Abstract

Some points on Shahname's allusions in Khagani's works

Sajjad aydenloo

Abstract
From view of cultural background, Khagani is one of the prominent Persian poets. Because of this and Shahname's importance in cultural-literary enrichment of subsequent works and some other reasons and motivations, Khagani's works (poetical works (divan), Tohfatol-eragayn and epistolary writings monshaat) is full of various Shahname's allusions. Meanwhile, there are some allusions called rare allusions which can be divided into two parts. First, allusions whose story origin is known. Second, allusions whose source is unknown and technically known as wandering allusions. Khagani has used Shahname's allusions for ⟪wandering allusions⟫ and various purposes such as: explanation of didactic subject, imagination, making metonymy and proverb, his own description and sometimes self-praise, description in worldly sonnets and finally praise of kings in his elugies, frequency of praised kings similarity to Shahname's characters is more than preference of them to Shahname's characters and probably influence of Iranian culture in Sharvan (Khagani's birthplace) and praised king's interest in Iran and Shahname has affected this respectful attitude.
Most reflections of Shahname's allusions in Khgani's works is in this order: poetical works (divan) epistolary writings (Monshaat) and Tohfatol-eragayn.

Key word: Khgani's works, Shahname's allusions, rare allusions, wandering allusions, Sharvan, Sharvan shahan.

The Experience of Perceiving Beauty in Molavi: An Analysis

M. Ahmadzadeh

Abstract

Perceiving beauty is, in fact, a perception that is originated in mystical-experimental religiosity. In this regard, Molavi's view is not a mere theory; rather it is an expression of his practical experience and inner conduct. In his experience, love precedes the Good and God is situated on top of the pyramid of the Good. Molavi takes love as his most important object and searches perceiving beauty in God. Through conceiving beloved in God, the lover achieves high stages of perceiving the divine Good. In Molavi's view, beauty is reflected in men's perception before it is realized in its external manifestations. And this is exactly the meaning of relativity in the conception of beauty and evil. In this connection, even the most evil manifestations of vice are considered. Perceiving beauty does not attempt to negate the evil in this world by philosophical simplifications and deification of beauty. In fact, it reveals its inner beauty through a profound interpretation of the evil. Molavi uses the parable of a painter in this context to interpret the world with a perception of beauty. The painter here is someone whose most important feature is beauty and is skillful in creating beauty. Therefore, Molavi's worldview of the Good is not just a theory. Neither is it merely a philosophical solution for negating evil. It is rather the natural result of his reconciliation with the world.

Key words: perceiving beauty, love, God, Molavi (Rumi), personal experience.

A Study on Ma'aref Aesthetics Dimensions form Formalism Viewpoint

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Abstract

Bahaoulvalad's Maaref is regarded as Farsi prominent and exquisite mystical prose due to its unique and exclusive style of rhetoric for description of its author's spiritual worlds and mystic conditions. This work, including Bahaoulvalad's notes taken when loneliness and also his happiness and spiritual conditions book, enjoys some features and aspects which can not be expressed in the ancient poetical context and made its being exactly studied from modern literature viewpoints including formalism, more logic and acceptable. From formalists viewpoint, explicitness and cordiality in expressing the spiritual painful bonds and heartfelt secrets, poetical ambiguity and linguistic and semantic anti-mannerism, animation of spiritual explorations and imaginations, avoiding use of scientific and formal language, taking notes inadvertently without preplanning, immediate speech alternation and digression, new and innovative images are all the techniques defamiliarizing the ordinary and standard language and resulted in poeticization of the work language. Maaref Aesthetics Dimensions are studied from this viewpoint throughout the study.

Key words: Bahaoulvalad, Ma'aref, mystical prose, defamiliarization, Formalism.

Pleonasm in today writings

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Abstract

Being devoid of pleonasm is the feature contributing to the consistency and soundness of writing. The rhetoric scholars classify pleonasm in three types of appropriate, moderate and inappropriate ones.

As the artistic, beauty and fluency related aspects are put on the sharp focus in the rhetoric books, naturally the inappropriate pleonasm has not been discussed and sometimes has been defined by pointing to one or two examples from poem. But, its place in the prose has not been discussed. In this article, while quoting the lexical and idiomatic definition of pleonasm from some major resources, its usage framework and scope has been determined. Then attempts are made, based on the scientific and theoretical issues, to present by giving examples from today prose – published or not published- the words, expressions and clause used today – affected by various factors including translation- which are the real samples of inappropriate pleonasm and found increasingly in prose and are not so much paid attention and finally result in disorders, unsoundness and vulgarism of the writing.

Key words: pleonasm, today writing, pleonasm in today prose, contemporary prose, edition and editing text; fluency and soundness of writing.

Divan of Hafiz as the Most Open Text in Persian Literature

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Abstract

The closed texts are among the texts being definitive in meaning and lucid in language. In other words they are monophonic and so, easy to understand. On the contrary, the open texts are polyphonic suggesting a possibility of different interpretations. Meanwhile, their language is implicit and ambiguous.

The hypothesis of the present article is that in the 8th century the open texts were developed widely in the Persian literature and for the very reason the poetry of the time is so brilliant tending to a kind of perfection in its lyrical form (Ghazal). The elements and factors involved in creating the open texts such as polysemicity, plurality, conciseness, making use of the original and everlasting subject matters, as well as taking advantage of the capacities of Persian language are discussed to be the origin of ambiguity, holistic point of view and the creating a possibility for these literary figures involved in polysemy of the text.

Key words: open text, Hafiz, lyrical form (Ghazal), ambiguity, polysemy.

An Esthetic Reading of Siavash's Death in Shahnameh

R.Seyedolshohadai

Abstract

In this article, we are going to esthetically illustrate the death of one of Ferdowsi's epic characters.

Mythical, historical foundation of the epic drives us to think that is non-interpretable. While the textual characteristic of Shahnameh anecdotes makes the text very interpretable and the textual characteristic of Shahnameh anecdotes makes the text very interpretable, His epic has a paradoxical texture: there are signs like cohesion, systematic, accordance that are original and real. On the other hand, the interpretation doesn't stop and it is severely decontextualizing and meaning making and full of ambiguity. It steadily tries to change its texture and seems non-chronic and non-located.

Choosing Siavash's death and its esthetical aspects is an effort to state the wonderful characteristic of Ferdowsi's Shahnameh. In spite of having tendency to structure, it has some post-structuralistic features.

Key words: text, meaning making, death esthetics, Siavash.

Analysis of Apocalypses in the mystical and revelation works and its Function in the cultures Dialogue

M.Gorji

Abstract

Dialogue and its function in the globalization is one of common concepts in societies and cultures and obligation of acceptance of dialogue in that is always recommended. Dialogue is one of reaction of cultural elements that can appear in the various realms that its condition of appearance is acceptance of believes of common universal. One of the realms, in the verbal communication realm, is religious and mystical apocalypses that this realm is accepted as one of the religion dimensions.

This research in the realm universal apocalypses (Zoroastrians, Old and New Testament, Islamic Sufism) analyses the meaning of second of word (Apocalypse) in addition to attention meaning of first (revelation). Nevertheless, this research considers the relation of apocalypse with other similar terms like Myth, Eschatology, and millennium. The research, in addition to analyse structure of Apocalypse in the religious texts of West and East, study Motifs and themes of this term in the scripture and heaven religions.

Key words: Apocalypse, Dialogue, Religion , prediction , mystical literature .