Analysis of the lyric and epic elements in the verse of Varegeh and Golshah

Ahmad Farshbafian

Abstract

Division of literary texts is one of the important issues in literary theories. Literary texts are divided into different genres from form and content perspective. Lyric, epic, didactic and dramatic literatures are four accepted literary genres which their examples can be found in the world literature. Lyric, didactic and epic literatures have broad scopes in Persian literature. However, it is obvious that exact division of these genres is impossible; the dominated element is the only distinguishing criterion. The traces of lyric and didactic can be found in the Persian epics and the elements of other literary genres can be traced in the literary texts. Varegeh and Golshah written by Oughi is one of the Persian literature love stories. The love story that has signs of epic because of encountering hostile forces for wining of love and the epic and lyric elements have not deviated integrity and coherence of the text along with the distinction in artistic compilation. This question is arisen that: what literary and artistic components have been used by the poet for integration of the text and confiscating of epic aspect for the sake of lyric aspect? To what extent he has succeeded? Analysis of the epic and lyric elements of this verse shows that although the external music in the poetry demands epic atmosphere and lyric infrastructure of other works, the poet could guide this contradiction artistically toward sublimation of the poem and fix the text in its lyric form.

Keywords: Varegeh and Golshah, literary genres, epic elements, lyric elements

Literary commitment from religious perspective

Mohammad Reza Abedi

Abstract

Ideology and vision of a religious and committed poet to the internal and external world is based on the definition of religion from the man's nature, existence, its beginning and end. This ideology specifies the general orientation and approach of the religious and engaged literature. This article investigates representations of different aspects of commitment from religious perspective. For doing so, the relationship between commitment and influential elements in poetry such as imagination, beauty, affection, content, inspiration, faith and levels of the world (visible realm and invisible realm) have been studied. The results show that prioritizing faith and good deed, belief in good and ominous inspiration in poetry, playing the role of reflection by the high world and mediating between the visible realm and the invisible realm and concurrent authenticity of the content and aspects of the beauty of poetry-according to their function- constitute the main elements of the religious engaged literature.

Keywords: commitment, religion, poetry, inspiration, imagination, content, visible realm, invisible realm

Mystical perception of the Quran interpretable verses in the Sufism texts (case study of Hajviri Kashfolmahjob and Al-Qushayrī's Epistle)

Rogieh Rostami[*]

Abstract

The meaningful quest of Sufi tries to explain the Quran verses in mystical way and perceive the God, the prophet and the Imams speeches and also the Sufism sheikhs' speeches in an institutive way. Although the mystical texts include representation of novel meaning and in other words, interpretation of the divine verses, the Sufis do not use the term of "interpretation" (as identification of the text semantic aspects) in this meaning and they use the words such as "mystic meaning", "inference" and "intuitive perception".

The language of mysticism is enigmatic language and the mystic uses the general perception terms for expressing the mysterious and unknown concepts inevitably. He challenges the language for expressing his demands and he is forced to employ the terms and words out of their conventional meaning for declaration of his purposes and this challenge leads to mysterious expression and then interpretation.

The author has tried to examine the mystical perception of the interpretable verses in both old text of Hajviri's Kashfolmahjob and Al-Qushayrī's Epistle by explaining lexical and semantic meaning of interpretation in Quran and Sufism text and brief reference to the results and mistakes.

Keywords: Kashfolmahjob, Al-Qushayrī's Epistle, Quran verse interpretation, sheikhs' speeches, intuitive perception

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Postmodernism criticism of the novel of "Malekan-e-"Azab

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Abstract

Khosravi is one of the post-revolution writers that could establish his outstanding place in the story writing scope. By relative knowledge on the Iranian ancient literature, he has employed the elegant and purified prose for narration of story. What is seen mostly in his works is the importance that he gives to the language and words. This research aimed at investigating the postmodernism criticism of the novel of "Malekan Azab". Khosravi has used postmodernism techniques such as anachronism, paranoia, religious and native origin, delay in the process of narration, language preference over reality, narration of history and eclecticism. In this novel, the writer visualizes the time interval of two generations. Any narration narrated by the characters encounters with distortion of time and disturbance of point of view. The writer has combined the time with the events by narrating memories. Paranoia is one of the most outstanding postmodernism features of this story. In this post modernistic novel, the characters always feel that they are surrounded by the creatures which are invisible and they are able to tease others and nobody sees them while committing crimes and they take revenge quickly. It seems that the writer has used this component for showing the human solitude in the contemporary period and also visualization of the suffocation and tyranny of the imperial era.

Keywords: postmodernism, Khosravi, anachronism, paranoia, ambiguity.

The function of spoken language in the poems of Shahriyar

Ebrahim Eghbaly

Abstract

One of the challenges of most poets is creating a memorable language and making effort to leave the traditional language confinements. This incentive offers freshness and novelty to the language to some extent. In this regard, using spoken language in the poetry provides unique foregrounding. The language used in these poems is not standard language; however due to possessing the words and terms close to the people language and existence of feeling of intimacy, nowadays, the poets tend to use them in their poems. Shahriyar has modeled the method of Iraj artistically and could create various artistic masterpieces in this language structure. Indeed, this new expressive method has been culminated in the poems of Shahriyar. He has deviated from norms of common language in the systematic, syntactic, vocabulary, phonological and semantic levels in artistic way and created a new space in the realm of literary language with a simple and fluent language; so that it can be said that among the contemporary poets, his poetry closes to the natural language. Accordingly, this article examines the function of spoken language in the poems of Shahriyar and identifies the place of spoken language in his poems by providing outstanding artistic examples.

Keywords: Shahriyar, spoken language, poetry, folk, affection

Analytic comparison of hadigna‑al‑ hagigha with

mantegh‑ al‑tair

Foroozan Azadbakht

Abstract

One of nowadays Persian literature requirement is criticizing and studying classic Persian literature because such studies cause to recognition proper (good) from improper (bad) and valid evaluation of old Persian literature sources. It is for centuries that hadigna –al– hagigha has been know as one omhat– al – salasa (three mothers) of (religious) mystical Masnavi Persian literature while there are no studies that prove its mystic origin, just because SANAIE has been know as a theosophist, hadigha considered as mystical work. Aim of this study is criticizing and studying hadigna–al – hagigha without regarding its writer and is based on pure analysis of the work and for this mantegh – al– tair was chosen as an comparative pattern and both Masnavies considered (analyzed) in form and context. In form analysis section, rhythms and tones (written style) and format (shape) and in context meaning analysis, context and meaning coherence has been considered and compared.

Keywords : Hadigna –al– hagigha, mantegh – al – tair, surface meaning, real meaning (peculiar charm), theosophy (mysticism)