

Abstract

The symbols of Afrasyab Mythical nature in Shahnameh

Sajjad-e-Aydenloo

King Afrasyab is the *Torani* famous athlete and the enemy of Iranian people in *Shahnameh* on which the talks have been presented concerning nearby the city of the friends and athletes in Iranian mythical-epic recourses. Following the 20th century A.D., some of the experts on Iranian Cultures and civilization and along them, some of the Iranian myth researchers have put forward the theory that *Afrasyab* is the symbol for *Apoush*, the devil of drought, and also the equivalent and symbol for dragon and, recognized his first and mythical nature as a non-human creature and fiend. Although the devil or dragon or devil-like nature of Afrasyab is not explicitly expressed in any existing recourses, more probes into *Shahnameh* will reveal some more signs ; like calling him as ill-generated in *Shahnameh*, creating famine and removing the rain and water and aggression to Iran, the ability to live in land and in the depth of water (amphibian), his life in the basement, relation with black color, Afrasyab charming, the irrelativeness nature of his close relatives, similarity and ties with devil and fiends, verifying this theory.

It is documented in this study, through explaining the sings mentioned and presenting the required example from *Shahnameh* and other recourses, that *Afrasyab* in the ancient myths and very ancient patterns, is a very fearful and satanic devil, dragon converted to the *Shah's* committee- the *Torani* athlete and *Then Turk athlete* and historical existence but, some other testimonies from the mythical and first nature are left by him in *Shahnameh* and some other resources.

Key words: *Afrasyab, dragon, devil, Shahnameh*

An Analysis on Retic Application of Verbs in Ghazals Sa'di's

N. Iranzadeh

Those elements effective in eloquence and elegance of Sa'di's Ghazals is both worth surveying and comparing with other lyric poems in order to reveal this fact why his Ghazals are supposed to be more delightful than the others.

Analysing the syntax of his words, one might show his unquestionable command and intellect in language and literature.

The existence of more than one verb in each verse and the frequency of material verb, denotes eloquence, ellipsis and motion.

The couple verb has found rhetorical application in various ways.

For grounding, paradox, ambiguity, synecdoche, metaphor and personification are the most important figures of speech and rhetoric using verbs in Sa'di's Ghazals.

Mountain and its manifestation in Shahnameh-e-Ferdousi

Fatemeh-e-Jafari-e-Kamangir

This study is aimed at knowing a dimension of mountain myth namely height and the relation between the abstract relations of this natural prominent manifestation with metaphysics. The relation we mean here is a kind of mysterious relation classifying mountains as the sacred places having their own characteristics in accordance with ancestors and various lands basic principles from a narrower point of view based on the literature and ceremonies of Mazdisna. These characteristics are assumed the foundations for the abstract relation between the human beings and God.

This relation was set in Ancient Iran era in form of a place for Gods and Lords, and victimization place special for the worshipers of these Lords and Gods on the elevated mountains. In fact, mountains are regarded as the places for ascent and edification from the skies doors to the super natural world.

Ferdosi, the most well-known Iranian epic and myth poet has depicted this point in his work in such a manner that the place for the worshipers and its supernatural relation with God is located at the top of the mountains close to sky through his masterpiece.

We have tried here to cover all the cases where mountains are known the place for igniting the sacred fire or the supernatural relation of the worshipers and ascetics with their Gods by *Ferdousi* in *Shahnameh* and further the same in the Avestain and Pahlavi religious books.

Key words: *myth, mountain, Iranian myth, Shahnameye Ferdousi*

**The nature of poem from the literature critics'
view points (from Plato to Derrida)**

Seyyed Mouhsen-e-Hosseini-e-Moakhkhar

Historically the theoreticians in literature have studied poem and its nature from various view points. Before any one, *Plato* and *Aristotle* had regarded poem in the same way like other art areas as imitation from nature. This theory which was the cornerstone of the other theory in literature continued to the contemporary era.

In the early 20th century and coincide with emergence of new philosophy theories and linguistics, new Literature Theory emerged in which poem gradually was far from the responsibility for transferring message and meaning contrary to classic theories.

Study upon the language of the work (the objective dimension), gradual meaning development or poem multi-meaning and also entering the addressee in the literature work creativity are the most prominent characteristics of the theories such as formalism, structuralism, semiology, paraphrasing the text and deconstruction.

Multiplicity and Variety of the perspectives by which poem and its nature have been studied several times, is the prominent feature of the study on these poetic theories.

