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A Criticism on the Method of Translating Poetry in "*Jāme'a al-Shawāhed*"

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Abstract

No doubt, one way of getting acquainted with different nations and ethnic groups and knowing their sciences, thought patterns and cultures is to translate their works. *Jāme'a al-Shawāhed*, a literary work of Qajar period, by Mohammad Bāqer Sharif, is a translation of an anthology of poems. The present article investigates the translation method used in this book. First, literal translation which is the method used by the translator is being dealt with. Then, after discussing the deficiencies of this method, suggested translations are provided.

Key words: Qajar period, Mohammad Bāqer Sharif, *Jāme'a al-Shawāhed*, translation

Discussing *'illā'* ("اِلّا") as an Arabic Article and Structural Device of Exclusion from the Viewpoint of Razi and Jāmi

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Abstract

Based on the two important commentaries of *Kāfiya* – written by Razi and Jāmi – the present article, discusses exclusion and the main component of it, that is, the excluded. The researchers' concern in this article is to have a closer view on the past resources, and rereading them and using these resources to deepen learning Arabic as well as understanding the philosophy behind any of the Arabic grammatical points. By stating some of the reasons and philosophies behind the Arabic grammatical points, the authors are intended to drag the reader's attention to the fact that one can facilitate and deepen language learning and dig out language structures by mixing teaching Arabic with its philosophy.

Key words: exclusion, *illā*, Razi, Jāmi, types of exclusion, grammatical rules of exclusion

Pre-Islamic Poetry is Praise in Nature

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Abstract

There is a bond and relation between praise and other poetic devices. Among these devices, praise is the origin and other artistic devices are, in fact, its branches. In a *self-laudation*, as a pre-Islamic form of poetry, a poet is motivated by admiration of himself and his claim of superiority over those around him. And his pride is of a tribal nature, dominated by a passionate spirit. *Lamentation* is of two types: personal and particular and tribal and general. The first type is more truly a lamentation, intertwined with the soul and being close to mankind's temperament and nature. Crying over the fall of tribal heroes and the notion of accepting the determined fate became typical of the tribal general lamentations. *Ghazal* ('Lyrics'), in the Ignorance Era (Pre-Islamic Arabia), was of three types: explicit lyrics which dealt with physical description of a woman, decent lyrics which dealt with the moral qualities of the woman, and artificial lyrics which meant to be an introduction to a *qasida* ('ode').

So self-laudation, lamentation and lyrics largely or partly contain acclamation. For, in a lyric poem a woman or the beloved's merits are

stated and she is praised. In a self-laudation one's personal qualities or his tribe's merits are mentioned or they are praised. In a lamentation a dead person is praised and his/her merits are illustrated. The only difference they have is the one who is praised. When the praised one is the poet himself or his tribe, then this kind of praise is called 'self-laudation'. If the praised one is the poet's beloved, it is named 'lyrics'. Accordingly, if the praised one is a dead person, it is called 'lamentation'. And even the descriptions that a particular poet provides in his poetry, is actually acclamation of the phenomenon and manifestations he enjoyed perceiving by eyes or by heart. Satire, on the other hand, which is the opposite of acclamation, is naming the existing or claimed disadvantages of the satirized one. However, if we had the right to divide acclamation into two main types of positive and negative acclamation, we would call satire as negative acclamation. As a conclusion, we can say that the whole pre-Islamic poetry is acclamation and praise in nature.

Keywords: pre-Islamic poetry, praise and acclamation, self-laudation, lamentation, lyrics, tribal society, praised one.

The Semantic Change of '*Yā Rab*' ('Oh, God!') in Persian Rhetoric and Grammar and Its Comparison with Arabic Poetry and the *Holy Qur'ān*

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Abstract

Using their talent and artistic taste, the Persian and Arab great poets and writers have changed the lexical phrases, structurally and semantically. One of the examples of such innovations is using the phrase 'Oh, God + the exclamatory-interrogative device' which is used to show surprise with exaggeration and overstatement. When using the phrase 'Oh God' with the exclamatory-interrogative device, it shows exaggeration in surprise; because in the rhetoric, sometimes apostrophe or aversio, is used for exclamatory intentions. And some questions are of exclamatory nature, that is, they express surprise. So combining apostrophe and exclamatory questions produces an intensively exaggerated surprise. Whereas originally the phrase 'oh, God' is just a benedictory apostrophe used in the prayers. The most appropriate Persian equivalent for 'oh, God+ the exclamatory-interrogative device" is the phrase '*be nām-e izad*'. This article is the result of research in the two areas of Persian rhetoric and grammar, and Arabic eloquence in poetry and the *Holy Qur'ān*.

Keywords: 'Oh, God', exaggeration, Persian semantic rhetoric, Persian grammar, Arabic eloquence

Features of Realistic Literature in the Political Poetry of Nazar Ghabbāni

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Abstract

Nazar Ghabbāni is a great contemporary poet, best known for his lyrical as well as political poems. His political poetry is characterized by the features close to that of the realistic literature, the fact that motivated the author to write this article. Mentioning the features of realistic literature one by one and providing examples for each from the political poetry of Nazar Ghabbāni, the researcher intends to exhibit the realistic literature in his political poetry proving that he has employed the characteristics of this literary school.

Keywords: realistic literature, Nazar Ghabbāni, political poetry

A Look at Palestine in the Poetry of Nazar Ghabbāni

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Abstract

After June 1967, Nazar Ghabbāni, the great lyrical poet in Arabic literature changed into a political and militant poet dealing with the sorrows of Palestine and problems of the Arabs. His poem's bitter satiric tone and his sharp criticism of Arab societies and leaders prompted agreements or disagreements towards him. Some admired his poetry and considered them as a real reflection of his community's agony and some did not even acknowledge him to be among the resistant poets, calling him an anti-Arab who enjoys killing Arab's emotions and sentiments. But, apart from all these, a considerable part of his poetry includes Palestine and its problems.

Keywords: Nazar Ghabbāni, Palestine, June 1967 defeat, self-criticism, resistance

The Art of *'iltifāt'* in the Holy *Qur'ān*

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Abstract

The subject of this article is 'the art of switching point of view for the purpose of dragging the reader's attention in the *Qur'ān*'. At the beginning the researchers discuss the literal and terminological meaning of *iltifāt* ('conversion'; 'turning aside in speech to talk about something before continuing with the original subject'; switching point of view for the purpose of dragging the reader's attention) as well as express the benefits and conditions of using it. While examples are given from the *Qur'ān*, different types and various kinds of it, with an analysis, are introduced. At the end we are going to mention a dimension of this art in terms of time and number. Furthermore, the place of this art in the rhetoric and eloquence of the *Qur'ān* will be explicated.

Keywords: Rhetoric, the *Holy Qur'ān*, iltifāt

Innovative Thinking from the Point of View of *Nahj al-Balāghah*

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Abstract

Dignity is not earned by merely acquiring information in all sciences. What is important is how one approaches problems, analyzes opinions and beliefs and uses creativity and innovation. While this is the belief of the contemporary scholars, Imam Ali (P.B.U.H.), in an era of ignorance, emphasized the delicate fact that no science is better than contemplation.

From among all kinds of contemplations, two are of utmost importance: the first is practical thinking, which is employed by intellectuals to solve temporary problems and difficulties of everyday life. The other kind is creative and productive thinking which is being dealt with from the viewpoint of Imam Ali (P.B.U.H.) in this article.

Keywords: creative thinking, hypothesis, the spirit of inquiry, inference, symbol