dekhoda's poetry, application of Arabic in poetry, the Arabic language, contemporary Persian language.*

Association of Meaning in Hafez's Poetry

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Abstract

Hafez intended to avoid repetition in the application of figures of speech which results in nonsense and so he appealed to an artistic and psychological technique; mentioned in this article as "association of meaning". In psychology, association of meaning relates to a concept which associates a series of concepts to the mind based on the principle of proximity, similarity or contrast. In Hafez's poetry, association is used in the sense that he disintegrates the component parts of a traditional image, and through substitution, he uses them in a way that each component connotes the others. For instance, in literary tradition, "ringlet" is accompanied by a series of stereotypical adjectives such as disordered, long, black, wavy, etc, or is compared to violet, hyacinth, ring, chain, musk, and so on. However, in contrast to this tradition, Hafez, when talking of ringlet, attributes length to hope and disorder to heart.

In the modern Persian books, association of meaning is not observed a literary ornament and the only literary man who has mentioned the role of rhyme in the association of meaning is Dr. Shafee Kadkani, yet in the West this issue has been discussed as "stream of consciousness"; especially in story-writing classes.

Once the association of meaning has been surveyed in psychology, literature and its differences with ambiguity, proportion, and ambiguous ambition are expressed, the discovered samples of this ornament in Hafez' Divan are further on discussed.

The finding of the present research is that although the primary samples of this ornament are seen less in the poetry books of poets before Hafez and even his contemporary ones, and even in pioneering poets such as Rodaki, these samples are quite rare. However they have a higher frequency in Hafez' poetry and therefore due to their high repetition and variety, samples of such displacement in adjectives and their related elements are more than other works.

Keywords: *association of meaning in poetry, Hafez poetry, comparative literature, literary expressions.*

A New Look at Metaphor
(Analysis of Metaphor in Gheysar Aminpor's Poetry)

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Abstract

Since a long time ago, allegory has been discussed as a significant issue in philosophical and literary domains. And as a matter of fact, scholars, thinkers and literary men have studied it since the golden days of the Greek civilization.

Nowadays as a result of the growth and development of linguistics, metaphor has seen a particular attention as a mental-lingual process by the linguists; that is especially the cognitive linguists. According to linguists, metaphor is a device for reflection, comprehension and recognition of abstract concepts.

In this article the author introduces the modern views in this scope with emphasize on the opinions of cognitive linguists; especially George Likav, and further on introduces metaphor in Gheysar Aminpour's poetry in his last book of poetry entitled "*The Grammar of Love*".

While Licav emphasizes on the contemporary theories, he uses metaphor in a different concept; in other words mapping between the realms in a conceptual system.

Keywords: *literary metaphor, the science of eloquence, contemporary theory of metaphor, Gheysar Aminpor poetry.*

The Share of Cinematic Expressions to Literary Allegories in Molavi's Poetry

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Abstract

Most of the researches which have studied the relation between cinema and literature have paid attention to the differences of literary fiction and drama in the scripts. One of the other grounds in which the ties between literature and cinema can be further on traced is "creation of pictures". The eloquent concepts of "figurative elements" and "forms of imagination" includes mental literary images and often infers to the implied figurative signs of the observer, being all listed in the science of expression in the variety of fields such as allegory, simile, trope, metaphor, irony and symbol. This article surveys the potentials of "literary allegories" in general and the "poetic allegories" of *Massnavi* and *Shams Sonnets* in particular for recreation in cinema's expressive device. The transition of literary allegories to cinema is possible through these potentials: 1. including several visual and animated, dynamic elements. 2. Conformity of pictures and concepts relevant to montage and stage direction. 3. The plenitude of pictures with the same width in the poetry length. 4. Including pictures with a distribution potential in the feature movie text due to the mystical content of completion. 5. Considering narrative texture and dramatic structure.

Keywords: *cinematic expression, literary allegory, literary image, cinematic image, Molavi's poetry.*

The Story of "PirChangi" (the Old Harper); a Memento from Minstrelsy Tradition

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Abstract

The general structure and framework of the story of "*The Old Harper*" from "*Massnavi*" by Rumi (Moulavi), bears signs and traces of the minstrelsy art and tradition. That is obviously besides the different details of its narration and regardless of the functions and mystical inferences which has influenced it due to Sufi texts. The minstrelsy tradition is the pre-Islamic musical and literary tradition of Iran; traces of which can be found in sources up to the Maad period, while it has survived in all the next periods and even in the Islamic era as well. Although the "Old Harper" from "*Massnavi*" and other sources are fictional characters, his story in its various genres is a pattern taken from the characteristics of minstrelsy artists; while their story is a real depiction of life and living of the minstrels. In this article the bibliography and profound structure of this story and its variety of genres in the minstrelsy tradition and their social life is investigated.

Keywords: Massnavi Ma'anavi, Pirchangi (The Old Harper), the minstrelsy tradition, Rodaki, Persian Classic Poetry.

The Narratology of "Maghamat-e Hamidi" (Based on Todorov's Theory)

Razieh Azad

Abstract

With the promotion of the structuralism theories, narration was assumed as the structure and each individual theorist tried to explore the constituting elements of the narrative structure, offering a basic pattern for it. One of these theorists is *Tzvetan Todorov*.

The narratology of "*Maghamat Hamidi*" based on the model suggested by Todorov shows that the element known in here as "Maghame" (status) follow one unique narrative structure. The narrative structure of each of these status elements relies on three minor parts (known as "Peiraft" in here) which stand in a certain order one after another. In addition to the three minor parts, in 60% of the major elements (Maghame), two other minor elements are present due to reasons such as foreword for future discussions; expressing the reason of occurrence or as the reciprocal pair of the major element (in this case the Peiraft). These minor elements regularly make a chain and in one case are internalized. Regarding the fact that the narrator goes to a trip in all the major elements (Maghame), this is situated in a lecture or advice-like atmosphere and finally learns some points; in other words the basic grammatical elements of Maghame is travel, debate, lecture and learning which has roots in a Prophet's saying.

Keywords: *Maghamat Hamidi, narratology, Tzvetan Todorov*