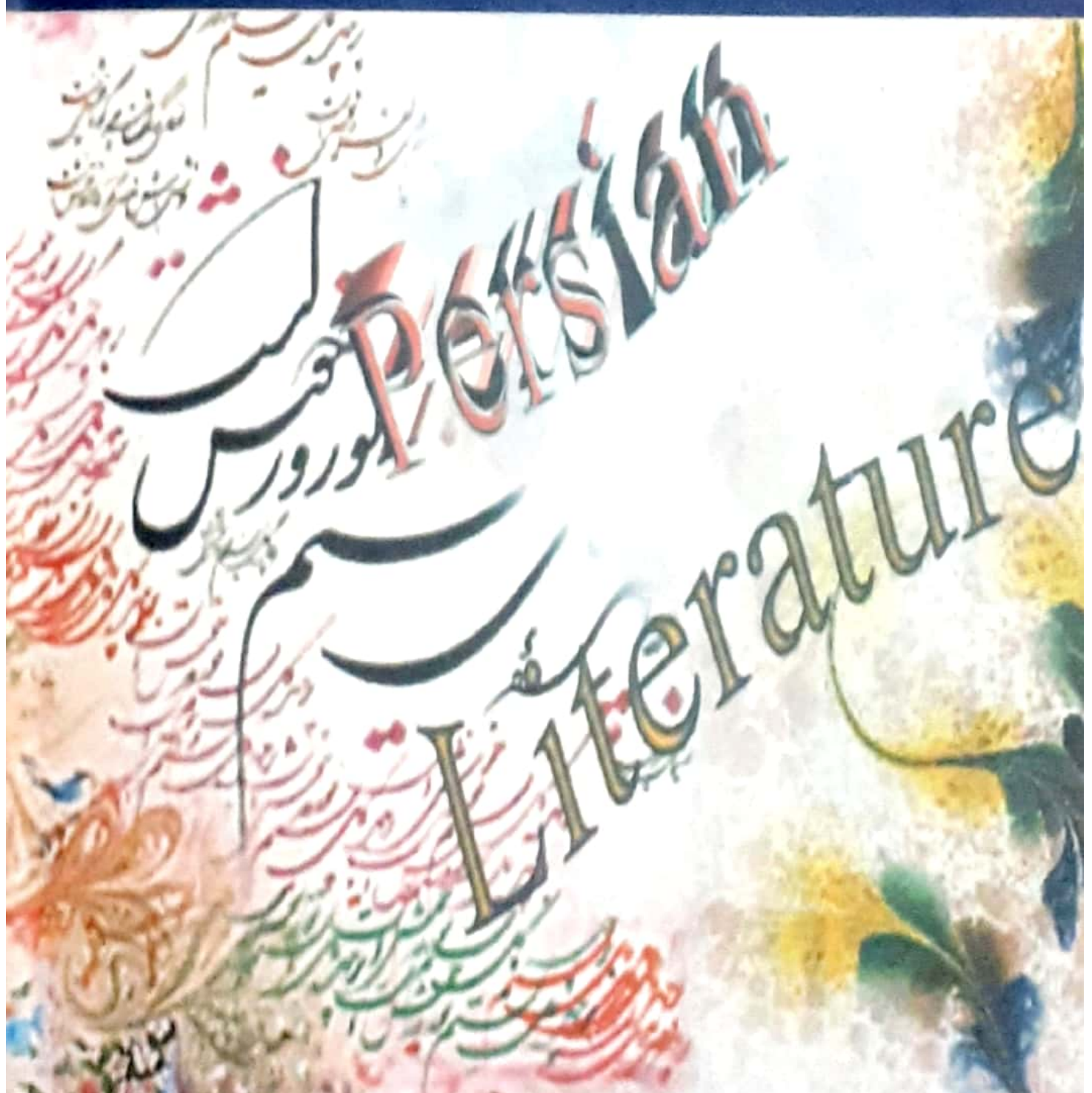


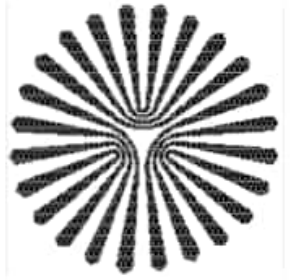


ESP (1)

For the students of Persian Literature

A. Pedram Mirzaei (Ph.D)





PNU University

ESP (1)

For the students of Persian Literature

(M.A.)

A. Pedram Mirzaei (Ph.D)

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تهیه و تولید: دفتر تدوین و تولید کتب و محتوای آموزشی

لینوگرافی، چاپ و صحافی: مرکز چاپ و توزیع دانشگاه پیام نور

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فروش این کتاب فقط از طریق نمایندگی‌های دانشگاه پیام نور مجاز می‌باشد و فروش آن در سایر مراکز فروش کتاب موجب تعقیب قانونی فروشنده خواهد گردید.

(کلیه حقوق مادی و معنوی این اثر محفوظ و متعلق به دانشگاه پیام نور است، تولید، کپی یا خلاصه برداری، نشر و ترجمه، چاپ، افست، توزیع گسترده، تهیه CD و ... این اثر یا بخشی از آن اعم از متن، طرح پشت و روی جلد و ... بدون اخذ مجوز کتبی از معاونت فناوری و پژوهش دانشگاه خلاف مقررات و تعرض به حقوق مادی و معنوی دانشگاه است. متخلفین وفق قانون حمایت از مؤلفان و مصنفان و هنرمندان دارای مسئولیت حقوقی و کیفری بوده، و تحت پیگرد قرار می‌گیرند.)

قیمت: ریال

امروزه کتاب‌خوانی و علم‌آموزی، نه تنها یک وظیفه‌ی ملی، که یک واجب دینی است.

مقام معظم رهبری

در عصر حاضر یکی از شاخصه‌های ارزیابی رشد، توسعه و پیشرفت فرهنگی هر کشوری میزان تولید کتاب، مطالعه و کتاب‌خوانی مردم آن مرز و بوم است. ایران اسلامی نیز از دیرباز تاکنون با داشتن تمدنی چندهزارساله و مراکز متعدد علمی، فرهنگی، کتابخانه‌های معتبر، علما و دانشمندان بزرگ با آثار ارزشمند تاریخی، سرآمد دولت‌ها و ملت‌های دیگر بوده و در عرصه‌ی فرهنگ و تمدن جهانی به‌سان خورشیدی تابناک همچنان می‌درخشد و با فرزندان نیک‌نهاد خویش هنرنمایی می‌کند. چه کسی است که در دنیا با دانشمندان فرزانه و نام‌آور ایرانی همچون ابوعلی سینا، ابوریحان بیرونی، فارابی، خوارزمی و ... همچنین شاعران برجسته‌ای نظیر فردوسی، سعدی، مولوی، حافظ و ... آشنا نباشد و در مقابل عظمت آنها سر تعظیم فرود نیاورد. تمامی این افتخارات ارزشمند، برگرفته از میزان عشق و علاقه فراوان ملت ما به فراگیری علم و دانش از طریق خواندن و مطالعه منابع و کتاب‌های گوناگون است. به شکرانه‌ی الهی، تاریخ و گذشته ما، همیشه درخشان و پربرابر است. ولی اکنون در این زمینه در چه جایگاهی قرار داریم؟ آمار و ارقام ارائه‌شده از سوی مجامع و سازمان‌های فرهنگی در مورد سرانه‌ی مطالعه‌ی هر ایرانی، برایمان چندان امیدوارکننده نمی‌باشد و رهبر معظم انقلاب اسلامی نیز از این وضعیت بارها اظهار گله و ناخشنودی نموده‌اند.

کتاب، دروازه‌ای به سوی گستره‌ی دانش و معرفت است و کتاب خوب، یکی از بهترین ابزارهای کمال بشری است. همه‌ی دستاوردهای بشر در سراسر عمر جهان، تا آنجا که قابل کتابت بوده است، در میان دست‌نوشته‌هایی است که انسان‌ها پدید آورده و می‌آورند. در این مجموعه‌ی بی‌نظیر، تعالیم الهی، درس‌های پیامبران به بشر، و همچنین علوم مختلفی است که سعادت بشر بدون آگاهی از آنها امکان‌پذیر نیست. کسی که با دنیای زیبا و زندگی‌بخش کتاب ارتباط ندارد بی‌شک از مهم‌ترین دستاوردهای انسانی و نیز از بیشترین معارف الهی و بشری محروم است. با این دیدگاه، به‌روشنی می‌توان ارزش و مفهوم رمزی عمیق در این حقیقت تاریخی را دریافت که اولین خطاب خداوند متعال به پیامبر گرامی اسلام (ص) این است که «بخوان!» و در اولین

سوره‌ای که بر آن فرستاده‌ی عظیم‌الشان خداوند، فرود آمده، نام «قلم» به تجلیل یاد شده‌است: «إِقْرَأْ وَ رَبُّكَ الْأَكْرَمُ. الَّذِي عَلَّمَ بِالْقَلَمِ» در اهمیت عنصر کتاب برای تکامل جامعه‌ی انسانی، همین بس که تمامی ادیان آسمانی و رجال بزرگ تاریخ بشری، از طریق کتاب جاودانه مانده‌اند.

