

*The Challenge of Romanticism in the Story of "Ziba" by  
Mohammad Hejazi*

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*Abstract*

"Ziba" is one of the most fascinating stories that is constantly mentioned as one of the best romantic stories of the late Qajar period in Iran. Due to the psychological expression and simplicity of common themes, including social and ethical subjects, especially inner revolutions (emotional) of the characters, the story has a special place in the classification in the socio-emotional category. Due to the commonality of romantic elements in most of Mohammad Hejazi's stories, this article has tried to examine the different dimensions of romance in the story of "Ziba".

**Keywords:** story, romanticism, character description, emotions  
imagery

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## *Nizami's Viewpoints on Speech, Oratory, and Poetry*

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### *Abstract*

Abu Muhammad Elias ibn Yusuf ibn Zaki Muayyid, known as Nizami Ganjavi, is one of the great poets of the sixth century in the literary scope of Azerbaijan. *Khamsa* or *Panj Ganj* (Five Treasures) is his most important work. Meanwhile, *Makhzan al-Asrar* (The Treasury of Mysteries) is an ascetic and quasi-mystical verse that has unique features. One of the most important and salient points of this book is explanation of the place of speech and eloquence, especially the poetic rank in the poet's point of view. He has emphasized the extraordinary value of speech and poetry to such an extent that he composed a poem on the virtue of speech and the order of speech and expressed his views on the status and rank of speech and its place in the existence system. The research question is whether Nizami's view of eloquence and poetry is in line with reality or has it been viewed with poetic exaggeration and based on its own poetic bias? For doing so, Nizami's poems about eloquence and poetry at the beginning of the *Makhzan al-Asrar* have been investigated in this article. His various ideas along with the poetic images of the speech have been analyzed in a descriptive and documentary way in order to have a better understanding of Nizami's ideas on this subject.

**Keywords:** Nizami Ganjavi, *Makhzan al-Asrar*, speech, oratory and poetry.

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## *Linguistic Transcendence in Pre-Post Mongol Poetry*

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### *Abstract*

Poetry is one of the devices for propaganda and illusion, and this artistic act is more done through the "transcendence of imaginary forms". Imaginary forms transcendence is the use of predetermined expressions and formulas along with exaggerations and falsehoods that imply the illusion of thought in those who do not know the realm of illusion and thought. Identification of these two areas is very difficult; however, it is worth contemplation that it has been one of the tools of court praise for many years. The essential function is to move from scientific and ordinary language to imaginary and illusory language. Familiarity with the subject of language buoyancy, understanding the function of mind and accuracy in different modes of expression are the factors through which imaginary forms can be recognized. The contribution of literary language for inducing content and leading something from truth to fantasy and illusion through the use of virtual and metaphorical language and equality and exaggeration are so great that even the real basis of praise and poetic exaggeration can be considered on the transcendence of the imaginary form. The result is that courtly literature and praise poetry, with its authoritarianism, pressure, and tyranny of the ruling class, have shifted from simplicity to complexity, lies, and linguistic transcendence. A comparison of the poetry of the poets before and after the Mongol period and the range of "political, artistic and human" addressees shows that in the pre-Mongol period, due to the prevailing tyranny,

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the range of political and artistic addressees is higher, while in the post-Mongol period, due to the rupture of the center of power and the decline in the growth of the tyranny of the central power, the human addressee is considered.

**Keywords:** praise, linguistic transcendence, exaggeration, illusion, poetry of the Mongol period

## *Secondary Intentions of Meanings and Expression in Attar's Logic of Birds*

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### *Abstract*

The theme of "Logic of Birds" written by Attar Neishabouri is description of the quest of the mystics in reaching the world of unity and God (Simorgh) by guidance of Hoopoe (old, guide). This article examines the secondary intentions of meanings, expression and novelty (eloquence and rhetoric) in Attar's Logic of Birds by expressing rhetorical aspects or secondary goals other than the purpose in the form of poetry. Undoubtedly, in rhetoric, every poet is forced to use imaginary forms in his poetry, and Attar has expressed these imaginary forms well by using similes, metaphors, and allegories. According to the research findings, from the eloquence or semantics perspectives, the frequency of expressing boasting through the language of hoopoe, as well as the expression of helplessness and confession of incapacity from the language of birds, are secondary goals for Attar. In terms of rhetoric, since birds represent human character and behavior, personification is superior to any other imaginary form. Various similes and the use of its allegories also express the glorious language and aesthetics of Attar's poetry.

**Keywords:** Logic of Birds, meanings, expression, secondary intentions

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***Israelites in the Story of Ibrahim (pbuh) in the Mystical Interpretation of the Kashf al-Asrar (Discovery of Mysteries)***

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***Abstract***

The story of Prophet Ibrahim (pbuh) is told in the Qur'an. The scholars of Torah, the Bible, and other religious sciences have sought to complete the details with stories from different religions, which made the story of the prophets imaginary. Commentary books also have led to expansion of Israelites or Jewish and Christian stories. The Israelites first influenced the false hadiths and the commentators used these hadiths, so the stories of the prophets were imbued with the political aims of the Umayyad period, and some commentators ignorantly quoted these stories uncritically. Meybodi (6th century AH) has mentioned Israeli stories and hadiths both in the interpretations and mystical writings. The main problem and purpose of this documentary and comparative research (comparison of the Qur'an with fictional sources) is to identify the Israelites of the story of Ibrahim (pbuh) from this precious interpretation. The Israelites are more evident in the lies attributed to Ibrahim in the words about God, illness and in the story of Ishmael (AS) and Isaac (AS) and the incident of slaughter.

**Keywords:** Israelites, Kashf al-Asrar interpretation, Ibrahim, Sarah, Ishmael, Isaac

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## A Comparative Study of the Stories of Nizami's *Mubed Sahebnazar* and Fuzuli's *Sahba al-Asmar*

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### *Abstract*

Comparative literature is the study of intellectual and cultural exchanges and the history of international literary relations. In the comparative study of literature, the boundaries of the language realm are considered as a baseline and new and different perspectives on a subject are sought through new expression. Discovery of the links between literary works and examining their sources of inspiration actually provide a clue to literary changes among other nations, and deal with the influence, interpretation, reaction, and acceptance of ideas. The study of literary relations between the literatures of nations and peoples is, in fact, an analysis of the concept of borrowing and benefiting or inspiration and collective subconscious. Examining the language and expression of two poems by Nizami and Fuzuli shows "cultural and social discourses" in close societies. The study of *Sahba al-Asmar* indicates that Fuzuli was inspired by Nizami in composing this poem and in many cases including allegorical use of the theme of the garden, adaptation of allegorical mystical thoughts, manifestation of God in the nature and inspiration from nature in the subject of life and death, unification in the nature, depiction of flowers and fruits, and embodiment of the garden (the world) in the minds of the audience, advice and warning, learning lessons and embodiment of death inspired by the nature. However, in depicting the garden and the nature, identification of the properties and harms of fruits, personification of the elements of the nature and creating a

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debate in poetic essays, paying attention to the geometric shape of fruits and using both Turkish, Persian and Arabic words has surpassed Nizami.

**Keywords:** comparative literature, influence, Nizami, Fuzuli, Sahba al-Asmar