

چکیده‌های انگلیسی

Intertextuality of Imam Ali's Short Sayings in the Poems of Shahnameh

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Abstract

According to intertextuality, every text is a direct or indirect intervention and recreation of its previous or contemporary texts. From a long time ago, authors have used the concepts and instructions of Nahj al-Balagha next to the Quran as an approach to increase their vocabulary richness. Considering the noble goal of Ferdowsi in his precious work of Shahnameh, which was preserving the Persian language and culture, this study, using the descriptive-analytic method, was aimed at recognizing and determining the level of intertextual influence of Imam Ali's sayings in the words and themes of Shahnameh poems. According to the results, the intertextual forms, which were lexical, interactive and informative between the present and absent text, represented intertextual relationship between the two texts in the forms of partial, parallel and general negation. It should be noted that the most frequent kind of relationship was parallel negation, which was performed in content and inspiration, while the lexical intertextuality is the least frequent one due to Ferdowsi's emphasis on using Persian lexicon.

Keywords: intertextuality, Nahj al-Balagha, Imam Ali's short sayings, Ferdowsi, Shahnameh.

The Semantic Defamiliarization in Contemporary Islamic Poetry (Case Study: Personification in Haroun Hashem Rasheed's Poetry)

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Abstract

The technique of defamiliarization is one of the stylistic features in literature. For the first time, this technique was presented by one of the great formalists who lived in Russia, named "Viktor Shklovsky". He thought that the output of literature is defamiliarization because it keeps the mind out of falling into the habit and creates literary taste and pleasure by making the language poetic. Haroun Hashem Rasheed, an Islamist Palestinian contemporary poet has used defamiliarization in his poems widely especially semantic defamiliarization. Keeping in mind the importance of this feature in stylistics, it seems necessary to study it in Haroun Hashem's poetry in order to recognize his poetic method in a better way. Therefore, Haroun Hashem's poetry was studied in the present research with the descriptive-analytic method in order to clarify the role of aesthetic technique in the structure of his poetic style. Results of this study indicate that the poet was interested in employing the semantic defamiliarization based on personification and it is regarded as the most important feature in his poetry. The images that the poet presented based on personification, reveal his sincere feelings toward Palestine and his close ties to it and its people's tragedy, in a manner that all things were conformed with him even natural phenomena and abstract matters.

Keywords: contemporary Islamic poetry, stylistics, semantic defamiliarization, personification, Haroun Hashem Rasheed

Illustration of Political Violence in Naguib Kilani's Novels (Case Study: the Novel of "Layali Turkistan")

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Abstract

Political violence means the exercise of will and power in the pursuit of unlawful purposes, and since the literature is a mirror reflecting the entire society, it depicts the history of nations and historical realities of societies in a literary expression to show the relationship of literature with politics. Among literary works, stands the novel of *Layali Turkistan* by Naguib Kilani (an Egyptian Muslim writer), wherein he addresses the Muslims' problems beyond the boundaries of the Arab world, i.e. in Turkistan or Xinjiang, and he tries to expose the political violence and other concepts like assassination, execution, and torture to other Muslims. Using the descriptive-analytic method, this paper tries to illustrate these political and sociological concepts in the novel and to explain political violence and other related concepts. The most important results indicate that these concepts include: occupation of a land, suppression of religious feelings, conversion of mosques into debauchery places, and the change of topographic and ethnographic pattern of country.

Keywords: illustration, Naguib Kilani, novel of *Layali Turkistan*, political violence, topographic and ethnographic changes.

A Study on the Theological Ideas of Mawlavi Kurd

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Abstract

There is no doubt that Abdolrahim Tawagozi known as Mawlavi Kurd with poetic pseudonym of Ma'doum (1806-1882) is among the greatest Kurdish poets renowned not only for poetic capabilities but also in mysticism, theology, exegesis, and Hadith. His experiences in the fields of poetry and Islamic theology clarify his abilities in these areas. He has published three versified books in Kurdish, Persian and Arabic languages about Islamic theology. He took his most theological viewpoints from Ash'ari's which were described according to a famous Prophetic Hadith defining the matters of belief, righteousness, and Islam. This paper utilizing the descriptive-analytic method and library resources, will reflect Mawlavi's thoughts especially in the Arabic versified book of Fazila. The results of the research indicate that most of Mawlavi's beliefs were derived from Ash'ari's views, but in some cases such as: fatality, Caliphate and Imamate, and divine speech, there are somewhat different opinions.

Keywords: Mawlavi Kurd, Islamic theology, Ash'arites, Mu'tazilite, Shiite.

