

Abstract

Pause and music of poetry; A Comparison of prosodic pause in *Anwari* and *Khaghani's Ghazals*

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Abstract

The metrical pause of Persian Poem is based on syllables and phonemes. When the poet uses one long syllable instead of two short syllables, he has applied metrical pause. A pause is used at any part of a line except in the beginning. A pause is particularly effective in the middle of line to change the rhythm. This research approves that the number of metrical pause (in the middle of lines) in Khaghani's lyric poems is as five times as compared with those of Anwari. The reasons are as follow:

- 1) The language of Anwari's lyric poem is simpler and he has taken advantage of shorter rhythms but,, the language of khaghani's lyric poem is more sophisticated and he has taken advantage of middle, long and alternating rhythms.
- 2) Anwari had a happier spirit than Khaghani in his personal life.
- 3) Khaghani's pseudonym and the necessity of its being used at the end of his lyric poem is one of the reasons for pause high frequency in his lyric poems.

Key Words: Short and ling syllable, Prosodic pause, Ghazal, Anwari, Khaghani.

Content analysis of *Latayef-al-tavayef* from view point of its fiction elements

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Abstract:

Latayef-al-tavayef, valuable literary work of fakhr-al-din Ali Safi , is one of the most important Iranian fictions which,because of containing short,satiric and admonitory tales, has a special and important position in Persian literature. In the academic associations and researches, most of classic texts, particularly fiction texts, are only examined from the view point of philological aspects and less examined from the view point of fiction nature. This essay examines and analyzes four fiction related elements including character, theme and narration and narrator and dialogue. In the character related section, we examine the tales of latayef-al-tavayef from six view points(character's numbers,character's gender, character's social classes, their jobs and occupation, their internal and external disorders and their main and important characteristics.

In the second section, we examine the subjects and themes of tales divided to four parts of political, social, moral, religious and artistic themes.

All the information, presented in the two parts of character and themes, are based on the statistics, numbers and schedules showing exactly the frequency of presence of any case. No generalization and personal statement have been used by us. we try to prepare a brief study and knowledge based paper by using the exact statistic and figures.

In chapter three and four of the essay, "narration and narrator" and "dialogue" are studied. I hope that the results of this research will be useful in literature sociology studies, especially that of Iran in 9th and 10th century.

Key words: *Latayef-al-tavayef, Tale, Fiction,, Fiction elements.*

A look at “ande” suffix and its changes

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Abstract:

Along the history of Persian language many words, being used to day, have been changed. As far as the write knows, some of these changes are related to the Middle Persian and some others to the Dari Persian in which there is no application of them in the Middle Persian. One of these changes is related to the "-ande" suffix. As an instance, we can point to the omission of its final "g" and the changes which have occurred in the group of its "nd" along the development of the Persian language. Such changes are not just confined to this suffix, and as we will see in the various parts of this essay, it can involve other words belonging to different grammatical categories. This essay deals with the changes of this suffix throughout the development of Persian language.

Keywords: *Phonetic changes, the "- ande" suffix, the "nd" group, Dialect.*

**A comparative analysis of *Foroogh* and *Sepehri's* poetry
from the view point of content and thought**

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Mosavi. S.S.**

Abstract:

Even though Foroogh and Sepehri have dealt with similar issues such as agony, death, life, nature, love, childhood, loneliness and the like ones, they have done so with different perspectives in their poetry. There are fundamental structural and conceptual differences between their works. The terrifying loneliness of Foroogh is definitely different from the mystic loneliness of Sepehri, for example. Sepehri's poetry is lively and happy with no signs of pessimism or hopelessness. The two poets have also viewed childhood differently. In sum, based on the differences in the basic intellectual and ideological frameworks, one can conclude that the two poets have not been under the influence of one another.

Key words: *Foroogh, Sepehri, Free verse.*

Tawil and its types in Mathnavi-e- Ma'navi

Rouhani, R., PH.D.