دانشگاه پیام‌نور با گستره‌ی جغرافیایی ایران‌شمول خود با هدف آموزش برای همه، همه‌جا و همه‌وقت، به‌عنوان دانشگاهی کتاب‌محور در نظام آموزش عالی کشورمان، افتخار دارد جایگاه اندیشه‌سازی و خردورزی بخش عظیمی از جوانان جویای علم این مرز و بوم باشد. تلاش فراوانی در ایام طولانی فعالیت این دانشگاه انجام پذیرفته تا با بهره‌گیری از تجربه‌های گرانقدر استادان و صاحب‌نظران برجسته کشورمان، کتاب‌ها و منابع آموزشی درسی شاخص و خودآموز تولید شود. در آینده هم، این مهم با هدف ارتقای سطح علمی، روزآمدی و توجه بیشتر به نیازهای مخاطبان دانشگاه پیام‌نور با جدیت ادامه خواهد داشت. به‌طور قطع استفاده از نظرات استادان، صاحب‌نظران و دانشجویان محترم، ما را در انجام این وظیفه‌ی مهم و خطیر یاری‌رسان خواهد بود. پیشاپیش از تمامی عزیزانی که با نقد، تصحیح و پیشنهادهای خود ما را در انجام این وظیفه‌ی خطیر یاری می‌رسانند، سپاسگزاری می‌نماییم. لازم است از تمامی اندیشمندانی که تاکنون دانشگاه پیام‌نور را منزلگاه اندیشه‌سازی خود دانسته و ما را در تولید کتاب و محتوای آموزشی درسی یاری نموده‌اند، صمیمانه قدردانی گردد. موفقیت و بهروزی تمامی دانشجویان و دانش‌پژوهان عزیز آرزوی همیشگی ما است.

دانشگاه پیام‌نور

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Preface

Learning a foreign language is a difficult, complex and time consuming task and to pave the way of learning a foreign language, being familiar and having general knowledge about that language is out of question. There are numerous variables in learning a language. One of the most important factors is the efforts of the learner, without trying hard and continuous learning and expansion of the fields of study, success in learning a language seems impossible. Therefore in this book it has been tried to make the students of Farsi Literature familiar with the different aspects of English language, written by many writers from the original sources.

This book is designed for the M.A students of Farsi Literature according to the established criteria. In selection of the texts the easiness of the text has been considered to make the contents understandable. Omission is an inseparable part of the selection; hence there will be different tastes and questions about it. The level and the needs of the students were the major goals of the selection of the texts in this book. To make the learning process easier the contents were compiled in four chapters.

This book contains literary terms, biographies of Iranian and foreign writers and anthology of the writers' works.

First the important and key points are given for the information of the readers. Then vocabulary and the terms of each lesson are given alphabetically and divided in two groups of literary and ordinary terms. For each vocabulary an easy and understandable definition has been provided. Then the text and the questions are presented about that lesson.

In the end there is the answer key. It has been expected that the students after answering the questions compare their answers with the answer key to find the exact reply.

The exercises were designed so that the students will be capable to gain necessary skills and become familiar with the questions of the semester.

Finally, I acknowledge the friends and respected professors whose ideas and points of view helped me to edit, correct and improve the text.

A.Pedram Mirzaei

نشانه‌های اختصاری Abbreviations

نشانه	انگلیسی	فارسی
adj	adjective	صفت
adv	adverb	قید
arch	archaic	قدیمی
conj	conjunction	حرف ربط
etc.	etcetra; and so forth	و غیره، الی آخر
intj	interjection	صوت یا عبارت تعجبی
n	noun	اسم
poet	poetical	(مربوط به) شعر
prep	preposition	حرف اضافه
p	pronoun	ضمیر
v	verb	فعل

Lesson 1

Genre

Term, taken from the French, is used in literary criticism to signify a literary species or, as we now often say, a “literary form.”

The genres into which literary works have been classified are numerous and the criteria for classification have been highly variable; but
5 the most common names still are such ancient ones as tragedy, comedy, epic, satire, and lyric, plus some relative newcomers like novel, essay, and biography. From the Renaissance through much of the eighteenth century the recognized poetic genres– or poetic “kinds” as they were usually called– were widely thought to be fixed artistic types, somewhat like species in the
10 biological order, and a number of critics applied *rules* which specified the proper subject matter, structure, style, and effect in each kind. At that time the genres were also commonly ranked in a hierarchy ranging from epic and tragedy at the top to the short lyric, epigram, and other minor types at the bottom.

Main Points of the text

- The use of genre in literary criticism
- The classifying of genre into two groups: classical genres and new genres

A. Literary and Mystic Terms

biography, comedy, criticism, elegy, epic, epigram, essay, literary criticism, lyric, novel, satire, structure, style, tragedy

biography (n)

story of a person's life written by sb else

comedy (n)

light or amusing play or film, usually with a happy ending

criticism (n)

judgment on a work of art, literature, etc.

elegy (n)

poem or song expressing sorrow, especially for the dead; lament

epic (n)

long poem about the deeds of one or more great heroes, or a nation's past history

epigram (n)

short poem or saying expressing an idea in a clever and amusing way

essay (n)

piece of writing, usually short and in prose, on any subject

literary criticism (np)

the branch of study concerned with defining, classifying, explaining and evaluating works of literature

lyric (n)

words of a song, e.g. in a musical play; lyric poem

novel (n)

book-length story in prose about either imaginary or historical characters

satire (n)

piece of writing, play, film, etc that makes fun of a person or wicked behavior in an amusing way

structure (n)

the way in which parts are formed and arranged together

style (n)

the manner of writing or speaking

tragedy (n)

serious play with a sad ending; (branch of drama that consists of such a play)

B. General Terms

hierarchy, numerous, species

hierarchy (n)

a system with grades of authority or status from the lowest to the highest

numerous (adj)

very many

species (n)

sort; type; kind

Exercises**I. Comprehension Exercises****A. Insert "T" for true and "F" for false statements.**

1. Genre is often the same as literary form.
2. Genre is an English term for, a literary type or class.
3. According to the text, there are two groups of genres: classical groups and new groups.

B. Choose a, b, c or d, whichever best completes each item.

1. The major classical genres were epic, ———, lyric, comedy and satire.

a. short lyric	b. epigram
c. novel	d. tragedy

2. From the Renaissance through much of the 18th century the writers would apply some rules which specified subject matter, structure, ————— and effect in each kind.

- | | |
|----------|----------|
| a. genre | b. form |
| c. style | d. theme |

II. Vocabulary Exercises

Match the words in the left column with their synonyms in the right column.

- | | |
|-------------------|----------------------|
| _____ 1. type | a. too many |
| _____ 2. elegy | b. . words of a song |
| _____ 3. numerous | c. lament |
| _____ 4. lyric | d. kind |

B. Choose the best Persian equivalents of the following terms.

1. satire

- | | |
|-------------|------------|
| (الف) مقاله | (ب) داستان |
| (ج) طنز | (د) مدیحه |

2. epigram

- | | |
|-----------|-----------|
| (الف) حشو | (ب) مدیحه |
| (ج) قصیده | (د) لطیفه |

3. style

- | | |
|--------------|---------|
| (الف) وزن | (ب) سبک |
| (ج) نوع ادبی | (د) نثر |

4. epic

- | | |
|-------------|---------------|
| (الف) قصیده | (ب) شعر غنائی |
| (ج) حماسه | (د) زندگینامه |

C. Fill in the blanks with the following words.

a. conventions b. melodrama c. form d. genres

While some¹..... such as the pastoral elegy or the²..... have numerous³..... governing subject, style and⁴....., others like the novel have no agreed rules, although they may include several more limited sub-genres.

Lesson 2

Form

“Form” is one of the most frequently discussed– and variously interpreted– terms in literary criticism. It is often used in limited senses for a literary genre or type (“the lyric form,” “the short story form”), or for patterns of meter, lines, and rhymes (“the verse form,” “the stanza form”). It is also, however, the common term for a central critical concept.

All critics agree that “form” is not simply a fixed container, like a bottle, into which the “content” or “subject matter” of a work is poured; but beyond this, a critic’s definition of form varies according to his particular premises and orientation.

Many neoclassic critics, for example, thought of the form of a work as a combination of component parts, put together according to the principle of *decorum*, or mutual fittingness.

Main points of the text

- The use of form as a literary genre or as the patterns of poetic devices
- Form from the viewpoint of neoclassic critics

A. Literary and Mystic Terms

archetype, decorum, form, meter, rhyme, stanza, verse

archetype (n)

original or ideal model from which others are copied; prototype

decorum (n)

the appropriateness of an element of an artistic or literary work, such as style or tone, to its particular circumstance or to the composition as a whole

form (n)

general structure and arrangement of sth created, such as musical composition or piece of writing, in contrast to its content

meter (n)

a particular arrangement of words in poetry, such as iambic pentameter (determined by the kind and number of metrical units in a line)

rhyme (n)

a poem or verse having a regular correspondence of sounds, especially at the end of lines

stanza (n)

group of (especially rhyming) lines forming a unit in some types of verse or poetry

verse (n)

(form of) writing arranged in lines, often with a regular rhythm or rhyme scheme; poetry

B. General Terms

clay, combination, component, concept, container, content, elemental, interpret, mold, mutual, orientation, premises, regard, simply, subject matter, vary

clay (n)

a kind of heavy earth that becomes hard when it is dry, used for making pottery, etc.

combination (n)

joining or mixing together of two or more things or people

component (adj)

being one of the parts of a whole

concept (n)

an idea underlying sth; general notion

container (n)

box, bottle, etc in which sth is kept, transported, etc.

content (n)

that which is written or spoken in a book, article, program, speech, etc.

elemental (adj)

powerful; uncontrolled; like the forces of nature; natural; basic

interpret (v)

explain (sth which is not easily understandable)

mold (mould) (n)

an empty container for making things into a certain shape

mutual (adj)

(of a feeling or an action) felt or done by each towards the other

orientation (n)

activity of orientating oneself; inclination; leaning

premise (n)

something assumed or taken for granted; presupposition; proposition.

regard (v)

consider or think about sb/sth in the specified way

simply (adv)

merely; only

subject matter (np)

content of a book, speech, etc., esp. as contrasted with the style

vary (v)

be different in size, volume, strength, etc.

