
***Some points about Marzbân-nâme: its original author
and language***

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Abstract

Marzbân-nâme was originally written by Marzbân Ibn Rustam who was one of the kinglets of Tabarestân and from Âl-e Bâvand. Two translations are now available of this book: Raudhat al-uqûl by Mohammad Ibn Qâzi Malaṭyawî and Marzbân-nâme by Sa'd al-Din Varâvini. The writers of these two translations or refinements did not properly know the author of the original text, so the ambiguities in their texts misled the recent researchers about the author of the original text. The present article is an effort to resolve these ambiguities and illuminate the character of the original author of the book.

Keywords: Marzbân-nâme, Raudhat al-uqûl, the original author, Qâzi Malaṭyawî, Sa'd al-Din Varâvini

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Meaning deviation in Nizâmi`s poems (Xosrow and Širin, Leyli and Majnun)

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Abstract

Meaning deviation is one of the most important factors of foregrounding in which poets use collocation (combining the words) and substitution (diction) to change the ordinary form of poetry. Since the meaning domain is the most important factor in foregrounding, every poet who uses more artistic and methodical talent in collocating and substituting suitable words would have superior poems. As Nizâmi Ganjavi is one of the great poets in this field, this article discusses some of this kind of deviation in his two eminent works (Xosrow and Širin, Leili and Majnun).

Key words: Nizâmi, foregrounding, paradigmatic axis, syntagmatic axis, deviation

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Nâser Xosrow's criticism of the social classes of his age

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Abstract

Nâser Xosrow is one of the few poets who used the emotional and musical language of his poetry for his commitment to humanity and society. In his Divan which is the product of his religious and literal experiences he, according to his religious and esoteric thoughts, has criticized various social classes including the public, rulers and kings, poets, courtiers, mystics, followers of non-Islamic schools and Nâsebies, each one contributed in one way in social-intellectual structure of that time.

To explain the whys of forming these critiques, first this article depicts political and social situation of the age of the poet and then describes this point that Nâser Xosrow's critiques are not personal and revengeful but he, as a committed poet, challenges the sick social and intellectual structure of his age.

Keywords: Nâser Xosrow, criticism, social classes, Iranian society

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*A newly found amphibolia in a difficult distich in
Hafez's poetry*

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Abstract

Amphibolia, since the old times, has been considered the most important subject in rhetoric, and has attracted great poets in composing classic and modern poetry to itself. No doubt Khwaja Hafez is the leading one among the Persian poets, to the extent that not only one can bring evidence or evidences for each of the amphibolic genre, but also if the success helps, one can, by pondering on what appears in his compositions, attain the other ambiguities which have been deleted in rhetorical books. What appears in this essay, is the rare and newly found amphibolia which the writer of this article, in expounding the difficult distiches, has encountered and decided, by pointing at the reflection of other types of equivocation, to introduce and explain it to those who are interested in the subject.

Keywords: amphibolia- statement- leave- messenger- hard way

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Pantheism from the viewpoint of Šams Maqrebi

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Abstract

Šam al-Din Mohammad Maqrebi was a not-so-eminent mystic of Azerbaijan, in 8th century AH, and one of the devotees of Bahâ al-Din Hamedâni and Šeyx Esmâail Sisi. A spiritual evolution during his education inclined him towards Sufism. Some of his works are Asrâr-e Fâtiha, Resâleye jâm-e Jahân-Nemâ, Durr al-Farîd, Nuzhat al-Sasanīyya[†] and the Divan. Abd al-rahim Xalwati, Abd al-rahim Bazzâzi and Šam al-Din Mohammad Aqtâbi Mašreqi are among his disciples. He was one of the greatest propagators of Ibn Arabi School in Azerbaijan after Šeix Mahmud Šabestari. Most of his mystical ideas are presented in his Poems. His main mystical theory has been formed on the basis of pantheism and all his poems are elaboration and interpretation of this concept, so as all symbols and exemplifications used in his poems are about ontological explanation of pantheism. He believed that the universe has commenced with Unity and has been lengthened like sunlight rays and flowed; and when we observe the Existence from the Arc of Descent to the Arc of Ascent, all existence is the Emanation of God and when it is observed from the Arc of Ascent to Descent, it is creation.

Keywords: Šams Maqrebi, Azerbaijan, Ibn Arabi, pantheism, exemplification, the sun, the sea, emanation, plurality, manifestation, divine names and attributes, heart, etc.

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***The Reflection of Plato's samples (Platonism) on
Mathnavi of Mowlawi***

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Abstract

The theory of "samples" is the basis of Plato's philosophy. It's one of the terms of Ešrâqi philosophy (intuitionism) as it is comprehensible only by meditation and not senses. Plato's view is that if a large number of people are gathered under one name, all of them have the same Idea (sample). These ideas belong to the rational world and this world is interpreted as the world of "samples", "forms" and "generalities" that sometimes is equated with what Islamic mystics believe about a'yân-e sâbete, Âlam-e zarr, Âlam-e bi-jahat , and Âlam-e lâmakân, Âlam-e bud, and Âlam-e asmâ' va sefât-e elâhi. This article studies Platonism and its reflection on Mathnavi of Mowlânâ, based on four allegories as cave, sun, line and mirror.

Keywords: Plato, Mowlânâ, Platonism, cave, sun, line, mirror

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Correction of Verse's from Hatefi's Timurnameh

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Abstract

The Mathnawi of Timur-name is one of the valuable historical epics that Abdollah Hatefi Xarjerdi jami, the famous burlesque performer of Timurid era and early Safavid, put into verses imitating Nizami's Eskandarnama and Ferdousi's Sahname.

Simplicity, innovative imagery and pleasant exaggerations made it one of the best epical works of that era. Also the existence of Turkish and Mongolian words, rare words and ancient pronunciations has increased its lexical worth. Stylistic and historical values of the work are significant too.

Abu Hasem Seyyed Yusha' lithographed this work for the first time in Madras of India in 1958. Also Mohammad Rezâ Qâsemzâde Šândiz critically edited this work as his M.A. thesis. But the negligence in observing the rules of edition and the lack of reliable manuscripts led to many mistakes and distortions.

In this essay, a reliable manuscript and the above mentioned editions are compared and many mistakes are corrected. Some of the most significant ones like tir-e mâr, qoul, čuze, čarkas and wândakân that have mistakenly been read in these two editions are corrected to tirbâr, γul, jarre, xirekoš and âyandegân.

Keywords: Timur-nâme, Hâtefi Xarjerdi, historical epic, critical edition

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