Abstract:

The sacred book of Mathnavi Ma'navi, due to its numerous inclusions in God's word as well as those of prophets and also hermeneutics interpretations (ta'wil) and explanations of those words for common and elites people, has turned into a collection of pure and exceptional knowledge. These ta'wils and interpretations, having mainly moral-mystical aspects, have given Mathnavi Spiritual style and made it like the mystics' interpretive books such as Hakayek Al-Tafsir, Kashf Al-Asrar, latayef, Al-Esharat. Nevertheless. However, Molana is considered as those condemned Ta'wil and its adherents as far as Mathnavi is concerned and perhaps his opposition with Ta'wil at first sight seems to be more outstanding and remarkable and at the same time stranger. The writer of this essay has tried to clarify different types of Ta'wil via classifying them from Molavi's view point into unacceptable and acceptable ones in order to explain this issue and solve this paradoxical point while considering some of the general points upon ta'wil in Mathnavi and explained some lexical definitions and expressions of lexical and interpretive works. To sum it up, taking these points in mind, it is proved the correctness and incorrectness as well as its goodness and badness are relative as far as Molavi's view see it and it depends on the type of ta'wil, the person who does ta'wil and his/her goals and aims with for ta'wil of the text.

Key words: *Ta'wil- Mathnavi Ma'navi - Molavi - Ta'wil of unacceptable - Ta'wil of acceptable.*

Dream allegory in Iran contemporary poetry

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Shamian, A.**

Abstract:

This essay studies Dream Allegory in Persian contemporary poetry. In this research, Dream allegory has been defined as one type of the vision literature and then comments on its antecedent usage in myths and literary works are explained. Dream allegory expressed spiritual progress in structure of vision journey in the past. But, in recent centuries, except that traditional theme, some new contents have been expressed in its form. Studying this form in Persian contemporary poetry maybe distinguishes quantity and quality of the new themes. The notable examples of dream allegory in contemporary poetry have been seen in Eshghi, Nima, Shahriar, Sepehri, and Shafyi Cadcani's poets.

Key words: *Dream Allegory, Myth, Literature, Contemporary Poetry, Eshghi, Nima, Shahriar, Sepehri, Shafyi Cadcani.*

The factors of invention, alteration and impression of tune in poetry

Omranpur. M. R. , PH.D.

Abstract:

This article is the result of a research on tone and its role in poetry. Tone, in Poetry, is the poet's attitude toward the content of the poetical message formed and understood by other elements of poetry such as formal patterns, the meaning and connotation of words, sentence constructions, rhythms, syllables and images. In a literary work there may be different important tones because of mutual involvement between the poet and the reader and the roles of aesthetics in poetry. If a reader is not able to recognize the right tone of the poem, he may not understand the full meaning of the poem. This article tries to explain what elements of a poem contribute to its tone and how the poet changes the tone of a poem. Finally, the functions of the tone are described as well.

Keywords: *Poem, tone, tone role.*

Romantic image; theoretical principles, nature and application

Fotoohi . M. , PH.D.

Abstract

This essay is concentrated on Romantic Image. Romantic Image essentially is deferent with classic, symbolic, Surrealistic and imagistic Image, in nature and aesthetic. The author sets forth essence of romantic Image in three sections: The first section explains four special feature of Romantic Image 1) poet's transmutation in nature and things 2) images as shadow 3) running images and 4) individual aspect of image). The second section discusses the relation between images and their places in context of poem with two features of connection and running. The third section explains three functions of romantic images. The final part deals with the metaphoric pole of language in romantic writings.

This essay is aimed at distinguishing classical and romantic imagination and set forth process of creature, value of aesthetics and origin of image insights in these kinds of writing.

Keywords: *Romanticism, Persian romanticism, Romantic Image, Aesthetic of romantic image, Context, metaphoric pole of language, Organic form.*

**Analyzing Musa and Xezr story in Mathnavi-e-
Ma'navi and Meibodi's Kashf -ol- asrar**

Gorji . M. , PH.D.

Abstract

Mosa and Xezr story is one of the symbolic stories of the Holy Quran repeated in the literary mystic texts that researcher interpreted this story because various elegance and messages. The writer of this article analyses Mathnavi and Maghalat Shams about the mentioned tale despite the critic of past interpretations and based on Gnosticism and non Gnosticism poems.

The writer believes that Mowlana pointed this tale in the Mathnavi that interpret in spite of past interpretations and other cases in the mathnavi. Mowlana found this tale based on Mosa and Xezr and preferring Mosa over Xezr.

The writer shows triple proofs and believes Mowlana in this article interpretation used on Kashfolasrar Meibodi or probably used other source that has been source of Meibodi in the Kashfolasrar.

Key words: *Mosa and Xezr story - mathnavi - Mibodi Kashfolasrar-
Maghalat Sham- interpretation*