Exercises

I. Comprehension Exercises

A. Insert “T” for true and “F” for false statements.

1. Form only refers to a literary genre or type.
2. All critics believe that form is like a container.
3. Neoclassic critics thought of the form as a central critical concept.

B. Choose a, b, c or d, whichever best completes each item.

1. Form is one of the recurrent discussed term in _____.
 - a. poetry
 - b. novel
 - c. essay
 - d. literary criticism
2. _____ consider form as a combination of component parts.
 - a. All critics
 - b. Poets
 - c. Neoclassic critics
 - d. Literary critics

II. Vocabulary Exercises

A. Match the words in the left column with their synonyms in the right column.

- 1. elemental a. presupposition

- | | |
|--------------------|-------------|
| _____ 2. interpret | b. basic |
| _____ 3. premise | c. explain |
| _____ 4. regard | d. consider |

B. Choose the best Persian equivalents of the following terms.

1. form

- | | |
|------------|---------------|
| (الف) پایه | (ب) قالب |
| (ج) پیرنگ | (د) بُن مالیه |

2. rhyme

- | | |
|------------|-----------|
| (الف) ریتم | (ب) وزن |
| (ج) ضرب | (د) قافیه |

3. verse¹

- | | |
|-----------|-----------|
| (الف) بیت | (ب) قافیه |
| (ج) طنز | (د) وزن |

4. meter

- | | |
|-------------|-------------|
| (الف) قافیه | (ب) بند شعر |
| (ج) وزن | (د) ریتم |

C. Fill in the blanks with the following words.

a. substance b. form c. separately d. genre e. shape

When we speak of the¹..... of a literary work, we refer to its²..... and structure and to the manner in which it is made. Form and.....³..... are inseparable, but they may be analyzed⁴..... A secondary meaning of form is the⁵..... or the kind of work.

1. verse . هم به معنای بیت است و هم به معنای شعر (نظم)

Lesson 3

Style

“Style” is the manner of linguistic expression in prose or verse – it is *how* a speaker or writer says whatever he says. The characteristic style of a work or a writer may be analyzed in terms of its *diction*, or characteristic choice of words; its sentence structure and syntax; the density and types of its figurative language; the patterns of its rhythm and of its component sounds; and its rhetorical aims and devices.

In traditional theories of *rhetoric*, styles were classified into three main levels: the **high** (or grand), the **middle** (or mean), and the **low** (or base, or plain) **style**. The doctrine of *decorum* required that the level of style in a work be appropriate to the speaker, the occasion, and the dignity of its literary genre.

A very large set of terms are used to classify types of style, such as “pure,” “ornate,” “florid,” “gay,” “sober,” “simple,” “elaborate,” and so on. Styles are also classified according to a literary period or tradition (“the *metaphysical* style,” “Restoration prose style”); according to an influential work (“Biblical style,” *euphuism*); according to a type of use (“a scientific style,” “journalese”); or according to the distinctive practice of an individual author (the “Shakespearean” or “Miltonic style”)

Main points of the text

- The introducing of style as the manner of expression in prose or verse
- The traditional classifying of style into three levels:
 1. the high style
 2. the middle style
 3. the low style
- The new classifying of style by Frye:
 1. demotic style
 2. hieratic style

A. Literary and Mystic Terms

decorum, diction, euphuism

decorum (n)

the appropriateness of an element of an artist or literary work, such as style or tone, to its particular circumstance or to the composition as a whole

diction (n)

choice and use of words in speech or writing

euphuism (n)

an affectedly elegant literary style of the late 16th and early 17th centuries, characterized by elaborate alliteration, antitheses, and similes

B. General Terms

clip, concise, dignity, distinctive, florid, gay, grand, incense, influential, insert, mean, noncommittal, occasion, ornate, plain, sober, temporal, uniformly, vogue

clip (v)

omit (parts of words) when speaking

concise (adj)

(of speech or writing) giving a lot of information in few words; brief

dignity (n)

high or honorable rank, post or title

distinctive (adj)

(of sth) that distinguishes sth by making it different from others

florid (adj)

elaborate and ornate; excessively decorated or colorful

gay (adj)

happy and full of fun; light-hearted; cheerful

grand (adj)

magnificent; splendid; big

incense (n)

(smoke from a) substance that produces a pleasant smell when burnt, used especially in religious ceremonies

influential (adj)

(in sth/doing sth) having influence; persuasive

insert (v)

put, fit, place sth into sth or between two things

mean (adj)

midway between two extremes; average

noncommittal (adj)

not showing what one thinks, which side one supports, etc; not committing oneself

occasion (n)

opportunity; suitable or right time (for sth)

ornate (adj)

(of prose, verse, etc.) using complicated language and figures of speech; not simple in style or vocabulary

plain (adj)

easy to see, hear or understand; clear

sober (adj)

serious and thoughtful; solemn; (of color) not bright; dull

temporal (adj)

of or connected with time

uniformly (adv)

regularly; steadily

vogue (n)

popularity; fashion

Exercises

I. Comprehension Exercises

A. Insert "T" for true and "F" for false statements.

1. The sentence structure and syntax are related to the style of a prose or verse.
2. Style is sometimes classified according to the genre.
3. High, Middle and Low are three main levels in the classification of the style.

B. Choose a, b, c or d, whichever best completes each item.

1. In traditional theories, _____ was an important principle because the level of style in a work had to be appropriate to the speaker and the dignity of its literary genres.
a. decorum b. structure
c. diction d. syntax
2. One of the types of style is the Miltonic style, which is classified according to _____.
a. language b. period
c. individual author d. level

II. Vocabulary Exercises

A. Match the words in the left column with their synonyms in the right column.

- | | |
|----------------------|---------------|
| _____ 1. influential | a. average |
| _____ 2. dignity | b. persuasive |
| _____ 3. mean | c. nobleness |
| _____ 4. concise | d. brief |

B. Choose the best Persian equivalent of the following terms.

1. decorum

- | | |
|----------------|---------------|
| الف) فضا و رنگ | ب) حُسن تناسب |
| ج) حُسن تعبير | د) كف و نشر |

2. figurative language

- | | |
|-----------|----------|
| الف) جناس | ب) ايجاز |
| ج) ابهام | د) مجاز |

3. euphuism

- | | |
|----------------|--------------|
| الف) فضا و رنگ | ب) نثر مصنوع |
| ج) حُسن تعبير | د) كف و نشر |

4. diction

- | | |
|-----------|---------------|
| الف) جناس | ب) ايجاز |
| ج) اختصار | د) واژه گزینی |

C. Fill in the blanks with the following words.

- a. mean b. decorum c. base d. epic e. high

In the Renaissance a scheme of three stylistic levels was adopted, distinguishing the¹..... or 'grand' style from the middle or²..... style and low or³..... style. The principle of⁴..... held that certain subjects required particular levels of style, so that an⁵..... should be written in the grand style.

Lesson 4

Motif and Theme

A **motif** is an element – a type of incident, device, or formula – which recurs frequently in literature. The “loathly lady” who turns out to be a beautiful princess is a common motif in *folklore*.

Common in lyric poems is the **ubi sunt motif**, or “where-are” formula
5 for lamenting the vanished past (“where are the snows of yesteryear?”).
another is the *carpe diem* motif, whose nature is sufficiently indicated by
Robert Herrick’s title, “To the Virgins, to Make Much of Time.” An older
term for such recurrent poetic concepts or formulas is the **topos** (Greek for
“a commonplace”). The term “motif,” or the German **leitmotif** (a guiding
10 motif), is also applied to the frequent repetition of a significant phrase or set
description in a single work, as in the operas of Richard Wagner, or in
novels by Thomas Mann, James Joyce, Virginia Woolf, and William
Faulkner.

Theme: the central idea or ideas examined by a writer in the course of
15 a book. Sometimes this idea is simply explored, its important details laid
bare to the reader, but more often the writer presents certain conclusions as

his theme or themes. A book's subject and its theme need to be distinguished, the subject is what the book is written about, its theme the author's idea about that subject. As examples, the theme of Our Mutual Friend (1865) by Charles Dickens is money and its effect on society; its subject is the society of Dickens's day. The theme of Shakespeare's Henry IV Part 1 (1598) is kingship, politics, and rebellion, whilst its subject is the events in the reign of King Henry IV.

Main Points of the text

A. The introducing of motif and the use of it as a specific pattern in literature

- The classifying of motif into four groups:
- Unbi sunt motif
- Carpe diem motif
- Topos
- Leitmotif

B. The introducing of theme as the central idea or ideas of a work

- The distinction between theme and subject

A. Literary and Mystic Terms

carpe diem, folklore, leitmotif, motif, subject, theme, topos, ubi sunt motif

carpe diem (n)

the admonition to seize the pleasure of the moment without thought for the future

folklore (n)

(study of the) traditions, stories, customs, etc. of a community

leitmotif (n)

a dominant and recurring theme, as in a novel

motif (n)

a recurrent thematic element in an artistic or literary work

subject (n)

person or thing that is being discussed or described (in speech or writing);
topic

theme (n)

the authors idea or treatment of a certain subject in his work

topos (n)

a traditional theme or motif; literary convention

ubi sunt (n)

("where are they?") a particular kind of poem that laments the transitory nature of life and beauty

B. General Terms

description, distinguish, explore, kingship, lament, politics, rebellion, recur, reign, significant, sufficiently, vanish, whilst

description (n)

saying in words what sb/sth is like

distinguish (v)

show the difference between (one person or thing and another); make sb/sth different

explore (v)

examine (sth) thoroughly in order to test or find out about it

kingship (n)

condition of being, or official position of, a king

lament (v)

feel or express great sorrow or regret for (sb/sth)

politics (n)

political affairs of life

rebellion (n)

open (esp. armed) resistance to the established government; resistance to authority or control

recur (v)

happen again; happen repeatedly

reign (n)

(period of) rule of a king or queen

significant (adj)

important; considerable

sufficiently (adv)

enough

vanish (v)

disappear completely and suddenly

whilst (while) (conj)

during the time that; when

Exercises

1. Comprehension Exercises

A. Insert "T" for true and "F" for false statements.

1. According to the passage there are four types of motif.
2. The formula of the *ubi sunt* motif is "where-are" for lamenting the vanished past.
3. There is no difference between theme and the subject of a book.

