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Review and analysis of characters Mahshekar and Xojasteh in the Javaher-al-Asmar and Tooti- Nameh

Abstract

The women's position in authors and translators works, is as an indicator of their perspective about the half of society. There are two translation of an Indian book, *Sooke Septati* (Seventy Parrots) that was accomplished in a short interval. *Imad Ben Mohammad Saghri* has translated the book between 713-715 from Indian to Persian and named it *Javaher-al-Asmar* and *Zia-al-Din Nakhshabi* with due attention to the Saghri's translation, has translated the book in 730 and named it *Tooti-Nameh*. In addition to differences in literary aspects, the interferences of these translators in stories, created differences. The different perspective of both translators about the women in stories, is one of the important points. Due to the reputation and importance of the two works and the difference between the views of the translators, it was essential to look at their way of looking at women. In spite of the fact that general principle of the book is similar, the perspectives of *Saghri* and *Nakhshabi* about the women, are different. In spite of *Saghri's* moderate perspective about women, *Nakhshabi's* expression and conclusion indicated the hostile perspective of him about the women. In *Nakhshabi's* stories, sinful men are forgiven, but in *Saghri's* stories, there is no difference between men and women in pardon or punishment. Meanwhile, there are new points about the *Saghri's* life in this article.

Keywords: Women, Javaher-al-Asmar, Saghri, Tooti-Nameh, Nakhshabi's Pessimism, Comparison.

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some properties of Ebrahimi s child and adolescent poetry with regard to romanticism

Abstract

Romanticism is one of the most important literary schools of the present era, which has associated with it many poets and writers in the world. Persian literature, especially child and adolescent poetry, has been influenced by romanticism. Jafar Ebrahimi, also known as *Shaahed*, is one of the prominent poets as well as a pioneer in child and adolescent poetry. At the beginning, his model was Forough Farrokhzad, a Romantic poet. His poem contains delicate concepts in romanticism. Ebrahimi utilized the characteristics and principles of romanticism according to the child audience. The research at hand can provide a better understanding of this poet and also an indirect understanding of romanticism in Iranian child and adolescent poetry.

the method of This article is Libraries and content description and analysis, witch also provides insight into Ebrahimi's poems of children as well as adapting them to the principles of Romanticism, examining features of romanticism in Ebrahimi's child and adolescent poetry. The outcome of the study points out that properties such as naturalism, rural life, nostalgia, impressionism, individualism, inclination to voyage and adventurism and also his attempt to discover new concepts are some notable features of romanticism in his poems.

Keywords: child and adolescent poetry, romanticism, Jafar Ebrahimi, naturalism, rural life, impressionism.

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Analysis and review of pigeon image in Khaghani poetry

Abstract

Thematic and imaging of the two cores are the Khaqani poetry that portrays the creative, dynamic and marvelous poetry of the poet. The pigeon's image in his poem is one of the recurring and focal images that binds with a mass of minor and minor visual clusters. Khaqani's skill in pigeon-painting is not limited to lexical play. But behind these beautiful games, the ultimate fit, the broad knowledge of the poet, the beliefs and beliefs of people about the pigeon is also lies. This paper responds to these questions with the aim of examining the pigeon's image in Khaghani's poetry: What are the themes and proportions associated with the pigeon in Khaghani poetry? What are the images of the pigeon in Khaghani poetry? What are the goals and functions of these themes and pictures? The research method is content analysis. After extracting all pigeon-related biotopes, research in two aspects related to pigeon-related themes and pigeon-shaped imagery was analyzed. The relation between the pigeon and other birds, the peculiarity and habits of pigeon, the popular beliefs about pigeon are the main debates on the pigeon-like thematic axis; it is a simile, metaphor, parable and a good explanation of the Khaqani's pigeon's imagery.

Keywords: khaghani, pigeon, themed, imaging

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study of architextuality in Hindi style Ghazals based on the theory of Gérard Genette

Abstract

Kalim Kashani follows Iraqi-style ghazals, in some respects. This study, written with the purpose to understand the similarity between the Hindi and Iraqi-style ghazals, based on the assumption that the Hindi-style sonneteers follow Iraqi style and in this respect, on the horizontal and vertical-axis, tendency to this style is evident in the Hindi sonnets, attempts to analyze, through descriptive–analytical method, the Kalim's genre based on Gérard Genette's Architextuality Theory. To this end, with regard to the importance of typology of Hindi -style sonnets, this issue studies in two sections: single and multi-content sonnets. The result shows contrary to popular perception not all Hindi-style are multi-content; so that in Kalim's, many single-content sonnets are seen, among which romantic sonnets are frequent. Many of multi-content sonnets have a romantic framework, that sometimes non-romantic distichs of which could be interpreted by romantic arrangements. In terms of typology, all sonnets have an architextual relationship with Iraqi and Khorasani-styles. The only distinct species in Kalim's is a kind of boasting-complaint, is parody of the boasting odes about past styles. This type, which is the outcome of hypertextual changes, shows off on the vertical-axis in the single-content sonnets and on the horizontal-axis in multi-content ghazals.

Keywords: Genre, Architextuality, Gérard Genette, Kalim Kashani, Hindi –style.

