

Abstract

The Place of Classical Genre in Nima's Modern Thoughts

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Abstract:

Near half of Nima's complete works contain classic frameworks, but the traditional form and poetic weakness of this kind of poems caused his commentator consider his poems entertaining and mimic. But these poems are not entertaining, mimic and out of value. Nima after Ghoghnoos returns to classical literature and expresses explicitly that his ignorance to classical literature was a deficiency.

This return is not only for entertainment but Nima had a purpose in composing these poems. By paying attention to Nima's letters and poems one can see the reasons for composing these kinds of poems.

Nima's main purpose of composing these poems is testing the frameworks of these poems and not entertainment.

Key words: *classic frameworks, entertainment, form*

On the Creator's pen, passed error or not

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Abstract:

Some of the couplets of Hafez have been discussed and various commentaries and descriptions have been written on them for a number of reasons such as mysteriousness, difficulty, and in short words, ambiguity and equivocations in them. The following verse is an example of this:

پیر ما گفت خطا بر قلم صنع نرفت آفرین بر نظر پاک خطا پوشش باد

Said our Pir, the spiritual leader: "On the Creator's pen, passed no error, On his pure sight, error-covering, praise be"

Some scholars have considered this verse from a mystical point of view and some others from a discourse one and some others have explained and interpreted this from other own view points. The explanations written in recent years have stressed the existence of satire, puzzle, or doubt about unmistakable creation and have given their own reason for this.

This research result is that, based on consideration and critics of significant opinions and commentaries done on this verse, isolated descriptions of Hafiz lyrics cannot bear all the meaning hidden in the verse. Therefore, in order to receive a complete commentary of Hafez lyric couplets, a consideration of vertical axis is necessary in addition to horizontal axis. So, the result would be comprehensive enough.

Keywords: *Error-Covering, Creation Pen, Hafiz, Hafez's Lyrics Explanation.*

Picture Capacity of "Shah-e Siah Pooshan" Tale from Cinema Related viewpoints

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Abstract:

Versified story of 'Shah-e Siah Pooshan' written by Nezami Ganjavi has its own pictures capacities which can be dealt with in cinema related viewpoints. Cinema camera can record the pictures from different viewpoints and the same can be said about the poets on his mind. For example, as cinema tradition uses symbolic or complete picture to show the viewers characters and situations, Nezami extend the sphere to a more extensive one when he introduces in some scenes the characters to the viewer. In another example, cinema camera generally shows the person in a greater picture to show his / her mental situation and the poet use a similar method to express the character situation in a critical situation or by a more extensive expression to make the readers concentrates on his / her situation. The poet's eyes and camera have a kind of similarity. As the camera moves horizontally and vertically, the poetry explanation of "Shah-e Siah Pooshan" also concentrates on a kind of explanation of a phenomenon on the earth to explain a Heavenly phenomenon and materializes the movement by the addressee's mind eye. Along with movement of the camera and the corners, there are some other features such as decoration and background in "Shah-e Siah Pooshan". For example, when Nezami takes the Shah to the land of the Wearing Black Men, he decorates the scene by black clothes, sorrowful people, the ruins and simple homes to express the desired meaning. It can be said that cinema skills are modern tools which help the literature researchers to explain the works of poems specially Nezami Ganjavi.

Key words: Nezami, *Haft Paykar*, *Picture*, *Cinema*.

Reflection of Alike Narrations in Rajtarangini and Iranian Classic Literature

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Abstract:

The book, Kashmir History or “Rajtarangini” is a versified tale of legend, epic and history of a part of India, namely Kashmir. Kashmir is called “Iran Minor” because of its beautiful nature, fine weather and even the color of its citizens. This work was composed to Sanskrit language by Kalhan for the first time and then translated into Persian twice. The first translation was artifact, formal and hard to be understood and the second one done by Mollahshah Mohammad Shah Abadi during the time of Akbarshah Goorgani was simple, fluent and permanent. This article is aimed at adjustment of some of its stories and historical figures to some tales and religious and historical figures of Iranian and Semitics works.

Key words: *Alike Narrative, Myth, Anecdote, Raje, Rajtarangini, Kashmir.*

Origins and causes of Sadegh Hedayat's despair

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Abstract

Sadegh Hedayat is the most distinguished and contemporary author of black literature at the field of writing story in Iran which his works has formed on the basis of excessive despair. In this essay, it has first introduced signs of despair at his states and works, then analyzed causes of his despair with regard to historical, sociological and psychological approaches. It should be emphasized that his pessimism feeling has originated from his personal characteristics as well as various mental, political, social and family factors. Thus, mental-philosophical atmosphere and common literary schools of Hedayat's age have been explained. Also, political events of Iran and world have been described especially during the reign of Reza Shah ,which was the first era of black literature in Iran. Moreover , it presents family and social problems causing Hedayat's despair.

Key words: *Sadegh Hedayat, Despair, Black literature, Pessimism, Death thought*

A Study on Some Archetypes in Ahmad Shamlu's Poems

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Abstract:

Archetypes are the common forms with million years of historical backgrounds, passed from generations to generations and kept in our unconscious mind. To reach the conscious mind these forms have emerged in forms of symbols in the works of artists.

This study examines the frequency of some archetypes in Shamlu's poems. These archetypes are sometimes emerged in the overt forms and symbols and are indirectly shown in his behaviors and belief. Various archetypes have been manifested in Sshamlu's poems among them are Aanima, Neghab, Khod, Mandla, Tarni, Adad, Mam Bozorg, Baradar Koshi and Eshgh.

This article examines these archetypes with variuos symbols and patterns bereifly.

Key words: *Archetype, Collective Unconsouis, Jung, Shamlu's Poems.*

A Comparison between Killing Relative and Offending Relative in Shanameh and Mahabaharat

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Abstract:

This research tries to examine in details tales of two Iranian and Indian epics, namely Shanameh and Mahabaharat aimed at revealing their structures similarities and limitation in plan and extremes. Therefore, some parts of these tales having the subjects of "Killing Relatives" and "Offending Relatives" have been selected to be analyzed structurally.

The reason for such a selection is lack of such a research in the field of epic as most of the researches in this area are interpretive. Structural analysis is an introduction to interpretive one. It is why some structuralists (G.Genet, for example) have considered the issue more important than a mere structural analysis and refer attached importance to interpretation.

The reader of the paper will find out that these tales are similar in content in addition to their structures.

Key word: *Structuralism, Killing Relatives, Offending Relatives, Shanameh, Mahabaharat.*

Nahj-al-khaas
An Unknown Glossary

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Abstract

Nahj-al-khaas compiled by Abu Mansour Ma'mar-e-bn-Ahmad-e-bn-Mohammad-e-bn-Ziad Isfahani (died in 418) is a short and brief book written on mystical terms.

Compilation of the book is aimed at explaining "ahval" and "maghamat" levels to reveal Sufies' situation or as he himself said "Sayerin ela Allah" and their ranks in each situation.

Although the book doesn't have the features of genuine glossary but it is regarded as one of the professional mystical glossaries as the author explained more than 120 mystical terms through a new method for its readers. Unfortunately this book is still unknown for many searchers although it is older than many of glossaries.

Researchers have tired to make a study on lexicography method with these three criteria, determined by Yakov Malkiel on the book terminology, writer's viewpoint and the way for its information release.

Key Words: *Lexicography, Glossary, Mysticism, Mystical Terms, Nahj-al-khas, Abu Mansour Isfahani.*