B. Choose a, b, c, or d, whichever best completes each item.

1. The _____ is what the book is written about and its _____ is the author's idea about that subject.
a. motif - theme b. theme - subject
c. theme - motif d. subject - theme

2. The theme of Shakespeare's Henry IV Part 1 is _____.
- kingship, politics, and death
 - Money, politics, and rebellion
 - kingship, politics, and rebellion
 - Money, politics, and love

II. Vocabulary Exercises

A. Match the words in the left column with their synonyms in the right column.

- | | |
|----------------------|-----------------|
| _____ 1. recur | a. disappear |
| _____ 2. description | b. repeatedly |
| _____ 3. frequently | c. explanation |
| _____ 4. vanish | d. happen again |

B. Choose the best Persian equivalents of the following terms.

1. motif

- | | |
|---------------|-------------|
| الف) درونمایه | ب) بُن‌مایه |
| ج) موضوع | د) پایه |

2. subject

- | | |
|-------------|-----------|
| الف) موضوع | ب) سبک |
| ج) بُن‌مایه | د) ساختار |

3. carpe diem

- | | |
|---------------|---------------|
| الف) درون‌حسی | ب) مطلق باوری |
| ج) نوع ادبی | د) دم غنیمتی |

4. theme

- | | |
|--------------|---------|
| الف) پیرنگ | ب) قالب |
| ج) درون‌مایه | د) پایه |

C. Fill in the blanks with the following words.

- a. theme b. leitmotif c. significant d. folk tales e. incident
f. lyric poetry

Motif, a situation, incident, idea, image, or character type that is found in many literary works,¹....., or myths; or any element of a work that is elaborated into a more general²..... . In European³..... the ubi sunt motif and the carpe diem motif are commonly found. Where an image,⁴....., or other element is repeated⁵..... within a single work, it is more commonly referred to as a⁶..... .

Lesson 5

Essay

Any brief composition in prose that undertakes to discuss a matter, express a point of view, or persuade us to accept a thesis on any subject whatever. The essay differs from a “treatise” or “dissertation” in its lack of pretension to be a systematic and complete exposition, and in being addressed to a general rather than a specialized audience.

A useful distinction is that between the formal and informal essay. The **formal essay** is relatively impersonal: the author writes as an authority, or at least as highly knowledgeable, on the subject and expounds it in an ordered and thorough fashion. Examples will be found among the serious articles on current topics and issues in any of the magazines addressed to a thoughtful audience – *Harper's*, *Commentary*, *Scientific American*, and so on. In the **informal essay** (on “familiar” or “personal essay”), the author assumes a tone of intimacy with his audience, tends to be concerned with everyday things rather than with public affairs or specialized topics, and writes in a relaxed, self-revelatory, and often whimsical fashion.

Montaigne coined the word essay when, in 1580, he gave the title *Essais* to his first publication. Francis Bacon, late in the 16th century, inaugurated the English use of the term in his own series of *Essays*, such as

20 “Of Truth”, “Of Adversity”, etc. In the early 19th century the founding of new types of magazines, gave great impetus to the writing of essays, and made them a major department of literature. In our time the many periodicals pour out scores of essays every week.

Main Points of the text

- The introducing of essay as a brief composition in prose
- The classifying of essay into two groups:
 - formal essay
 - informal essay
- The introducing of Montaigne as the establisher of the word essays in 1580
- The essay as a major department of literature in the early 19th century

A. Literary and Mystic Terms

literature

literature (n)

writings that are valued as works of art, esp. fiction, drama and poetry

B. General Terms

adopt, appeal, assume, audience, coin, concerned, department, dissertation, exposition, expound, founding, impetus, inaugurate, intimacy, persuade, score, striking, systematic, treatise, undertake, whimsical

adopt (v)

take over and have or use as one's own

appeal (n)

attractiveness; interest

assume (v)

accept (sth) as true before there is proof

audience (n)

number of people who watch, read or listen to the same writing

coin (v)

invent (a new word or phrase)

concerned (adj)

interested; dealing with

department (n)

area of activity or knowledge

dissertation (n)

(on sth) long essay on a particular subject, esp. one written for a doctorate or similar degree; thesis

exposition (n)

explaining or making clear by giving details; explanation of a theory, plan, etc.

expound (v)

explain or make sth clear by giving details

founding (n)

establishment of an institution, a popular movement

impetus (n)

thing that encourages a process to develop more quickly; force with which sth moves

inaugurate (v)

be the beginning of (sth); introduce

intimacy (n)

state of being intimate; close friendship or relationship

persuade (v)

cause sb to believe sth; convince sb

scores (n)

Large numbers

striking (adj)

attracting attention or interest; attractive

systematic (adj)

done or acting according to a system or plan; methodical

treatise (n)

long written work dealing systematically with one subject

undertake (v)

agree or promise to do sth; make oneself responsible for (sth)

whimsical (adj)

full of whimsy; fanciful, playful or capricious

Exercises

I. Comprehension Exercises

A. Insert "T" for true and "F" for false statements.

1. There is no difference between an essay and a "treatise" or "dissertation".
2. In the informal essay, the author writes in an ordered and complete fashion.
3. The establisher of the word essay is Montaigne which gave the title *Essais* to his first publication in 1580.

B. Choose a, b, c or d, whichever best completes each item.

1. In the 16th century, the beginner of the English use of the term in his own essays was _____.
a. Alexander Pope b. George Orwell
c. Charles Lamb d. Francis Bacon

2. The formal essay is _____ and the informal essay is _____

- a. impersonal – personal
- b. nontechnical – personal
- c. personal – impersonal
- d. impersonal – nontechnical

II. Vocabulary Exercises

A. Match the words in the left column with their synonyms in the right column.

- | | |
|----------------------|----------------|
| _____ 1. exposition | a. fanciful |
| _____ 2. distinction | b. short |
| _____ 3. brief | c. difference |
| _____ 4. whimsical | d. explanation |

B. Choose the best Persian equivalents of the following terms.

1. prose

- | | |
|----------------|-----------------|
| الف) شعر غنایی | ب) نثر |
| ج) نظم | د) داستان کوتاه |

2. essay

- | | |
|--------------|-----------------|
| الف) رمان | ب) داستان کوتاه |
| ج) زندگینامه | د) مقاله |

3. literature

- | | |
|------------|----------------|
| الف) نمایش | ب) نزاکت ادبی |
| ج) ادبیات | د) قصه عامیانه |

4. tone

- | | |
|-----------|---------------|
| الف) ریتم | ب) نزاکت ادبی |
| ج) لحن | د) وزن |

C. Fill in the blanks with the following words.

- a. relaxed b. dissertation c. composition d. thorough
e. the French writer

Essay is a short written¹..... in prose that discusses a subject or proposes an argument without claiming to be a complete or²..... exposition. A minor literary form, the essay is more³..... than the formal academic.....⁴..... . The term was coined by⁵..... Michel de Montaigne in the title of *Essais* (1580), the first modern example of the form.

Lesson 6

Ode

An ode is a long lyric poem, serious in subject, elevated in style, and elaborate in its stanzaic structure. As Norman Maclean has said, the term now calls to mind a lyric which is “massive, public in its proclamations, and Pindaric in its classical prototype”.

5 Pindar’s odes were “encomiastic,” that is, written to praise and glorify someone – in this instance, the winners in the Olympic games. Romantic poets perfected the personal ode of description and passionate meditation, which is stimulated by an aspect of the outer scene and turns on the attempt to solve either a private problem or a generally human one (Wordsworth’s
10 “Intimations” ode, Coleridge’s “Dejection: An Ode,” Shelley’s “Ode to the West Wind”).

The **Horatian ode** was originally modeled on the matter, tone, and form of the odes of the Roman Horace. In contrast to the passion and visionary boldness of Pindar’s odes, Horatian odes are calm, meditative, and
15 restrained, and they are usually **homostrophic** – that is, written in a single, repeated stanza form.

