
Types of Monologue in *Massnavi*; by Rumi

Fatemeh Moeineddini, PH.D.

Abstract

Molana, known in the west often as Rumi, elaborates and conveys a significant extent of his story narrations through dialogues. Some of these dialogues do not have a specific audience, in other words, one of the heroes or even the narrator of the story himself speaks with himself in moments filled with severe passion and excitement. In this manner, this character helps the process of the story; while he reveals his consciousness or unconsciousness; so that the reader is informed about that particular character. It is actually through this method that *Massnavi*'s monologues are formed. According to the author's purpose, structure and his particular linguistic shape and patterns, *Massnavi*'s monologues are divided into three types; intrinsic, dramatic and. self revelation.

The types of monologue play an important role in turning external point of view into an internal point of view. As a matter of fact this point of view suits Rumi's main method in narration; as his stories often start with quite an open focus associated with the omniscient point of view, but then gradually the point of view and the focus of narration becomes narrowed and closed.

This paper was prepared through exploring documents, offering the results in an analytical-descriptive form, in order to survey the different types of monologue in *Massnavi*.

Keywords: *Massnavi, intrinsic monologue, dramatic monologue, self revelation, dialogue, Massnavi Ma'navi*

Eulogies Written in Khorasani Style and Tendency towards Figurative Pole of Language

(by citing Manoocheri's Poetry)

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Abstract

This article surveys figurative language from the point of view of rhetorical scholars and experts of conceptual issues. Following the explanation of Jacobson's Poetry theory and the definition he offers on the figurative pole of language, it attempts to convey the process of this phenomenon in the poetry of poets creating eulogies. In order to achieve this purpose, Manoochehri's poetry, which is the best representative of this poetry in the first half of fifth century enjoying rich poetic images, the function of combination and selection are surveyed in his poetic verses. Following this, this article shows how the two mentioned axis which are related to the figurative pole of language, make the referent closer to the accurate case in the real world from a linguistic system to its concrete case in the outer world regardless of language. All these processes creates a poetry that despite utilizing linguistic ornaments, figures of speech, and artistic aesthetic is closer to the referee's language and constantly conceptual from a linguistic point of view.

Keywords: *figurative language pole, language, Jacobson's Poetic Theory, conceptual thinking, creating eulogy, Manoochehri's poetry.*

Survey of Time in *Beihaqi's History*
(Based on Theory of "Time in Narration")

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Abstract

This article reveals the findings of a research using the theory of "Time in Narration" through the inductive method for studying time in *Beihaqi's History*. "Time in Narration" discusses the time division of narration; whereas in this research it is discussed on the basis of Gerard Genet's theory; shaped in three major central points; regularity, constancy and frequency. Although the theories about the devices and methods of time within historical and literary narrations belong to the twentieth century, the analysis of information shows that *Beihaqi* has artistically utilized these techniques and devices unconsciously; creating a work which enjoys fictional aspects as much as historical aspects. Considering the final results of this research, brevity, development, retrospection, foresight, and alternation are some of the most significant time devices used by the author in order to make history close to the literary domain.

Keywords: *Beihaqi's History*, Time of Narration, length and order of time, retrospection, foresight

Description of Meibodi's Method in Mystical Interpretation of Quran

(With emphasis on paraphrases and mystical epigrams of his Third Interpretation in Moses' Story)

Majid Sarmadi.PH.D
Mahmood Sheikh

Abstract

This paper intends to elaborate on Meibodi's interpretative method, and through focusing on both Moses' life story in Quran and *Kashf-ol-Asrar*, leads to the division of the Third Interpretation of his mystical interpretation in two parts; first the paraphrase of genres and, second the subtle points and epigrams related to mysticism. Through emphasizing on the analysis of Meibodi's method in interpretation and paraphrase of Quran, it makes an attempt to pave the path for a deep understanding of mystical interpretations; especially *Kashf-ol-Asrar*. The mentioned interpretation, *Kashf-ol-Asrar*, bears an incomplete paraphrase to a limited extent. Still, the writer discovers and explores a considerable extent of epigrams and mystical points through a variety of methods; by emphasizing on two concepts; affection and sincere attention, while in most cases the epigrams lead to proving the virtues of Prophet Mohammad and his close household nation.

