

SUMMARY OF ARTICLES

Essays

“*barâye man*” or “*mâl-e man*”?

G. A. Haddad Adel

Persian speakers, in their speech or writing, often use the phrase “*barâye man*” (for na), instead of “*mâl-man*” (belonging to me). This, obviously calqued on the English “for”, often leads to miscommunication. “*mâl-man*” (belonging to me) in Persian indicates ownership whereas *barâye man* (for me) indicates appropriation. While “*mâl-man*” can also be used to mean appropriation, the reverse does not hold.

An examination of the concept of temperament change in the works of Mowlana

S. ZAND MOGHADDAM

J. MOSHAYYEDI

An examination of Mowlana's works shows that he refers to temperament change as an inseparable stage of the mystic journey. According to this concept, the mystic, as a preparation for annihilation, must sever himself from the myriad bonds that deprive him from immediate divine grace and promote his temperament in to a transcendent one. The methodology used in this study is to interpret the text based on the text itself and the other texts by the same author. This methodology is line with Foroozanfar's recognition of Mowlana's Works of his elders and guides as the only valid sources for understanding his works. The aim of this paper is twofold: to elucidate the concept of temperament change and its importance for mystical teachings according to Mowlana, and to show how Mowlana has used various parables to illustrate the concept. The writer also shows how one of these parables, common and ordinary as it is, has not been studied by researchers. The writer then explains how Mowlana has chosen an overused parable simply as a cliché and has artistically endowed it with a novel symbolic meaning.

Misreading (Tashhīf) in Persian and Arabic script and its effect on the emergence of some rhetorical devices

A. GHAHRAMANI MOGHABEL & S. N. JABERI ARDAKANI

More than being a rhetorical device, *Tashhīf* is more of an inadequacy rooted in the orthographic systems of Persian and Arabic. It has caused many misreadings and misinterpretations of both classic and religious texts. In this paper, first, the viewpoints of earlier literary scholars on *Tashhīf* and the problems stemming from it will be presented, followed by an account of some relevant sources on the issue. Then, the attempts made over centuries to alleviate the problem in Arabic and Persian through strategies termed '*Ijām* (adding consonant pointing) and *Tashkīl* (using supplementary diacritics as phonetic guides) will be reviewed. Next, it will be shown how poets and men of letters have taken advantage of *Tashhīf* as a rhetorical device to create enigma through *Jinās* (paronomasia, specifically homography), and *Muṣaḥḥaf*. It is also argued that the emergence of such literary devices took place at a time when Arabic and Persian orthography were in their earlier stages of development. As a result, the disambiguation of words in some literary and classic works would prove to be impossible without a knowledge of the origin, history, and the effects of *Tashhīf*.

Biographies as valuable sources for learning about music and musicians in the Safavid period

A. MIR ANSARI

In the research on the history of Persian music, little attention has so far been paid to biographies of poets as sources for learning about the history of Persian music. In these sources, there is valuable information about music, poet-musicians and the social history of music. This article is an attempt to show the relationship between poet-musicians and music in the Safavid period by examining their biographies.

Reviews

History of translations done into French in the 19th century (1815-1914)

T. SAJEDI

This is the third volume of a four-volume book designed to introduce the translations

done into French from other languages during the 15th to 20th centuries. The volumes I and 2 and 4 include translations done in the 15th and 16th; 17th and 18th and 20th centuries respectively. This volume introduces some of the translations done from Eastern languages including Persian.

The index of manuscripts kept at Suleymaniye Library

B. NOZHAT

The origin of the Persian culture and literature in the Asia Minor officially dates back to the time the Seljuks ascended to power. From the six century to the time of the Ottoman empire, considerable works were produced in Persian in this territory. The most salient sign of the prevalence of Persian language and literature in Rum is the existence of many Persian manuscripts brought together in the libraries of the major cities in Turkey and preserved as spiritual heritage of the Persian language and literature. The book *Index of Arabic, Persian and Turkish Manuscripts at Suleymaniye Library*, recently published by the library authorities, is an attempt to introduce this valuable spiritual heritage. In this paper, the writer introduces the book and discusses the method used by the compilers of the book.

Sa'di revisited

F. NIYAZKAR

A rereading of classical works within the context of the culture in which they were written and a fresh analysis of the scholarship on these texts is bound to give new meanings to these texts by correcting the possible mistakes made by previous scholars. An understanding of the function of the literary text and the peculiar characteristics of an author's language provide further tools to open the way toward an understanding of the meaning of a text. Sa'di is among the eminent Persian poets who created unique works thanks to a profound understanding of the literary function of language and the artistic expression of his sublime thoughts. In this paper, the writer, expressing the need to reread classical texts, presents new interpretations of certain lines from Sa'di's sonnets as interpreted by Khatib Rahbar.

Iranian Studies

Anahita and Fire worship rituals

R. ZARRINKOOB & A. RASOULI

Anahita is the Waters deity in Iranian mythology, dating back to the time before the

rise of Zoroaster. She is so strongly associated with water that her connection with fire has been overshadowed. Historically, however, the worship of Anahita and the worship of fire were strangely connected. In the reign of the Achaemenid king, Ardashir the second, who ruled from 404/405 to 358/359 BC, she was rediscovered and for the first time the fire temple were erected in her honor. Both Anahita rituals and fire rituals had a deep root in the Iranian antiquity but in the time of the Achamenids they were strongly associated. In the designs on the coins of the Persian kings, for example, Anahita is associated with a fire temple or a fire cauldron. In the wake of an iconoclastic movement under the Sassanids, Anahita was suppressed while fire temples were still there. At least in the Anahita temple located at the city of Estakhr, they replaced Anahita idols with the holy fire. Gradually Anahita was forgotten and fire became the main feature in the Zoroastrian ritual.

The Academy

Modern Persian prefixes (1)

A. TABATABAEI

This is the first of a series of articles devoted to a detailed description of Modern Persian prefixes. The prefixes are divided into two types: verbal and non-verbal. Verbal prefixes are added to verbs to make a new verb, like “*dar*,” attached to verbs such as “*daryâftan*” and “*darraftan*”. Non-verbal prefixes are added to other categories such as nouns and adjective and verb stems, making nouns, adjectives or adverbs. For examplen: “*abar*,” “*be*” in the words “*Abarqodrat*,” “*Na[^]da[^]n*” and “*bē-vīje*”.