Key words: poem, the nature of poem, literature theory, Plato, Derrida

**Fictionalization and personification by
Moulana in Masnavi-e-Manavi**

Alireza Shohani

As the *Masnavi* is a preaching-mystical work by *Molavi*, he made his efforts to express his advices and recommendations in forms of stories, tales and fictions and also his ethical and mystical thoughts are expressed there. Hence, all these are of various and miscellaneous types. The best sample of entering *Masnavi* Tales into the third book is shown in the story titled “*the people of Saba and looting their godsend*”. This story commences with the couplet 282 but, left later on and then referred to in the couplet 364. The story is left again here and then referred to in the couplet 3600, following some long couplets to be finished.

Mentioning the various points in tales has resulted in different usages of the characters in *Masnavi*. This is because of the foundations of any story are made by its characters who are themselves the factors or causes of the events.

Personification by *Molavi* in *Masnavi* for the characters is of three following methods:

A) Direct method in which he explicitly expresses his ideas upon the persons.

B) Indirect method in which he not only expresses the characters' behaviors and briefs the readers on the role played by the characters but also the readers understand their real essence.

C) Mixed method which is an integration of the two previous ones.

The tools for personification by *Molana*, the characters' features in *Masnavi* and classification of the persons' names in the *Masnavi* stories are scattered through the study.

Key words: *fictionalization, personification, Persian Literature, Masnavi Moulavi*

**Abu-Said's Ironical language games
In Asrar al Tawhid**

Gh. Taheri

Abu-Said Abu al Xair is one of the famous Iranian mystics. Besides Patch and having good taste, he has sensitive irony in behavior, speech and euphemism. These specifications are arising from his expansion path. The pleasant tales of Asrar al Tawhid are showing that Abu-Said not only has been creating ironical themes, but also he has been rejoiced by other's witty speech. According to his mystical mind, he has presented mystical interpretation from elements of the world such as popularly speech, the name of places, cities and villages, verses of the Koran, traditions and the terms of religious jurisprudence. These interpretations are explaining mystic's points of view and they have not been considered by researchers. This article trying to explain Abu-Said's mystical interpretations and ironical language games in Asrar al Tawhid.

Key words: Language, mysticism, Irony

Structural Analysis of a complicated verse from Hafiz Diva

Alireza Fouladi

This article deals with the structural analysis of the following complicated verse from Hafiz Divan:

عبوس زهد به وجه خمار نشیند مرید خرقه دردی کشان خوشخویم

The present article, with utilizing all previous attempts in explaining the above-mentioned verse, provides the following total meaning for :that verse

A grim of abstemiousness does not give up his ill humour, with the payment of a little wine , so I'm not devoted to the gown of asceticism, but to the gown of good-humoured dregs.

The psychology of the color in sepehris poems

S.Ali Ghasemzadeh

Attention was paid to color as the most important element in the realm of perceptible world in the human life from ancient times ,that charmed his spirit and is basically the cause of decorating world and demonstrates the might of worlds skillful painter. Nowadays , as many of literary and artistic prominent of the world opinion , color is the most important element in appearing artistic creativity . since a poem is the selection of words , or in concise form , it is a kind of drawing with words , the selection of colors can not be ineffective in a poets artistic activity spectrum . In fact , the conscious or unconscious selection of any color by a poet , reveals his attitude towards the universe and its phenomena.

Paying attention to the frequency of the color-related word in any poets works , can make us aware of the poets manners and his moral characteristics , and the underlying layers of his theology . in this essay , by considering the lexical frequency of words, through a more scientific method , we have tried to find some new points about S.Sepehris manners and his features.

Key word: color , poem , color psychology , S.Sepehri .

Irony and Creativity

Abdoulhossein-e-Mouvahhed

The most current meaning of Irony in Persian literature is to reproach, fault-finding, guy and criticize.

Irony is one of the expressions which has been common in the life of the ancient Iranian people with *lampoon*, *syllable*, and *satire*, *humour* and ... and upon which some parts of the literature works have been concentrated.

The nature of irony in Persian literature lies in most cases on the contradiction between *term* and *meaning* in discourse. Hence, it can be classified almost as *figurative sense*. In most cases the irony written works have been associated with *lampoon*, *humour*, witticism and epigram.

So it can be mentioned that irony is a kind of profound thought and providence and refers to a type of revolution and internal transmutation change. The word "*epigram*" has also been associated with a type of irony and wit in the history of our literature. The only difference is that jest, enjoyment and entertainment are regarded as the dominant essence of *epigram* but, while the speaking trend is apparently jests and quizzical and non-serious in *irony*, finally it is resulted in conception, discipline and policy. So, **irony** can be termed as the preaching literature in Persian literature.

Key words: *Irony and Creativity, expression, irony, Persian literature*