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## *The backgrounds of developing the Persian Novel*

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### *Abstract*

Novel is a special genre that has been developed during the last quarter of the 13<sup>th</sup> in Persian literature as a result of the social, political and cultural developments in Iranian society. This genre, as the whole of literature, is influenced by social events and influence upon them. But the close relation between the novel and society gives to this genre an outstanding position among all other literary species. The novel as a much-discussed genre in our time not only stems from the needs and the worldview of the modern world, but also remarkably enforces its thoughts and ideas. Our thoughts and the social situation can better be reflected in novel in comparison with other literary forms. The present paper tries to deal with the social, political, philosophical and cultural backgrounds developing the Persian novel, and meanwhile to explain the causes for attention to the historical novel in the start.

**Keywords:** novel, cultural backgrounds, new addressee, the social-political backgrounds, nationalism

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## *Heart and Fire*

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### *Abstract*

Among the four elements (water, air, fire, soil), that of fire is more subtle and more beautiful so that from the old times, it has been regarded as the most wonderful manifestation of the Divinity and the glorious beauty of its flames is reminiscent of the divine illumination. Whenever a heart is struck by love, it remembers the primordial pact with the beloved so that enthusiastically flares up and as a result of this it leaves all habitual actions and behaviors. Accordingly, such a heart is illuminated by the stimulus for moving toward the Truth and all impurities which can pollute the purity of heart, have been set to fire by its own essential holiness.

**Keywords:** heart, fire, love, maturity, knowledge

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*A discussion on Mysticism and Sufism during the  
period of literary Turn*

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*Abstract*

When a subject is to be dealt with during a given juncture of time requires that all causes and elements involved should be taken into account. This is the case with discussing on mysticism and sufism during the period of literary turn, an intact, undiscovered and important area to which has not been pay any serious attention yet. In this paper, we try to explain, after a short introduction, the following three themes:

1. mysticism during the Safavid period
2. features of mysticism during the period of literary turn through a comparative study on mystical wittings of the Safavid, the interregnum and the Qajar periods
3. causes of weakness and decline of mysticism and Sufism during the period.

**Keywords:** Sufism, mysticism, literary turn, scholars, jurists, sufi orders

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## *Traces and Origin of Demon in Persian Literature*

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### *Abstract*

A popular belief common among all nations is the conflict between good and evil forces, the division of the world into two zones of light and darkness, and the belief in the perpetual battle between the good (divine) and the evil (devil) phenomena. It is a battle that will be continued as long as the life shall last, in which the light will be the final victorious and dominant party. Such a view can also be traced in the myths, religions, and even among the thoughts of the modern world.

The objective of the present research is to investigate the origin of one party of this battle: the evil forces and demons in Persian literature. To this end, it pursues the origins of such a thought in the Western Asia and the Mesopotamian civilization, the influence of which is undeniable on the Iranian culture. This study attempts to demonstrate the changes that took place in the above beliefs through the course of the time and the changes of geographical regions. The study is supported by the fact that the belief has passed both through the filtering of a reformer like Zoroaster and the culture of Islam as a religion. Meanwhile, the increasing awareness of man through the time and his dominance over the nature and his milieu has also played a role in the evolution of this belief as compared with its early origin.

**Keywords:** gods, anti-gods, *Daiva*, demon, devil

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*A suggestion on the correction of the opening couplet  
of Farrukhī's Dāqqāh ode*

Mahmūd OmīdSālār\*

*Abstract*

The author in this paper tries to consider all various records of the well-known *Dāqqāh* ode commencing with this couplet:

چون پرند نیلگون بر روی پوشد مرغزار      پرنیان هفت رنگ اندر سر آرد کوهسار

With regard to the records of it in such old manuscripts as Rādwiyānī's *Tarjumān al-Balāqah*, and according to the rule of recording the more difficult, he suggests that the opening couplet of the ode must be corrected as follow:

تا پرند بیدگون بر روی پوشد مرغزار      پرنیان هفت رنگ اندر سر آرد کوهسار

**Keywords:** Farrukhīye Sīstānī, *Dāqqāh* ode, *Tarjumān al-Balāqah*, the rule of recording the more difficult

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## *The flame of the Spirit within the niche of Body*

Shahin A'wani\*

### *Abstract*

Rumi in first assembly of his *Majālise Saba'e* (*Seven Assemblies*) explains the truth of *bismillāh* (in the name of God) and its various meanings (*Maj.* 33-35). But his *Mathnawīye Ma'nawī* which Aflākī in his *Manāqib* (vol 2, p. 739) describes it as 'illuminating the mysteries of Quran', has not been commenced with *bismillāh* but also readers see no words such 'in memory of God', 'in the name of God' and etc in the opening poems. Why does Rumi commence his masterpiece with 'listen' instead of *bismillāh* and similar words? What is the message to which we must listen and which ear can hearken to Rumi's message? In present article, we try to deal with the fact that what is the hearing and its preconditions for Rumi.

**Keywords:** *ney* (flute), ear, intuition, Inward, Quran, *Mathnawī*

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*A view on the root of present verb and one of its structures*

Hasan Ahmadiye Gīwī\*

*Abstract*

The root of the verb, especially the present verb, can be regarded as the most generative source in Persian language. One of the compound words which can be constructed via

combining the present verb root with a noun is the compound nominative adjective. Moreover, it can be constructed by combining the present verb root with other grammatical words. The most standard type of such composition is the structure whose both parts are the root of present verb. But in this derivative word, our purpose is focused upon the second part by which we express our meaning.

**Keywords:** the grammar of Persian language, the root of the verb, the root of the present verb, the compound nominative adjective

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