Raz Water or Zar Water: On the resolution of the problem observed in a distich in Firdausi's *The Shahnama*

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The compound "Raz Water" (or Wine or Vine Juice) is one of the most controversial cases in Shahnama that has been used in the following distich:
String the bow and this arrow of tamarisk (gaz)
That has been brazened in Raz Water

Ever since the seventh century, critics and interpreters of *The Shahnama* have taken the compound to signify wine and have emphasized its toxic, metaphoric, and symbolic nature to make it congruent with the overall atmosphere of the epic. The authors in this paper, after evaluating and criticizing the views and criticisms proposed by scholars and (*The Shahnama*) researchers, have theorized that, instead of the Persian lexeme زر (meaning "gold" and transliterated as "zar") in the main prose text of *The Shahnama*, the Persian lexeme رز (meaning "grapes" or "vine" and transliterated as "raz") has mistakenly been used by Firdausi because of an oversight in placing the sporadic feature of the Persian alphabet "Noqteh" (or 'dot') above the base letter ر (analogous to the English 'r') thus changing it into the letter ز (analogous to the English letter 'z'). On this basis, the Persian lexemes '**zar**', '**zarank**', '**zareh**' and '**zariye**' which mean "water world" can be related and taken altogether to signify the 'Hamoun Lake' or 'Zareh Kianseh'. This new theory, if accepted by others, will mean that the 'arrow' and 'bow' made out of tamarisk wood and used by the protagonist hero in *The Shahnameh* have been brazened in 'Zar Water' (or the Hamoun Lake); this will not only resolve the prosodic mistake observed in the distich but will also expand its meaning as well as its mystical and mythical atmosphere which comes from the sacredness commonly associated with "Zareh Kianseh."

Keywords: Raz Water (wine); tamarisk (gaz); Simorgh (phoenix); Zareh; Hamoun

Revelations from Khaqani's *Divan*

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Such poets as Khaqani are to be considered "outstanding" poets since an understanding of the intricacies and nuances of poems found in their divans and resolving the controversies found therein will pave the way for a scholarly understanding of the poems written by other poets. In recent years, invaluable research studies have addressed the works of this great Persian poet. Such a trend in Khaqani-oriented research reveals that scholars and men of letters of our day have correctly realized the significance of this outstanding poet in the universe of Persian literature. In this series of essays, the researcher will seek to reveal points from Imam Khaqani's *Divan* that have slipped the attention of other researchers and interpreters. The aim of this researchers, however, is to expose those intricacies and subtleties, and not to criticize or explain lines of poetry from Khaqani. Interested readers are recommended to see works by current and past scholars for an in-depth explanation and critique of the poems.

Research on Sa'di in English-speaking countries

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Research on Sa'di dates back to the eighteenth century. The Asiatic Society of Bengal, founded about half a century ago, pioneered the task of translating and publishing the works of this outstanding Persian poet. The works of Sa'di, because of the wisdom, satire, educational value, attention to politics, perspective on love, and aesthetics found in them, continue to have a great impact on lay people and the learned. Anna Seward in 1799 translated some poems from Sa'di that shed the light of wisdom and freedom on their readers. Ralph Waldo Emerson (1803-1883), who became familiar with their works through the translations in German by Joseph von Hammer-Purgstall, took great pleasure in the works of Sa'di and Hafiz. Through Emerson, the great American poet, new spiritual and thinking atmosphere in America has been provided for the blossoming of Persian literature. The great revolution in France and the Mashrooteh Revolution in Iran have both resulted in a different and new interpretation of the works of Sa'di. In the heyday of Mashrooteh, young Persian poets took on the responsibility taken by Sa'di centuries ago. When Emerson named Sa'di as his own greatest mentor, it was revealed that Emerson had followed sa'di in the creation of his own works. Based on Emerson's guidelines, Amos Bronson Alcott in 1849 started to study *The Bhagavad Gita* and established a universal humanities library which hosted all the sacred books of the world. In Addition to *The Holy Qoran*, Alcott indexed in the library Vedic scripts as well as classic works by Confucius, Sa'di and Firdausi. He boldly called Sa'di a "Persian innovative" man of letters.

Imam Khomeini's views on Ema'

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Theoretical theology uses a mystical language full of expressions and terms that can only be understood if they are studied within the related milieu. One such expression is عماء (transliterated as ema'). Ema' literally means a very dense and smoke-like cloud; it has been borrowed into theoretical theology from Islamic scripts. Muhyiddin Ibn Arabi first used it, and later other Gnostic figures and men of wisdom used the term and interpreted it within the realm of their own knowledge. In this latter category of the wise, Imam Khomeini stands out. Some men of wisdom have provided reasons as to why they have taken ema' as an equivalent for the oneness of the God, his divine blessings, and his sacred giving. In this essay, the author has tried to meticulously fathom into the depths of the exact literal and figurative meanings of the lexeme, to provide support for his claims from the views of Gnostic figures, and to conclude his argumentation by an investigation of the views proposed by Imam Khomeini, who in several of his works has alluded to the term and presented his own views on it which are of great help to researchers.