Religious Hereditary Reality and Artistic Modern Modification in Khalil Hawi's Sodom Odes

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Abstract

The story of Sodom appeared in religious heritage to explain the destination of pagans and the perverted people. Arab poet Khalil Hawi has utilized this topic in three odes. Using the descriptive-analytic method we tried to explain the hereditary and religious roots of these odes, furthermore we explained how Hawi modernized the story by applying it in a social and political situation in Arab countries and how he made use of pessimistic expressions in his views. The poet's viewpoint is vividly pessimistic in these odes and he relied on symbolic expression of the topic of Arab sovereignty in Arab homelands and of old dogmas and reactionary thoughts with a grotesque diction; so, he shows his anger and wrathful attitude toward tyrant and absolute Arab sovereigns and toward Arab nations for their passivity, silence and obedience against them. The results show that our poet has had three phases toward this problem: firstly, he looks pessimistic to existence in the first ode "Sodom", so confusion, stress, and death are apparent as main themes in it. In the second ode "Return to Sodom" we confront a radical change in his attitude, because there are some hints of optimism and hope for Arab revolution; But at the third ode "Sodom for the Third Time" this hope will wither soon and a newborn pessimism will takes its place and our poet looks gloomy and sad.

Keywords: story of Sodom, symbolism, pessimism, modernization, Arabic poetry, Khalil Hawi.

Reflection of the Holy Quran in the Poetry of Muhammad Miftah al-Fittouri

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Abstract

The Quran is a source of Arabic resources, and its significance and value is recognized when compared to other books. The Holy Quran and its high contents are undoubtedly among the most important sources of Arabic poetry, so many poets were inspired by its subjects and personalities that were the axis of their great literary productions. Intertextuality is a new phenomenon of an old concept that emerged as a result of linguistic studies in the West. It was rooted in the ancient critical studies with different terms such as quotation, inclusion, citation, imitation, and similar in modern studies such as application of myth and so on. Quranic intertextuality is considered to be a direct and the most prominent source of poetic experience in modern poetry. This research is an attempt to study this phenomenon in Muhammad Miftah al-Fittouri's poetry (contemporary Sudanese poet) to obtain information of the most prominent forms of intertextuality in his poetry (the present text) from the Holy Quran (the absent text). It is concluded by this research that Fittouri's poetry is influenced directly or indirectly by the Holy Quran.

Keywords: the Holy Quran, modern Arabic Poetry, intertextuality, al-Fittouri, Sudan.

The Emergence of Different Types of Commitment in Ahmad Matar's Poetry

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Abstract

The commitment literature is an approach that stands against the art for art school. This literary school emerged in the 19th century after flourishing different literary schools in Europe. Commitment in general means deliberate participation of writer's thoughts, feelings and art in different humane, national and ethnic matters. Thus, using art and literature for illustrating people's conditions and showing their pain and sufferings is called commitment. Ahmad Matar is considered one of the few poets who has dedicated his poetry to the service of religion, ethics, politics and people in a way that he has devoted his life to the Arab People. The most important feature of Matar's poetry is commitment in literature and the topics of his poems clearly show this important feature. The present study intends to examine the types of commitment in Ahmad Matar's poetry in a descriptive-analytical manner and to express the frequency of each. The findings show that political commitment has a higher frequency than other types of commitment, and the attack on the manifestations of oppression and injustice of the rulers in the Arab world occupies a significant part of the content of his poetry. The reason for this is that the poet grew up in a suffocating political situation.

Keywords: Arabic contemporary poetry, commitment literature, political commitment, religious commitment, social commitment, Ahmad Matar.

An Analysis on Kurdish Translations of the Holy Quran by Mustafa Khorramdel (Case Study: "Exegesis of Noor" and "Shney Rahmat")

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Abstract

Mustafa Khorramdel is one of the most influential translators who has written works such as: "Exegesis of Noor", "Translation of Fi-Zilal", "Exegesis of al-Muqtataf (in Arabic)", and "Commentary of Shney Rahmat (in Kurdish)". In this research, using a descriptive-analytical method, we tried to present a critical analysis on translations and interpretations presented in "Shney Rahmat" and "Exegesis of Noor". After our analysis based on content and constructive principles of native and target languages, we find that his Qur'anic translations contain many principles of a good translation and this is because of his cautiousness and awareness of grammar and rhetoric of Kurdish, Farsi and Arabic languages. Furthermore it seems that his commentary of "Shney Rahmat" is a translation of "Exegesis of Noor", although he has not pointed to it. Nevertheless, while analyzing the artistic, literary and linguistic aspects of these works, we found that in some cases, they contain errors; such as: the tendency to be detailed longer than necessary, incomplete meaning of some Qur'anic verses according to the context, improper equivalents in the target language for some Arabic words and idioms, the generalization of certain names, the lack of adequate consideration of tradition and revelation situations, considering the fact that both of them are called exegeses.

Keywords: the Holy Quran, translation, Mustafa Khorramdel, exegesis of Noor, Shney Rahmat.