Main Points of the text

- The introducing of ode as a long lyric poem
- The classifying of ode into three groups:
 - the regular or Pindaric ode
 - the irregular ode
 - the Horatian ode

A. Literary and Mystic Terms

drama, mood, ode

drama (n)

plays as a branch of literature and as a performing art

mood (n)

atmosphere

ode (n)

(usually long) poem expressing noble feelings, often written to a person or thing, or celebrating some special events

B. General Terms

abstract, chant, concept, construction, disregard, elevated, eulogize, glorify, imitation, instance, massive, passionate, private, proclamation, prototype, stimulate, vary, visionary

abstract (adj)

Existing in thought or as an idea but not having a physical or practical existence

chant (v)

sing or shout (sth) rhythmically and repeatedly

concept (n)

idea underlying sth; general notion

construction (n)

thing constructed; structure

elevated (adj)

fine or noble

eulogize (v)

praise (sth/sb) highly in speech or writing

glorify (v)

make (sb/sth ordinary or bad) appear better or more noble than it/he really is

instance (n)

example; case

massive (adj)

very large

passionate (adj)

caused by or showing strong feelings

private (adj)

of, belonging to or for the use of one particular person or group only

proclamation (n)

action of proclaiming (proclaim means announce)

stimulate (v)

make sb/sth more active or alert; arouse sb/sth

vary (v)

(in sth) be different in size, volume, strength, etc.

visionary (adj)

having or showing foresight or wisdom; having the nature of fantasies or dreams; fanciful

Exercises

I. Comprehension Exercises

A. Insert "T" for true and "F" for false statements.

1. The founder of ode was Norman Maclean, whose odes were modeled on songs.
2. An ode is a long lyric poem which has a serious subject, and elevated style.
3. The earlier English odes were written to praise something such as person, or at a time of day, or abstract, or the arts of music or poetry.

B. Choose a, b, c or d, whichever best completes each item.

1. Odes in which the same form of stanza is repeated regularly (homostrophic) are called _____.
a. regular odes b. Pindaric odes
c. irregular odes d. Horation odes
2. In the irregular ode the stanzaic structure is changed in accordance with shifts in _____ and mood.
a. structure b. tone
c. style d. subject

II. Vocabulary Exercises

A. Match the words in the left column with their synonyms in the right column.

- | | |
|-------------------|------------|
| _____ 1. massive | a. praise |
| _____ 2. instance | b. change |
| _____ 3. shift | c. large |
| _____ 4. eulogize | d. example |

B. Choose the best Persian equivalent of the following terms.

1. ode

- الف) شعر غنایی
 ب) حماسه
 ج) شعر آزاد
 د) قصیده

2. mood

- الف) قالب
 ب) لحن
 ج) فضا و رنگ
 د) پیرنگ

3. stanza

- الف) قافیه
 ب) پاره شعر
 ج) وزن
 د) مصراع

4. drama

- الف) درام
 ب) پاره شعر
 ج) نمایش
 د) مصراع

C. Fill in the blanks with the following words.

a. tone b. lyric poem c. athletes d. choral e. person

Ode is an elaborately formal¹....., often in the form of a lengthy ceremonious address to a²..... or abstract entity, always serious and elevated in³..... . There are two different classical models: Pindar's Greek.....⁴..... odes devoted to public praise of⁵..... (5th century BC), and Horace's more privately reflective odes in Latin

Lesson 7

Imagery

This term is one of the most common in modern criticism, and one of the most ambiguous. Its applications range all the way from the “mental pictures” which, it is claimed, are experiences by the reader of the poem, to the totality of the elements which make up a poem. Three uses of the word, however, are especially frequent:

1. “Imagery” (that is, “images” taken collectively) is used to signify all the objects and qualities of sense perception referred to in a poem or other work of literature, whether by literal description, by allusion, or in the analogues (the *vehicles*) used in its similes and metaphors. The term “image” should not be taken to imply a visual reproduction of the object referred to; some readers of the passage experience visual images and some do not; and among those who do, the explicitness and detail of the mind-pictures vary greatly. Also, imagery includes auditory, tactile (touch), olfactory (smell), gustatory (taste), or kinesthetic (sensations of movement), as well as visual qualities.

1. Imagery is used, more narrowly, to signify only descriptions of visible objects and scenes, especially if the description is vivid and particularized, as in Coleridge's "Ancient Mariner":

20

The rock shone bright, the Kirk no less,
That stands above the rock:
The moonlight steeped in silentness
The steady weathercock.

25

2. Most commonly, imagery is used to signify *figurative language*, especially the vehicles of metaphors and similes. Recent criticism, and especially the *new criticism*, has gone far beyond older criticism in stressing imagery, in this sense, as the essential component in poetry, and as a major clue to poetic meaning, structure, and effect.

30

Caroline Spurgeon, in her very influential book **Shakespeare's Imagery and What It Tells Us* (1935), made statistical counts of the subjects of this type of imagery in Shakespeare, and used the results as clues to Shakespeare's personal experiences, interests, and temperament. She also pointed out the frequent occurrence in Shakespeare's plays of "image-clusters" (recurrent groupings of metaphors and similes), and presented evidence that a number of the individual plays have characteristic image motif (for example, animal imagery in *King Lear*, and the figures of disease, corruption, and death in Hamlet); these elements she viewed as establishing the overall tonality of a play. Many critic have joined Miss Spurgeon in the search for images, image patterns, and "thematic imagery" in works of literature. By some critics the implicit interaction of the imagery, rather than the explicit statements, or the overt speeches and actions of the characters, is held to constitute the working out of the primary subject, or "theme," of many plays, and novels.

35

40

Main Points of the text

- The uses of imagery
- The studying of the imagery in Shakespeare's works by Caroline Spurgeon

A. Literary and Mystic Terms

allusion, figurative, image, imagery, metaphor, simile

allusion (n)

indirect reference

figurative (adj)

based on or making use of figures of speech; metaphorical

image (n)

mental picture or idea; figures of speech; simile or metaphor

imagery (n)

use of figurative language to produce pictures in the mind of readers or hearers

metaphor (n)

(example of the) use of a word or phrase to indicate sth different from (though related in some way to) the literal meaning

simile (n)

(use of) comparison of one thing with other

B. General Terms

ambiguous, analogue, claim, cluster, constitute, corruption, explicit, implicit, imply, interaction, narrowly, overall, overt, particularize, perception, reproduction, temperament, usage, visual, vivid

ambiguous (adj)

having more than one possible meaning

analogue (n)

thing that is similar to another thing

claim (v)

State or declare (sth) as a fact

cluster (n)

number of people, animals or things grouped closely together

constitute (v)

(not in the continuous tenses) make up; form (a whole)

corruption (n)

corrupting or being corrupted; decay

explicit (adj)

(of a statement, etc.) clearly and fully expressed

implicit (adj)

suggested, but not expressed directly; not explicit

imply (v)

suggest (sth) indirectly rather than state it directly

interaction (n)

co-operation; interacting

narrowly (adv)

only just; by only a small margin-closely; carefully

overall (adj)

total; including everything

overt (adj)

not secret or hidden, done or shown openly or publicly

particularize (v)

name or state (sth) specially or one by one; specify

perception (n)

ability to use, hear or understand; quality of understanding

reproduction (n)

reproducing or being reproduced; copying; make occur again

temperament (n)

person's nature as it affects the way he thinks, feels and behaves

usage (n)

manner of using sth; treatment

visual (adj)

concerned with or used in seeing

vivid (adj)

(of a mental faculty) creating ideas, etc., in a lively or an active way

Exercises**I. Comprehension Exercises****A. Insert "T" for true and "F" for false statements.**

1. Imagery is always used to signify only descriptions of visible objects and scenes.
2. Imagery is often applied particularly to the figurative language in a work, especially to its metaphors and similes.
3. Caroline Spurgeon pointed out the frequent occurrence and various elements in Shakespeare's plays are establishing the overall tonality.

B. Choose a, b, c or d, whichever best completes each item.

1. Miss Spurgeon, in her book, showed the frequent occurrence of 'image-clusters' (recurrent groupings of metaphors and similes) in ————.

a. Wordsworth's poems	b. Tennyson's poem
c. Coleridge's plays	d. Shakespeare's plays

2. _____ can be considered in the range of the experiences of the reader of a poem and elements that make up a poem.

- | | |
|------------|-------------|
| a. motif | b. simile |
| c. imagery | d. metaphor |

II. Vocabulary Exercises

A. Match the words in the left column with their synonyms in the right column.

- | | |
|---------------------|------------------|
| _____ 1. narrowly | a. clear |
| _____ 2. perception | b. closely |
| _____ 3. explicit | c. comprehension |
| _____ 4. cluster | d. group |

B. Choose the best Persian equivalents of the following terms.

1. imagery

- | | |
|-----------------|-------------|
| الف) توهم‌زدایی | ب) حس‌آمیزی |
| ج) تصویرگری | د) حس‌پذیری |

2. allusion

- | | |
|------------|----------|
| الف) تضمین | ب) کنایه |
| ج) تقطیع | د) تمثیل |

3. simile

- | | |
|------------|----------|
| الف) تشبیه | ب) جناس |
| ج) ابهام | د) ایجاز |

4. metaphor

- | | |
|---------------|------------|
| الف) اِطْناَب | ب) ابهام |
| ج) ایجاز | د) استعاره |

C. Fill in the blanks with the following words.

a. pictures b. similes c. images d. figurative e. symbols

The imagery of a literary work comprises the set of¹..... that it uses; these need not be mental.....²....., but may appeal to senses other than sight. The term has often been applied particularly to the³..... language in a work, especially to its metaphors and.....⁴..... . Images suggesting further meanings and associations in ways that go beyond the fairly simple identifications of metaphor and simile are often called⁵..... .

C. Fill in the blanks with the following words.

a. pictures b. similes c. images d. figurative e. symbols

The imagery of a literary work comprises the set of¹..... that it uses; these need not be mental.....²..... , but may appeal to senses other than sight. The term has often been applied particularly to the³..... language in a work, especially to its metaphors and.....⁴..... . Images suggesting further meanings and associations in ways that go beyond the fairly simple identifications of metaphor and simile are often called⁵..... .