Keywords: ema'; Imam Khomeini; Ibn Arabi; Oneness of the God; Divine blessings

The investigation and analysis of the poetic structure of Nezami's poetry

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The attractiveness of works of art is often related to their structural quality, and this quality, whether linguistic or rhetorical or aesthetic, results in the recognition of literary works in a society. In this connection, the poems by Nezami are outstanding due to their linguistic and prosodic characteristics; many of the beauties and attractions in Nezami's poems are related to their formal characteristics, and poetry and prose in his works are in complete agreement. This motivated the authors of the present essay to analyze and evaluate the poems by this unprecedented and outstanding literary figure with the aim of showing to the readers a sample of the typical 'structuralism' found in his poetry (in *Khusraw o Shirin* and *Layli o Majnun*). In this essay, poems by Nezami are analyzed in terms of the following structural features:

- a) Lexemes (diction, clinch, opposition, and symmetry)
- b) Lexical harmony (pun, rhyme, and repetition)
- c) Syntactic harmony (syntagmatic and paradigmatic)
- d) Phonological harmony (at the level of phoneme, morpheme, and beyond)
- e) Foregrounding (transgression and extraregularity)

Keywords: Language; structure; lexeme; syntax; harmony; foregrounding

Persian equivalents in Qoranic translations and their evolution

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Language is a living phenomenon and lexical items are the building blocks of language. They are born, they evolve, and they may die some day; some change over time and some remain the same. From among the different languages of the world, Arabic has had the greatest lexical influence on the Persian language, and no doubt one of the greatest sources of this influence has been the *Holy Qoran*. The emergence and life-time of Arabic lexical items in Persian have not been the same for different lexemes. In this paper, 105 vocabulary items were selected from classic translations of 11 non-contiguous chapters of the *Holy Qoran*, and were classified into four categories:

1) Words traditionally translated but through time replaced by the original Arabic word (e.g., Talagh [or divorce] traditionally replaced by Persian equivalent 'Pay goshadeh kardan' but later replaced by Talagh)

2) Words translated of which the old and new Persian equivalents are not the same (e.g., the Arabic word 'Moltahedan' [meaning shelter] that was translated into 'Andakhsvareh' in old Persian and replaced by 'panahgah' in modern Persian)

3) Words translated into old Persian equivalents and later replaced by an Arabic word other than the one in the *Holy Qoran* (e.g., the Qoranic 'Zaim' [meaning guarantor] traditionally translated as 'Paybandan' but recently replaced by the Arabic 'Zamen')

4) Words that have only been used in translations and do not appear in dictionaries (e.g., 'sostyavandeh' [meaning miracle] instead of 'mojeza').

Rumi, the Veil of Kaabe
(An exploration and extension of a couplet from Khaqani and a description of the Veil of Kaabe)

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Khaqani's *Divan* is a collection of hard-to-understand, rare and complicated poems since Khaqani had a talent for and was an adroit in composing poetry that drew on a symbolization of ordinary concepts to form strange similes and fresh pictures. One such problematic area is seen in a couplet from an ode in *Mantegho' Teir* which describes Kabbe; in this description, allusions have been made to the Veil that covers Kaabe. The Persian phrase "Rumi Khatab" (literally meaning "the address of Rumi") in this couplet has spurred a misinterpretation of the real meaning of the couplet and also has brought about a misunderstanding about the color of the veil. The authors in the current essay have tried to disambiguate the couplet by selecting a more reliable version of the ode; they then provided further explanation on the material and the color of the veil of Kaabe to explain the fuzzy parts of the couplet.

Keywords: Kaabe; Veil; Address; Rumi

The picture of the 'perfect human' in Sanaee's *Divan*

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One of the most important topics in theology is the concept of 'perfect human' and its distinctive characteristics. Sanaee is the first Persian mystical poet who introduced this concept in his poetry and who also evaluated it. As such, a survey of his views in this connection is of prime importance. Sanaee has approached the concept from two different angles: (a) from a philosophical perspective similar to that of Ibn Arabi, and (b) from an ethical angle. He, however, has placed greater emphasis on the ethical perspective. He describes in detail the qualities of a 'perfect human' and argues that these qualities are not achievable and defy actualization. He, therefore, emphasizes a minimum of ethical considerations and identifies a 'perfect human' as one who possesses three qualities: (1) abstinence from wicked acts, (2) possession of virtues, and (3) pragmatism.

Keywords: Sanaee; Perfect human; Social criticism; Mysticism.

The influence of *Tarikh Beihaghi* on Golshiri's *Masoum Panjom*

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This study involved two texts written with a time interval of about 1000 years: *Tarikh Beihaghi* (written in 5th century) and *Masoum Panjom* (written in 15th century). Golshiri is a contemporary story writer in Iran who has paid close attention and respect to the Persian literary heritage, and has borrowed a lot from it in creating his own works. Our aim in this study is to evaluate the syntactic structures of these two texts, and we are also interested in the influence of Beihaghi on Golshiri. This can be beneficial for two groups of people: For writers who want to use the Persian literary heritage in creating their own works, and for scholars who seek to study the evolution through literary history of the Persian novel.

Keywords: Syntax; Structure; *Tarikh Beihaghi*; *Masoum Panjom*

Poems of Sa'di as reflected in letters written by Ghaem Magham Farahani

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In this essay an attempt is made to see whether Ghaem Magham Farahani, in addition to following the prose style of Gulistan by Sa'di, has been influenced by the poems of Sa'di. After a meticulous evaluation of letters written by Ghaem Magham Farahani and the works of Sa'di, it was concluded that, wherever needed, Ghaem Magham Farahani has used quotations from major Persian literary figures to strengthen his own discourse. From among the poets he has quoted in his own discourse, one can name Roodaki, Firdausi, Naser Khosro, Anwari, Khaqani, Molavi, Nezami, Sa'di, and Hafiz. Needless to say, the influence of Sa'di in his works is most influential than any other poet. Not only the prose style of Sa'di, but also such features as the simplicity, fluency, and rhythmic patterns of his works have affect Ghaem Magham. Although the lived centuries apart, public acceptance of the works of Sa'di has motivated Ghaem Magham to quote him in his own works.