A look at Nezami's Innovative Images made by Using Musical Instruments in PanjGanj

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Abstract:

Nezami is one of the famous poets constructing innovative images. Among the terms used are musical terms and idioms .Nezami seems familiarized with musical instruments and idioms and he has artistically used them in three areas, i.e. lyrics, epics and mystical and virtual issues. Implementation of there terms goes well with the context of Khamseh.

In Makhzanalasrar, these musical instruments and idioms are used to express mystical and virtual meanings in Khosrow va Shirhn. Leili va Majnoon is tragic love story, thus, these musical terms are implemented to display grief and sorrow of the two lovers. In Haftpeykar, however, these musical terms and idioms express a fanciful love. These musical terms and idioms bring excitement, and fancy to the maximum level.

Sharafnameh is a story about Alexander, the conqueror, and we observe that the musical terms and idioms are best used and finally in Eghbalnameh. We also see that a picture of Alexander is as a prophet. Therefore, it can be observed artistically. Nezami can make use of innovative images with use of musical instruments.

Key words*: Nezami, Music, Simily, Metaphore, Depicting*

One Story and Four Narrations

Comparison of the Story "Bahram-e - Goor In Hunting-ground" in Four Versified story

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Abstract:

One of the stories of Nezami's Haft Peykar is named Bahram Goor and his female slave "Fetneh" in hunting-ground. Nezami has extracted this story from very simple, short, schema-scheme and temporal Ferdowsi's narration and developed it and has added the second part to it. After Nezami, Amir Khosro Dehlavi (752-651) has mentioned this story in Hasht Behesht and Abdi Beyk Navidi Shirazi (988-921) has brought it in Haft Akhtar. Both of them are the imitation from Nezami's Haft Peykar. Amir Khosro has brought the middle part of story with little changes in comparison with Nezami narration and Abdi Beyk has added the range of changes.

By comparing and analyzing of these Four Narrations, we find out that Nezami's skill about narrative elements, motifs and moral, mental aspects has preference over the other narrations.

This comparison has been done with the view of the narrative structure not verbal aspects and expressive, stylistic devices. At the end of this article, for example, we only narrate the description of female slave from Four Narrations, so that the reader compares oneself.

In the beginning of the paper, not only do we introduce four works and reports of Four Narrations, but also present the narrative motifs, and consider the aspects of similarity and difference of narrations with the use of a chart.

Key Words: *Bahram Goor, Shahnameh, Haft Peykar, Hasht Behesht, Haft Akhtar, Comparison, Motif, Morphology*

Nature and Aesthetics of Reverse Simile

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Abstract:

This article deals with nature and aesthetical functions of Reverse Simile. First, three different types of Reverse Simile are distinguished and then studied in detail. The central issue of this research is the study of third type of Reverse Simile (Arabic Reverse Simile). If the relation between tenor and vehicle is well-known, the similarity of them is clear, the difference between them in characterization of the similarity is little and attribution of similarity to tenor and vehicle has previously numerous uses, then the Reverse Simile would be acceptable and beautiful.

Reverse Simile may have functions such as poetic exaggeration, to avoid poetic banality and to make the vehicle subject of assertion.

Key words*: Simile, Reverse Simile, Al-Jorjani, Islamic Rhetoric*

Typology of Sandbadname

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Abstract:

In the several last decades, structural approaches of the study of narrative had a great affect on narration and folklore. The first research in the field is a prop's, the morphology of the folktale" generalized and completed by some rhetoricians including Todorove, which analyzes the narratives into bits and studies the relations of them in categories of theme and space order.

This study, based upon the Todorve's view, deals with the typology of narrative in Sandbadname, an Iranian narrative, so that places it in the row of mythological narratives as Hezaroyekshab (one thousand and one night), an Iranian legend and Decomeron a European one, mentioning some traits of it and comparing them with the specifies of mythological narratives.

Key words: *Sandbadname, Mythological Narrative, Todorovc, Action.*

Shams al din's and his Koran interpretation

Taheri.Gh.,PH.D.

Abstract

Holly Koran when inspired to Prophet Mohammed from God is pay intentioned by his companions and he explained it occasionally. Because, it's lingual structure, textual meaning and rhetoric was extremely unique. Therefore, interpretation of Koran was started from companion's period and spread in later times that Islam and Moslems were increased. In the Islamic civilization, deferent methods used for the Holy Koran interpretation, such as lexical and grammatical, philosophical and political and mystical approaches have been come into existence historically.

Mystical interpretations made in the first centuries were in form of complied works too. But, a few mystics have produced scattered interpretation in their works among which Shams al din Tabrizi is one.

In his only work, namely Maghalat e Shams, are interesting interpretational theory and new hermeneutics from a few verse of Koran. He has claimed, in somewhere, that he has not used early works. This paper deals with his approach and interpretations and compared it whit other works. Shams, in his limited interpretation, wink at lexical, historical and philosophical methods. He interprets the verses according to his personal mystic experience.

Key words: *Holly Koran,* ***I****nterpretation****,*** *Mystical* ***I****nterpretations, Maghalat-e- Shams.*

A New Look at the Meaning of some Verses of the Shahnamah Ferdowsi's
(The Story of Rustam and Isfandiar)

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Abstract:

This essay discusses the meaning and explanation of some verses from the story of Rustam and Isfandiar. The author, at first, narrates the some verses enjoying difficulties and goes on with controversies on the meaning of them and then gives the explanations and meanings that are written in the books of other scholars such as: Dr Eslami Nadushan, Dr Anwari-Dr Shoar, Dr Rastegar Fasaei, Dr Joweini, Dr Shamisa, Dr nazari and Dr Nazari-Mr Moghimi.

The author narrates the meaning of the verses and then explains the likely difficulties or deficiencies of those books and at the end gives the new or more practical meanings of the verses.

***Key words**:Rustam and Isfandiar,Explanation and Interpretation, Bar Zīn Bexuft, Ignoring by Head Gesture, Peye axtarat narm bād.*

A Critical Analysis of Paronomasia in Rhetorical Books

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Abstract:

Traditionally, different Kinds of paronomasia, based on phone similarities, have been brought under discussion in rhetorical books. Predecessors were not able to explain phone similarities scientifically; therefore, they got engaged in long controversial adding anything. Linguistics, particularly its two branches of phonemics and phonetics, can solve the problem. This paper determines to join linguistics to literature to explain phone similarities scientifically and present a framework for discussing paronomasia in Persian literature.

Key words: *Paronomasia, Phonemics, Phonetics and Phoneme*