Lesson 8

NIZĀMĪ GANDJAWĪ

NIZĀMĪ GANDJAWĪ, DJAMĀL AL-DĪN ABŪ MUHAMMAD ILYĀS ibn Yūsuf ibn Zaki Mu'ayyad , one of the greatest Persian poets and thinkers. He was born and spent most, if not all, of his life in Gandja (called Elisavetpol and Kirovabad during the Imperial Russian and Soviet periods),
5 Nizāmī being his pen-name. In recognition of his vast knowledge and brilliant mind, the honorific title of hakim, "learned doctor," was bestowed upon him by scholars. From his poetry, it is evident that he was learned not only in mathematics, astronomy, medicine, jurisprudence, history, and philosophy but also in music and the arts. His work is a synthesis of Persian
10 literary achievements up to his time.

The traditional biographers, and some modern researchers, differ by six years about the exact date of his birth (535-40/1141-6), and as much as thirty-seven years about the date of his death (575-613/1180-1217). Now there is no doubt, however, that he died in the 7th/13th century, and the earlier
15 dates must be discarded as erroneous.

Usually, there is more precise biographical information about the Persian court poets, but Nizāmī was not a court poet. His five masterpieces are known collectively as the Khamsa, Quintet, or the Pandj Gandj, the Five Treasures. The five epic poems represent a total of close to 30,000 couplets and they constitute a breakthrough in Persian literature. Besides the Khamsa, an incomplete Dīwān of Nizāmī's poetry exists. Nizāmī was a master in the genre of the romantic epic.

Makhzan al-Asrār, the Treasury of Mysteries, is the first mathnawī poem in Nizāmī's Khamsa. It is a didactico-philosophical poem with mystical overtones. It is the shortest mathnawī of the quintet and is comprised of some 2,260 couplets written in the sarī'matwī mawkūf metre. Most probably it was completed in the year 582/1184-5, though the majority of scholars have tended to consider the year 570 or 572 as the date of its completion, and was dedicated to a patron of art and culture, Fakhr al-Dīn Bahrāmshāh of the Turcoman Mengüdjek dynasty of Erzindjan; according to some historians and biographers, Nizāmī was richly rewarded by Bahrāmshāh for the poem. Makhzan al-Asrār is an emulation of Sanā'ī's Hadīkat al-Hakīka, and Nizāmī acknowledges this but stresses his own superiority. The similarities between Sanā'ī's poem and Nizāmī's are in the ethico-philosophical genre, but Nizāmī used a different way. The language of Nizāmī is unconventional. He introduces new and lucid metaphors and images as well as coining new words. Almost each couplet in the Treasury of Mysteries is enigmatic, making the poem one of the most difficult to understand in all of Persian literature.

Main Points of the text

- Nizāmī Gandjawi as one of the greatest Persian poets and thinkers.
- His life
- His work
- Makhzan al-Asrār

A. Literary Terms

epic, hero, image, metaphor, metre, motif

epic (n)

a long poem telling the story of the deeds of one or more great heroes or a nation's past history

hero (n)

the most important character in a play, poem, story, etc

image (n)

mental picture or idea; figure of speech; simile; metaphor

metaphor (n)

example of the use of a word or phrase to indicate something different from (though related in some way to) the literal meaning

metre (n)

a particular arrangement of words in poetry, such as iambic pentameter (determined by the kind and number of metrical units in a line)

motif (n)

a recurrent thematic element in an artistic or literary work

B. General terms

achievement, astronomy, bestow, emulation, enigmatic, erroneous, ethic, honorific, jurisprudence, lucid, scholar, span, synthesis

achievement (n)

the successful finishing or gaining of something

astronomy (n)

the scientific study of the sun, moon, stars, and other heavenly bodies

bestow (v)

present something as a gift (to somebody); to give

emulation (n)

act or state of emulating; imitation

enigmatic (adj)

difficult to understand; mysterious

erroneous (adj)

incorrect; mistaken

ethic (n)

system of moral principles; rules of conduct

honorific (adj)

a title or expression which shows respect, especially as used in Eastern languages

jurisprudence (n)

the science or knowledge of law

lucid (adj)

easy to understand; clear

scholar (n)

a person with great knowledge of and skill in studying a subject, especially other than a science

span (n)

a length of time over which something lasts or extends from beginning to end

synthesis (n)

combining of separate parts, elements, etc., to form a complex whole

Exercises**I. Comprehension Exercises**

Choose a, b, c or d , whichever best completes each item.

1. Nizāmī was the pre-eminent master of
 - a. the lyric poem
 - b. the historical prose
 - c. the short story
 - d. the romantic epic
2. The similarity between Nizāmī's Makhzan al-Asrār and Sanā'ī's Handīkat al-Hakīha is in
 - a. the metre
 - b. the genre
 - c. the number of couplets
 - d. the date of their completion

II. Vocabulary Exercises

A. Match the words in the left column with their synonyms in the right column.

- | | |
|--------------------|---------------|
| _____ 1. span | a. give |
| _____ 2. enigmatic | b. incorrect |
| _____ 3. erroneous | c. mysterious |
| _____ 4. bestow | d. period |

B. Choose the best Persian equivalents of the following terms.

- | | |
|-------------------|------------|
| _____ 1. metaphor | a. استعاره |
| _____ 2. metre | b. وزن |
| _____ 3. epic | c. حماسه |

C. Fill in the blanks with the following words.

- a. mystical b. essence c. scholars d. apparent

Although some¹..... consider Makhzan al-Asrār a²....., poem, the mysticism with its symbolism is³.....only in the introduction, which is infused with the⁴..... of Sufi thought.

Lesson 9

LEO TOLSTOY

Count Lev Nikolaevich Tolstoy (1828 -1910), Russian prose writer. He was born at Yasnaya Polyana, his mother's estate near Tula (about 130 miles South of Moscow), on August 28, 1828. Tolstoy lost both parents early in his life and was brought up by his aunts. He went to the University of Kazan between 1844 and 1847, drifted along aimlessly for a few years more, and in 1851 became a cadet in the Caucasus. As an artillery officer he saw action in the wars with the mountain tribes and again, in 1854-55, during the Crimean war against the French and English. Tolstoy had written fictional reminiscences of his childhood while he was in the Caucasus; during the Crimean war he wrote war stories, which established his literary reputation.

In the first years of his married life, between 1863 and 1869, he wrote his enormous novel War and Peace. The book made him famous in Russia but was not translated into English until long afterward. Superficially, War and Peace is an historical novel about the Napoleonic invasion of Russia in 1812, a huge swarming epic of a nation's resistance to the foreigners. But War and Peace is not only an impressive and vivid panorama of historical events but also a profound story.

Tolstoy's next long novel, *Anna Karenina* (1875-77), resumes this second thread of *War and Peace*.

- 20 He caught cold on the train journey South and died in the house of the stationmaster of Astapova, on November 20, 1910.

Main Points of the text

- Count Leo Tolstoy as a Russian prose writer
- His life
- his works

A. Literary Terms

fiction, thesis play.

fiction (n)

type of literature (eg novels, stories) describing imaginary events and people.

thesis play (n)

a drama which deals with a specific social problem and, very probably, offers a solution. This type of drama is also known as problem or propaganda play

B. General Terms

artillery, cadet, convey, cult, drift, estate, futility, impressive, invasion, panorama, profound, resist, resume, tract, vivid

artillery (n)

heavy guns (often mounted on wheels) used in fighting on land.

cadet (n)

young person training to become a policeman or an officer in the armed forces

convey (v)

to take or carry from one place to another

cult (n)

system of religious worship , with its special customs and ceremonies

drift (v)

to float or be driven along by wind, waves, or currents

estate (n)

all the money and property that a person owns, especially that which is left at death

Futility (n)

uselessness.

impressive (adj)

having a strong effect on somebody, especially through size, grandeur, or importance.

invasion (n)

an act of invading, especially an attack in war when the enemy spreads into and tries to control the country, a city , etc

panorama (n)

view of a constantly changing scene or series of events

profound (adj)

deep, intense or far-reaching; very great

resist (v)

to oppose; stand or fight against (force)

resume (v)

begin something again or continue something after stopping for a time

tract (n)

a short article, especially one dealing with a religious or moral subject

vivid (adj)

that produces or is able to produce sharp clear pictures in the mind; lifelike

Exercises

I. Comprehension Exercises

Choose a, b, c or d, whichever best completes each item.

1. Tolstoy's War and Peace is a/an novel about Napoleonic invasion of Russia.
a. sentimental
b. historical
c. psychological
d. sociological
2. Tolstoy's return to writing fiction was a means for showing his
a. beliefs
b. condemnation
c. life
d. reputation

II. Vocabulary Exercises

A. Match the words in the left column with their synonyms in the right column.

- | | |
|----------------|----------------|
| —— 1. estate | a. uselessness |
| —— 2. invasion | b. attack |
| —— 3. futility | c. withstand |
| —— 4. resist | d. property |

B. Choose the Persian equivalents of the following terms.

- | | |
|-------------------|-----------------------|
| —— 1. novel | a. نمایشنامه فرضیه‌ای |
| —— 2. fiction | b. رمان |
| —— 3. thesis play | c. افسانه |

C. Fill in the blanks with the following words.

a. truthful b. care c. hypocrisy d. realistic

Tolstoy's roots as a novelist are part of another, older¹....., tradition.

He read and knew the English writers of the eighteenth century, though he did not²..... for the recent French writers, except for Guy de Maupassant, who struck him as³..... and useful in his struggle against⁴..... .