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A Comparative Study of Nezami's Leily and Majnun and Chaucer's Troilus and Criseyde

Abstract

Geoffrey Chaucer is the father of British poetry, born in London in 1343 and died in 1400. In this article, while introducing Chaucer to literary scholars, Nezami's Leily and Majnun is compared with Chaucer's Troilus and Criseyde. These love poems show two cultures, and one can see, by studying these two love poems, the remarkable similarities of Nezami and Chaucer. In both works, the relationships of the characters are similar; relatives and others try to unite two lovers, and fathers of Leyli, and Crisede cause lovers' separation. The distinction between these two works is that Lilly and Criseyde differ in terms of loyalty. Leily is loyal to Majnun, but Criseyde leaves Troilus. The comparative analysis method of this paper is based on the American comparative school, which compares similarities and differences between literary works.

Keywords: Leili va Majnun, Troilus and Criseyde.

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Manifestations of Modern Love in Contemporary Romantic Poetry (Emphasizing on the
Poems of Nima Yooshij, Forough Farrokhzad and Nader Naderpour)

Abstract

Individual love is among the most basic themes of Romantic Poetry. Modernism which started from Pahlavi period in Iran influenced this theme; thus, some new poets tend to new concepts. Nima Yushij, Nader Nadeepour, and Forough Farrokhzad are Individual Romantic poets in Pahlavi period in whose works the concept of love is dominant. These poets used content analysis, along with the nature of love, to compose some aspects of modern love in their poetry. From among the most important aspects, natural treatment with love and beloved and tendency to natural beloved, criticizing old love, paying attention to internal beloved (ethereal and magical), eroticism, love complex, clarity in evincing love to man, hallucination of beloved, loving nature and free love can be seen.

Keywords: Love, Romanticism, Nima Yooshij, Nader Naderpour, Forough Farrokhzad

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Ignorance without history

(Analysis of poetry hobbal based on semiotics)

Abstract

Of the most important tasks Literature has been the awakening throughout history. In this paper, Imagination poet in the fanfare daily life wearing face masks is significant. In the meantime, it is possible placed a higher value. to "protest poem" . Because it is full of hidden signs that gave us the opportunity to refresh our events. This approach is only possible through semiotics. This study is the subject of a poem called "Hobbal" of contemporary literature Egypt. "Sayed qhotb" in this poem to advance the it,s goals of many signs has benefited. One of these signs is iterate the aim of highlighting is used. Linguistic signs suggest accelerating people towards ignorant. Poet the use of verbs, time and modality is trying to imaging of your community. He has been very successful in this occasion. In this poem when the intention was to prove of the nominal stability and the continuation plans in case of a verbal phrases is used.

Keywords: Semiotics, Sayed quota, hobball,

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The reflection of the mother's paradigm in ForoughFarrokhzad poetry

Abstract

The analogues are similar to different nations; a kind of universal mental image that can be used to evaluate the personality and individuality of the poets. One of the most important hangovers is the mother, which appears in a special manifestation. ForoughFarrokhzad has been able to portray both the positive and negative side of this story in his artwork. The main purpose of this research is to explain the process of individualization by tracking the reflection of the mother's allegations in ForoughFarrokhzad's poetry. In this research, by analytical and descriptive method and through mythological critique, the elemental elements and manifestations of the mother's model in ForoughFarrokhzad have been discussed. The results of the research show that the manifestations of his mother's second poem in his poetic poetry reflect a wide variety of forms, including: conceptualization, conceptualization and integration with the grandfather, death and death, return and survival and continuity.

Keywords: Archetype, Forough Farokhzad, earth mother, death, myth

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The flow of time and coherence emerged in the Attar narrative of Sheikh Sana'an

Abstract

Time as a narrative element and one of the factors of the fixation of the form can lead to implicit implications for the "aesthetic-reflection" link, which translates the text into double integrity. In spite of the fact that many of the classical textbooks have been produced with a kind of pivotal result and are less indirectly implied by narrative elements; in some of the narrative narratives of that era, such as the Sheikh Sana'an Attar allegory, there is a significant relationship between time. There is a distribution of narrative with the situation, the actions of the main character of the story and the theme. In this descriptive-interpretive way, this article examines the flow of time in the narrative of Sheikh Sana'an as a narrative element to explain the types of cohesion in that text. The theoretical basis of this paper is to introduce the flow of time in three forms of order, continuity and frequency; the pattern of genes and in the discussion of time in the moral formulation of Wallace Martin's words. The result implies that the time distribution in the allegoric with all sorts of time, frequency, and repetition has led to two levels of structural coherence and thinking. In the mean time, the narrator, by relying on the moralities, ceases to narrate the time, directly Discuss the idea with the audience.

Keywords: Naration, Attar, element of time, Sheikh sana`an

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**Elements of Narrating in three long poems of “Akhavan Sales”
By emphasizing on ideas “Gerard Genette”**

Abstract

Narratology is a new knowledge and it is at the result of structuralism revolution in the realm of fiction. In analyzing the structuralist “narrative”, internal mechanisms of literary texts will be discussed, till the internal units are discovered. This study is an analysis of the structure of “narrative” on three long poems of “Akhavan”: “Sangestan City tale”; “Dragon, ominous sorceress”, “Eighth step”. This article deals with “Gerard Genette” Ideas about narrative component: “command Time”, “mode”, “voice”, and tries to study on one of the aspects of evolution of Contemporary narrative poems. The result of this study shows that: “Akhavan” in his narrative poems has used the narrative capacities in a high standard. He hasn’t been expressed his stories in linear and comental order. Most of the time, he uses flash backs. In the three examples of his narrative poems, uses positive and fixed acceleration. The dominant frequency in these three poems, is “Singulative frequency”; even though the “Rrepeaitive frequency” is seen many times. The difference between his two poems, are significant, because their narrators are in their narration.

Keywords: Narrative; Gerard Genette; Narrative Poetry; Three Long Poems of Akhavan Sales.