The Implications of Rhetoric Images Associated with the Sense of Taste (Food and Beverage) in the Holy Quran

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Abstract

In many verses, the Holy Quran presents a tangible image of its own purposes, and in many of them uses rhetoric techniques (simile, metonymy, irony). The author of this paper has studied the sensory images of the Quran, which are related to eating, drinking, and taste, to answer these questions. A) How are the images related with food, beverage, and tastings are manifested in the Holy Quran? B) What is the role of aforesaid images in conveying Quran's motives? C) Which rhetoric technique has the most important role in expressing meanings related to the sense of taste? The method used to carry out the research is analytical-descriptive. The obtained results of the research point to the fact that sensory images related to food and beverage are manifested in two forms in the Holy Quran: A) Real images which are abundant in the Holy Quran and are found in verses expressing halal and haram foods, mentioning the divine blessings in the world, describing the eating and drinking of the elysian, and describing the food and wine of the infidels in the Hell. B) Rhetoric images which are few and are limited to one metonymy and some similes and metaphors. Regarding the similes and metaphors, the Quran has chosen the best for the likened and presented a clear picture of it. Many of these images depicted impalpable affairs in a tangible way, and in some cases, they are presented in a sensual covering to illuminate their perceptible concepts. The Qur'anic rhetoric images do not have the role of an independent array, but they are images whose main function is to convey meaning and they have performed this task with miraculous beauty.

Keywords: Holy Quran, rhetoric images, sensory images, images associated with the sense of taste, food and beverage.

Comparison of Homelessness among Mahjar Poets (Case Study: Palestinian and Lebanese Mahjar Poets)

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Abstract

The feeling of alienation has been one of the most important poetic themes among poets from the past to the present. One of the main reasons for the feeling of alienation among poets is migration to other lands. Some Palestinian and Lebanese poets also emigrated from their homeland for many reasons and settled in other countries, so alienation is one of the main themes of their poetry. Since the motives for migration are different among Palestinian and Lebanese poets, their views on Mahjar also differ. In this article, which is written based on an analytical-descriptive method; we have compared the feeling of alienation among Palestinian and Lebanese poets in Mahjar. The results of the research show that Lebanese poets face a kind of so-called linguistic alienation due to living in non-Arabic speaking countries, but this type of alienation is not seen among Palestinian poets because they live mainly in Arab countries, especially Lebanon, Syria and Jordan. Moreover, the desire for the homeland is also different for Palestinian and Lebanese poets in Mahjar, and in addition to the desire for the homeland, Palestinian poets also speak of occupation and displacement.

Keywords: contemporary Arabic poetry, alienation, Palestine, northern Mahjar, southern Mahjar.

A Comparative Study in the Opposite Effect between Two Odes: "The Heart" by Safi al-Hirani and "The Reed" by Mawlana Jalal al-Din al-Rumi

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Abstract

This research is a comparative study between the two odes, "The Heart" by the Kurdish poet Safi al-Hirani, and "the Reed" by the great Sufi poet Mawlana Jalal al-Din al-Rumi, in terms of their symbolic nature and their formal and constructive characteristics, as well as the characteristics of their styles of treatment, on the basis of the relationship of opposite influence called poetic contradiction by ancient criticism, and adverse influence by modern comparative and critical concept. The poet Safi al-Hirani contradicted the poet Mawlana Jalal al-Din al-Rumi in his famous mystical poem The Reed, and although he was influenced by Mawlana in his poetic and ritualistic experience and in his Persian language, he altered the content of his poem and its central symbol, which is the reed, and replaced it with the symbol of the heart, and invalidated his invitation to the recipient in terms listening to the reed, while he tells the story of separation from the origin in a symbolic manner, by calling to listen to the heart and it is qualified in his view for this purpose, in his poem that he wrote in Farsi in which he takes an argumentative approach based on arguments and justifications, by defending the heart as the substitute symbol for the flute, inferring in its favor and strengthening its position, arguing in detail with the hearer, the recipient, within sixteen verses, with the intention of persuading and influencing him to listen to it, not to the reed. From Safi's ode emanates three epistemological problems, which need to be answered scholarly and analytically. The first of them represents its nature and circumstances, so is his poetic work considered opposition, contradiction, or imitation? We deal with this problem in the framework of the modern comparative concept, called reverse influence according to the French concept of comparative studies. The second, since Safi wrote this poetic work in the Persian language, he reflects Mawlana, specifically in this particular poem, which is like the constitution of Sufi love, and has acquired the status of universalism for centuries, so how can it be acceptable to make such a frank opposition?

Keywords: Safi al-Hirani, opposite effect, Sufi poetry, Mawlana, Kurdish literature.

A Rhetorical Study of the Beshnawi Kurdi's Poetry

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Abstract

Beshnawi Kurdi is one of Kurdish poets in the Abbasid era whom writers described as a poet of great and beautiful poetry, with a large amount of poems and a capable prose writer, as well as being distinguished with creativity and superior ability in the beauty of style and meaningfulness in poetry and has been renowned in the fields of eloquence and rhetoric. Narratives of his life and poetry show that he was a Shiite and a follower of God's Prophet and his family, as Ibn Shahr Ashub has counted him among the poets who are exposed to the love of the Prophet's household, and the writer of the book "Al-Ghadir" has considered him in the first generation of rhetoric flagships and an Imamiyyah poet. He has a poetical work containing some scattered lyric poems which indicates that the poet lived a love experience full of sincere sensations; furthermore his work comprises some odes related with the love of Prophet's household and mentioning their virtues. This study, utilizing a descriptive-analytical approach tries to study the rhetorical innovations of Beshnawi's poetry and its specifications.

Keywords: Beshnawi Kurdi, rhetorical study, innovation, beauty of style, meaningfulness.