Lesson 10

SA^ʿDĪ

SA^ʿDĪ , ABŪ ʿABD ALLĀH MUSHARRIF AL-DĪN b. Muslih Sa^ʿdī , known as shaykh Sa^ʿdī , poet and prose writer of the 7th/13th century, is one of the most renowned authors of Persia. He was born in Shīrāz early in the 7th/13th century, probably between 610-15/1213-19, and died in the same city
5 27 Dhu'l Hidjdja 691/9 December 1292.

More perhaps than any other Persian writer who proceeded him, or of his own period, Sa^ʿdī refers to himself constantly, and in highly specific terms throughout the course of his writing. Among the stories which Sa^ʿdī recounts about himself, which may or may not be true, are that he was
10 orphaned at an early age, that he studied and subsequently taught at the Nizāmiyya college in Baghdād , that al-Suhrawardī and Ibn al- Djawzī were his teachers, that he was married at least twice (once in the Yemen, once to the daughter of the individual who, he claimed , ransomed him from the European), and that he travelled extensively throughout the dār al-Islām and
15 beyond. His work reveals a mastery of traditional Islamic education and a general intellectual sophistication that could well have been gained in an institution such as the Baghdād Nizāmiyya.

Saʿdī's fame rests chiefly on the Bustān, the Gulistān and his ghazals. The Bustān and the Gulistān are both collections of moralizing anecdotes, arranged according to subject matter in books (ten in the case of the Bustān, 20 eight in the case of the Gulistān).

In Saʿdī's hands, the ghazal becomes a lyric unified by tone and subject matter and by his poetic trademark, the (relative) simplicity of his language and its extraordinarily mellifluous elegance. Saʿdī's ghazals are 25 divided into four groups: tayyibāt ("noble, pleasant"– this is by far the largest group); badāyiʿ ("rarities"); khawātīm ("seals, final"); and kadīm ("ancient"). It is not known whether the groupings are the poet's own. Though the Bustān and Gulistān are profoundly admired in Persia, their fame is second to that of the ghazals, which are considered Saʿdī's greatest achievement.

Main Points of the text

- Saʿdī as a poet and prose writer of the 7th/13th century.
- His life
- His works
- Gulistān
- Bustān
- Ghazals
- Saʿdī's insistence on his own persona in his works.

A. Literaty Terms

persona, prose, tone

persona (n)

a voice or character representing the speaker in a literary work

prose (n)

written or spoken language that is not in verse form

tone (n)

a particular quality of the voice as expressive of some feeling, meaning, etc;
manner of expression

B. General Terms

admonish, avuncular, claim, deliberate, elegance, extraordinarily, mastery,
mellifluous, proceed, profoundly, raconteur, ransom, recount, reliable,
renowned, reveal, sack, trademark, venture.

admonish (v)

advise or urge somebody seriously.

avuncular (adj)

of or like an uncle, especially in manner

claim (v)

ask for something because it is yours

deliberate (adj)

that you want and plan to do, and do not do by mistake

elegance (n), elegant (adj)

with a beautiful style or shape

extraordinarily (adj)

very unusual; remarkable

mastery (n)

complete knowledge; great skill

mellifluous (adj)

(of a voice, speech, music, etc) sweet-sounding

proceed (v)

continue; go on

profoundly (adj)

deeply; extremely

raconteur (n)

person who tells stories skillfully and wittily

ransom (v)

to set (someone) free by paying a sum of money

recount (v)

to tell (a story); give an account of

reliable (adj)

that you can trust; dependable

renowned (adj)

famous

reveal (v)

to allow to be seen

sack (v)

steal or destroy property in (a captured town, etc)

sophistication (n)

quality of being sophisticated

trademark (n)

a distinctive characteristic by which a person or thing comes to be known

venture (v)

dare to go (somewhere dangerous or unpleasant)

Exercises

I. Comprehension Exercises

Choose a, b, c or d, whichever best completes each item.

1. Sa^cdī's first work, completed after his return to Shiraz, was
- | | |
|------------------------|-------------|
| a. <u>G</u> hazaliyyat | b. Gulistān |
| c. Pand-nama | d. Būstān |

2. In creation of the persona, there is a similarity between Sadī and an English writer by the name of

- | | |
|---------------------|------------------------|
| a. Geoffrey Chaucer | b. William Shakespeare |
| c. John Milton | d. John Donne. |

II. Vocabulary Exercises

A. Match the words in the left column with their synonyms in the right column.

- | | |
|-------------------|---------------|
| _____ 1. elegance | a. ask for |
| _____ 2. reliable | b. beauty |
| _____ 3. claim | c. dependable |
| _____ 4. renowned | d. famous |

B. Choose the best Persian equivalents of the following terms.

- | | |
|------------------|---------|
| _____ 1. persona | a. وزن |
| _____ 2. prose | b. لحن |
| _____ 3. tone | c. راوی |

C. Fill in the blanks with the following words.

- a. famous b. translated c. languages d. present

The most¹..... of Sadī's works, which from his own times to the²..... moment have been included as text books in Persian-speaking regions, and have been³..... into almost all the living⁴..... of the world, are his Gulistān and Būstān.

Lesson 11

WILLIAM SHAKESPEARE

William Shakespeare was born in Stratford on Avon in April (probably April 23), 1564. His father was a citizen of some prominence who became an alderman and bailiff, but who later suffered financial reverses. Shakespeare presumably attended the Stratford grammar school, where he could have
5 acquired a respectable knowledge of Latin, but he did not proceed to Oxford or Cambridge. There are legends about Shakespeare's youth but no documented facts. The first record we have is of his life after Anne Hathaway. A daughter was born to the young Shakespeare in 1583 and twins, a boy and a girl, in 1585. We possess no information about his
10 activities for the next seven years, but by 1592 he was in London as an actor and apparently well-known as a playwright.

At this time, there were several companies of actors in London and in the provinces. What connection Shakespeare had with one or more of them before 1592 is conjectual, but we do know of his long and fruitful
15 connection with the most successful troupe, the Lord Chamberlain's Men, who later, when James I came to the throne, became the King's Men. Shakespeare not only acted with this company, but eventually became a

leading shareholder and principle playwright. Shakespeare did not, in his early years, confine himself to the theater. In 1593 he published a
 20 mythological-erotic poem, *Venus and Adonis*, dedicated to the Earl of Southampton.

About 1610 Shakespeare apparently retired to Stratford, though he continued to write, both by himself (*The Tempest*) and in Collaboration (Henry VIII). This is the period of "romances" and "tragicomedies", which
 25 include, besides *The Tempest*, *Cymbeline* and *The Winter's Tale*. Meres mentioned in 1598, however, that he was known for "his sugared sonnets among his private friends"; the sonnets were published in 1609, apparently without his authorization. He contributed the strange and beautiful poem, *The Phoenix and The Turtle*, to an anthology in 1601.

30 When Shakespeare died, in Stratford in 1616, no collected edition of his plays had been published. In 1623, two members of Shakespeare's Company, John Heminges and Henry Condell, published the great collection of all the plays they considered authentic: it is called the *First Folio*.

Main Points of the text

- Shakespeare as an English poet, dramatist, and man of theatre
- His life
- His works

A. Literary Terms

comedy, history plays, imagery, romance, sonnet, tragedy, tragicomedy.

comedy (n)

light or amusing play or film, usually with a happy ending

history plays (np)

plays which examine the state of England and, in particular, its political structure with regard to the all-important issue of kingship

imagery (n)

use of figurative language to produce pictures in the minds of readers and hearers

romance (n)

imaginative love story; literature of this kind

sonnet (n)

type of poem containing 14 lines, each of 10 syllables, and with a formal pattern of rhymes

tragedy (n)

a serious play that ends sadly, especially with the main character's death

tragicomedy (n)

a play or story with both sad and funny parts

B. General Terms

ado, alderman, anthology, bailiff, conjectural, eventually, extinction, fruitful, playwright, presumably, prominence, provinces, purport, shareholder, troupe.

ado (n)

anxious activity; trouble

alderman (n)

a member of a town, city, or county council, next in rank below the mayor

anthology (n)

collection of poems or pieces of prose on the same subject or by the same writer

bailiff (n)

landlord's agent or steward; manager of an estate or farm

conjectural (adj)

based on guessing

eventually (adv)

in the end; at last

extinction (n)

action of making extinct; state of being extinct

fruitful (adj)

having many good results; productive or profitable; successful

playwright (n)

a writer of plays

presumably (adv)

probably

prominence (n)

Quality, fact, or state of being prominent; importance; eminence; conspicuousness

provinces (n)

the parts of a country that are distant from the main city and centre of government

purport (v)

be meant to seem (to be); claim or pretend

shareholder (n)

owner of shares in a business company

troupe (n)

group of performing artists, especially those of a circus or ballet

Exercises

I. Comprehension Exercises

Choose a , b, c or d, whichever best completes each item.

1. In 1592 Shakespeare was in as an actor and a playwright.
 - a. Stratford
 - b. Frankfurt
 - c. London
 - d. Italy
2. In 1593 Shakespeare published which was a mythological-erotic poem.
 - a. Venus and Adonis
 - b. The phoenix and the Turtle
 - c. As you like it
 - d. Titus Andronicus

II. Vocabulary Exercises

A. Match the words in the left column with their synonyms in the right column.

- | | |
|---------------------|---------------|
| _____ 1. purports | a. finally |
| _____ 2. fruitful | b. pretend |
| _____ 3. presumably | c. probably |
| _____ 4. eventually | d. successful |

B. Choose the best Persian equivalents of the following terms.

- | | |
|-----------------------|---------------------|
| _____ 1. history play | a. گروه بازیگران |
| _____ 2. imagery | b. غزل |
| _____ 3. Sonnet | c. نمایشنامه تاریخی |
| | d. تصویرگری |

C. Fill in the blanks with the following words.

- | | | | |
|---------|---------------|---------------|------------|
| a. rich | b. meditation | c. vocabulary | d. conceit |
|---------|---------------|---------------|------------|

The poems themselves are what is important. Though the¹..... is often simple, the metaphorical style of the sonnets is²..... "Shall I compare thee to a summer's day is a question which might lead to a very ordinary³.....; instead it introduces a profound⁴..... on time. change, and beauty."

