

SUMMARY OF ARTICLES

Essays

Hakim Sana'i as Depicted in Discourse of Shams-e Tabrizi

M. Mohabbati

Hakim Sana'i is among the most influential figures in the Persian literature, especially in its mystical dimension. Since the beginning, Sana'i has been a great inspiration to many poets, including Rumi. However, one of the greatest issues concerning Sana'i has been the contradictions found in his poetry, marking him as the greatest mystical Persian poet on the one hand and the greatest panegyrist on the other. Shams-e Tabrizi is among the first persons who realized these contradictions and tried to address them, his answer providing the most reasonable and acceptable account of Sana'i's personality. This paper is an attempt to explain Shams-e Tabrizi's account of the contradictions characterizing Sana'i's poetry and personality.

Ahmad Shamloo and His Narrative Interests

H. Mir-Abedini

Ahmad Shamloo, the contemporary Iranian poet, has also dabbled in writing and translating stories. Even though these stories are not as outstanding as his poetry, they are valuable as part of his literary heritage. In this paper, the writer discusses Shamloo's approach to story writing through an analysis of his stories, narrative memoirs and travelogues. Also, an analysis of his translations shows how he used free translation and adaptation as strategies to consolidate his interest in writing stories.

The Story of the Baht Stone in Nizami's Book of Alexander

M. Mansoori

As the influence of the story of Alexander began to spread among various nations speaking different languages, various accounts of the life and feats of Alexander began to emerge. Thus Nizami, who wrote *Eskander Nameh (The Book of Alexander)* in verse, probably faced contradictions and differences in the references and there is no doubt that some of these mistakes found their way into the book. In this paper, the writer discusses one of the stories of the book and compares it with the story as told in an older historical reference. This comparison shows that Nizami,

probably because he used various references, has regarded Alexander the hero of a story originally written about other heroes, and that is why he has repeated this story, with some differences, in other parts of his poetical work.

Metrical Characteristics of Persian *Tarâne* and *Tasnif*

O. TABIBZADEH

M. MIRTALEI

This paper makes an attempt to describe the metrical characteristics of Persian *taraˆne* and *tasnif*. *Tasnif* (song) is a piece of music consisting of three elements: words, melody, and rhythm, while *tarâne* (lyric) is just the text without the other two elements. To do so, first *taraˆnes* are divided into two major groups: literary and pure. Next, twelve *tasnifs* (six traditional and six modern ones) are analyzed according to the relations between their syllables meter and melodic accents. Finally, it is shown that melodic accents in Persian *tasnifs* are mostly on either heavy syllables or final light syllables, which means not all heavy syllables have melodic accents. In other words, non-final light syllables in Persian *tasnifs* are principally without melodic accents.

Translation Criticism in Iran: Methods and Challenges

A. KHAZAE FARID

Recently, there has been a heated discussion regarding "error-hunting" as a method of translation criticism. Some critics have judged certain translations solely on the basis of a few mistakes while some translators have defended translators, arguing that this method of criticism, which revolves around the controversial concepts of "equivalence", "precision", "errors", and "the original", is highly inadequate and unfair. In this paper, the writer first discusses the nature and difficulties inherent in translation criticism. Next, the writer describes four methods of translation criticism practiced in Iran and then introduces some of the methods suggested by translations scholars as objective ways to "criticize" or "assess" the quality of a translation. Finally, the writer presents an alternative method of translation criticism which regards translation as a cultural-ideological activity and whose aim is to describe translations in terms of the elements affecting translation. This method, the writer argues, presents more historical, political and literary facts about translation than does an "error-hunting method".

Reviews

The Mystical Concept of *adab varzi* (observing sufi courtesy) in the Works of Jami as Compared with the Greatest Mystic Written in Persian.

M. J. SHAMS

The aim of this paper is to provide an account of the notion of '*adab*', and the related notion of '*adab-varzi*', as used in Jami's works. The writer shows that '*adab*' is rooted in the Qur'an and the Shari'at and has ethical, social and mystical dimensions, its manifestations appearing frequently in all outstanding mystical books. Since the term has been defined variously, the writer tries to present a definition that is as comprehensive as possible. The writer shows that '*adab*' includes attributes that are only bestowed by God Almighty and cannot be acquired. According to the writer, Jami's use of the term is important for two reasons: first, it shows Jami's mastery of the Qur'an and the traditions as well as the mystical sources; second, it shows his personal viewpoints.

Iranian Studies

The Genealogy of the Word *bād-e sām*, a mythical wind deity

L. Askari

Mythical names are symbolic names that express mythical ideas of primitive tribes. An understanding of these names is only possible when their cultural systems are recreated and the mythical-religious foundations dominating these cultures are examined. In Indo-European and even non-Indo-European cultures and religions, the wind was regarded as a deity. In this paper, drawing on the ideas of *Levi-Strauss* and *Cassirer*, the writer examines the *bād-e sām* (the pestilential wind) from a linguistic and mythological point of view. It is claimed that the name refers to a mythical deity which was once regarded as very powerful in Indo-European lands. The writer then compares *bād-e sām* with the Arabic *bād-e samoom* باد سموم based on certain lines from the Qur'an and concludes that the two winds have the same origin.