Keywords: paraphrase, on interpretation of Quran, mystical epigrams in interpretation of Quran, *Kashf-ol-Asrar* and *Odat-ol-Abrar* Interpretation, Meibodi's Method

Afrasiab; Emblem of Anger and Lust in *Shah-Nameh* (by Ferdowsi)

Ebrahim Ranjbar. PH.D

Abstract:

Shah-Nameh, a work enjoying wisdom and epic, belongs to an era which observed the richest cross-cultural events of the Eastern and Western cultures. In this work, wisdom, mythology, epic and history are so deeply intermingled within each other that an admirable masterpiece is created. Ferdowsi's wisdom and insight can be realized through the stories in *Shah-Nameh*; added to the clear and frank advices conveyed at the end of stories. Some of these stories are related to Afrasiab's wars. In *Shah-Nameh* Afrasiab virtually represents two potentially inherited evil forces in the nature of mankind; anger and lust.

Afrasiab has a bad and evil image in mythological and historical works. Whether for this reason, or whether because Ferdowsi has exaggerated his evilness and badness in portraying his character, in *Shah-Nameh* he is the most evil character who starts out the greatest war against Iran. This research intends to show how he is the representative of anger and lust. For this purpose Afrasiab's image, in historical and mythological texts and also in *Shah-Nameh*, are compared and his words and manners and behaviors, which is associated with evilness and corruption in relation to his hostility against Iran, is surveyed in *Shah-Nameh*.

Keywords: *Afrasiab's image, Shah-Nameh, Ferdowsi, myth and epic*

Interdisciplinary Researches in Persian Literary Studies

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Abstract

During the last decades, interdisciplinary researches has been of serious notice in several world research centers and universities; as an approach in which the researchers create interaction among different fields of study and interlink them together in order to find a proper and suitable pattern for solving a variety of issues.

This paper intends to familiarize the interdisciplinary research approach, in addition to introducing some of these researches which are related to literary researches. This essay offers an accurate and precise definition on interdisciplinary researches and its various kinds in literary studies, while the grounds and reasons for a keen interest in these researches and the basic principles of interdisciplinary researches are surveyed. Then samples of works which have analyzed the Persian literary texts through this approach are introduced and surveyed. Studies reveal that during the last decade, Persian literary texts are analyzed through the interdisciplinary approach to a very high extent and as a matter of fact, this considerable increase and development has led to both the rereading and serious consideration of Persian literary works through a fresh attitude.

Keywords: *Persian Literature, interdisciplinary researches, new literary studies, analysis of Persian literary texts*

An Analytic Review of the “Stream of Consciousness” Narration Technique

Javad Asghari.PH.D.

Abstract

“Stream of Consciousness” is one of the modern techniques for narrating a story which has been of particular notice to the story writers, especially in the last century. This method is one of the most prominent methods in narrating a story and writing psychological novels, but despite what might be imagined by some of the readers of this article, this technique differs with “inner whisper” and “mental analysis” techniques. Actually the first psychological stories, or in other words the initial appearance of these stories was in the form of “inner whisper” which gradually developed and later on found its form as our discussion conveys in both story form and modern novels. This article makes an attempt to offer a clear and precise definition of this technique, while it discusses its methods and characteristics, added to the basic principles and the psychological principles of the related technique.

Keywords: *narrative technique, stream of consciousness, consciousness and unconsciousness, modern storytelling*

«CONTENTS»

● ARTICLES:

- **An Analytic Review of the “Stream of Consciousness” Narration Technique** 9
(*Javad Asghari.PH.D*)
- **Interdisciplinary Researches in Persian Literary Studies**..... 23
(*Qolam Reza Rahmdel. PH.D, Soheila Farhangi*)
- **Afrasiab; Emblem of Anger and Lust in *Shah-Nameh* (by Ferdowsi)**..... 45
(*Ebrahim Ranjbar. PH.D*)
- **Description of Meibodi’s Method in Mystical Interpretation of Quran**(*With emphasis on paraphrases and mystical epigrams of his Third Interpretation in Moses’ Story* 69
(*Majid Sarmadi.PH.D, Mahmood Sheikh*)
- **Survey of Time in *Beihaqi’s History* (Based on Theory of “Time in Narration”)**..... 89
(*Foroq Sahba.PH.D*)
- **Eulogies Written in Khorasani Style and Tendency towards Figurative Pole of Language**(*by citing Manoocheri’s Poetry*)....113
(*Yahya Talebian.PH.D., Najmeh Hosseini Sarvari*)
- **Types of Monologue in *Massnavi*; by Rumi** 133
(*Fatemeh Moeineddini, PH.D.*)

- **Abstracts (in English)**)158