Lesson 12

FĪRDAWSĪ

FIRDAWSĪ (FERDOWSI), Persian poet, one of the greatest writers of epic, author of the Shāhnāma (Shāh-nāmè, the Book of Kings). His personal name and that of his father are variously reported (Mansur b. Hassan, according to al-Bundari); it is agreed that his kunya and his penname were Abu'l- kāsīm
5 Firdawsī. According to the oldest source, he was born at Bāzh, a village in the Tabaran quarter of Tūs. The date of his birth (Ca. 329-30/940-1) is reliably deduced from his statement that in the year of the accession of Sultan Mahmūd (387/997) he was 58 years old.

Sprung from a family of dihkāns, he was, according to Nizāmī Arūdī, a
10 man of influence in his village, of independent means thanks to the revenues from his lands. Numerous passages of his work reveal his love for Iran. He was certainly acquainted with Arabic, and early in life had acquired a deep knowledge of the history and the legends concerning Iran, to which his family environment had predisposed him. Until he had exhausted his
15 resources by devoting them to his work, he made no approach to the rulers of his day. The writing of the Shāhnāma was undertaken, no doubt, after the assassination of Dakīkī (Ca. 370/980); before this he had tried out his talents

in composing some epic passage and some lyric poems, of which a few have survived.

20 In the course of the 4th/10th century, the Iranians, reviving a pre-Islamic custom, had applied themselves to gathering the historical facts and the legends concerning their national history. The oldest and most famous of the prose works of the 4th/10th century is the Shāhnāma of Abu'l-Muayyad Balkhē, a collection of heroic traditions which is echoed here and there in
25 Firdawsī's epic and in some historical works. Another Shāhnāma is that of Abū Alī Muhammad b. Ahmad al-Balkhī, praised by al-Bīrūnī, which derives particularly from written sources, translated from Pahlavi into Arabic, but lost. The third important Shāhnāma known to us is that to which Firdawsī refers in his introduction: the palavān of whom he there speaks was
30 probably Abū Mansūr Muhammad b. Abd al-Razzāk, governor of Tūs in about 335/946; he gathered together men who knew the history and the ancient legends and ordered them to compose a Shāhnāma under the supervision of his vizier, Abū Mansūr Muhammad al-Mamarī; their work was used by Dakīkī (about a thousand of whose verses were incorporated by
35 Firdawsī in his Shāhnāma), then by Firdawsī, then by al-Tha ālibī (d. 429/1038).

At Tūs, various persons, whom Firdawsī names, had supported him in his work, but he was looking for a more powerful protector to whom to dedicate his work. Finally, he chose the greatest monarch of the age, Sultan
40 mahmūd of Ghazna; this was probably when he was about 65 years old, in 394/1004, when he found himself in straitened circumstances.

Mahmūd was a man of little erudition, but gathered at his court, even by force, men of learning and letters and particularly panegyrist. His attention was perhaps first drawn to Firdawsī by Abu'l-Abbās Fadl b.
45 Ahmad al-Isfarāyinī, who was his first vizier (from 384/994 until 401/1010).

The date when he finally completed his epic is recorded on its last page; "when I was 71 years of age the heavens paid homage to my poem; for 35 years, in this transient world, I composed my work in the hope of a reward; as my efforts were spent for nothing, these 35 years were without
 50 result; now I am nearly 80 and all my hope has gone with the wind. The last episode of my epic was completed on the day of "ard" (25th day) of the month of is "is *fendarmadh*", five times 80 years of the Hidjra having elapsed " (therefore in 400/25 February 1010). In other words, he has completed his poem at the age of 71 (in 400 A.H.), and when he was nearly
 55 80 he added to it a note of the date of completion. He spent his last years at Tūs. According to Dawlatshāh, he died in 411/1020.

Main Points of the text

- Abu'l-kāsim Firdawsī as one of the greatest writers of epic.
- His life
- His work
- *Shāhnāma*

A. Literary Terms

heroic, legend, satire, tale

heroic (adj)

showing the qualities of a HERO

legend (n)

an old story about great deeds and men of ancient times having slight possible base in truth

satire (n)

piece of writing, play, film, etc that makes fun of foolish or wicked behavior by making fun of it, often by using sarcasm and parody

tale (n)

narrative or story

B. General Terms

abruptly, acquire, assassination, authentic, echo, erudition, incorporated, offend, predispose, prematurely, revenue, revive, strained, talent

abruptly (adv)

suddenly; unexpectedly

acquire (v)

to get for oneself by one's own work, skill, action, etc

assassination (n)

murder for political reasons or reward

authentic (adj)

known to have been made, painted, written, etc, by the person who has claimed to have done it

echo (v)

repeat something; imitate; recall

erudition (n)

learning

incorporated (adj)

united in one body or group

offend (v)

cause somebody to feel upset or angry; hurt

predispose (v)

influence somebody (in a specific way) in advance

prematurely (adv)

uncommonly or unexpectedly early

revenue (n)

income, especially the total annual income of the state from taxes, etc

revive (v)

come or bring something back into use, activity , fashion, etc

strained (adj)

unnatural, forced and artificial; not easy or relaxed

talent (n)

special or very great ability

Exercises**I. Comprehension Exercises**

Choose a, b, c or d, whichever best completes each item.

1. Firdawsī accepted the writing of the Shāhnāma after the death of
 - a. Nizāmī Arudī
 - b. Sultan Mahmūd
 - c. Dakīkī
 - d. Abu mansur Mohammad
2. The Shāhnāma of Abu'l Muayyad Balkhī is one of the oldest and most famous
 - a. lyric poems
 - b. prose works
 - c. couplet poems
 - d. prose poems

II. Vocabulary Exercises

A. Match the words in the left column with their synonyms in the right column.

- | | |
|-----------------------|-------------|
| _____ 1. incorporated | a. income |
| _____ 2. revenue | b. united |
| _____ 3. erudition | c. learning |

_____ 4. abruptly d. suddenly

B. Choose the best Persian equivalents of the following terms.

- | | |
|-----------------|-------------------|
| _____ 1. legend | a. افسانه، اسطوره |
| _____ 2. satire | b. حماسی |
| _____ 3. tale | c. هجو |
| | d. داستان |

C. Fill in the blanks with the following words.

a. honours b. claims c. present d. court

One of his biographers¹..... that Firdawsī worked on his epic for some months at the²..... of Mahmūd, who loaded him with³.....; this report, like other similar ones, is not to be accepted; Firdawsī travelled to Ghazna simply to⁴..... his work.

Lesson 13

HOMER

The supposed author of two famous early Greek epics, The Iliad and the Odyssey. Nothing is known about him for certain, not his birthplace, nor his date. Greeks believed that he was blind, perhaps because the bard Demodocus in the Odyssey was blind, and seven different cities put forward claims to be
5 his birthplace. They are all in what the Greeks called Ionia, the western coast of Asia Minor, which was heavily settled by Greek colonists. It does seem likely that he came from this area; the Iliad contains several accurate descriptions of the natural features of Ionian landscape, but his grasp of the geography of mainland, especially western, Greece is unsure. But even this
10 is a guess, and all the other stories the Greeks told about him are obvious inventions.

The two great epics that have made his name supreme among poets may have been fixed in something like their present form before the art of writing was in general use in Greece; it is certain that they were intended not
15 for reading but for oral recitation. The earliest stages of their composition date from around the beginnings of Greek literacy, the late eighth century B.C. The poems exhibit the unmistakable characteristics of oral composition.

The Iliad and the Odyssey as we have them, however, are unlike most of the oral literature we know from other times and places. The poetic organization of each of these two epics, the subtle interrelationship of the parts, which create their structural and emotional unity, suggests that they owe their present form to the shaping hand of a single poet, the architect who selected from the enormous wealth of the oral tradition and fused what he took with original material to create, perhaps with the aid of the new medium of writing, the two magnificent ordered poems known as the Iliad and the Odyssey.

Of the two poems the Iliad is perhaps the earlier. Its subject is war; its characters are men in battle and women whose fate depends on the outcome. The war is fought by the Achaeans against the Trojans for the recovery of Helen, the wife of Achaean chieftain Menelaus. In particular it deals with the wrath of Achilles, the special hero of the poem. The other Homeric epic, the Odyssey, is concerned with the peace that followed the war and in particular with the return of the heroes who survived. Its subject is the long, drawn-out return of one of the heroes, Odysseus of Ithaca, who was destined to spend ten years wandering in unknown seas before he returned to his rocky kingdom.

Main Points of the text

- Homer as the author of two famous Greek epics.
- His works
- The Iliad
- The Odyssey

A. Literary Terms

epic (refer to part 3)

B. General Terms

bard, chieftain, colonist, destined, exhibit, fuse, grasp, interrelationship, landscape, magnificent, mainland, recitation, recovery, reserve, subtle, supreme, unmistakable, vast, wrath.

bard (n)

poet; minstrel

chieftain (n)

leader of a tribe or clan; chief

colonist (n)

person who settles in an area and colonizes it

destined (adj)

having a future which has been decided or planned beforehand

exhibit (v)

show or display something for the public

fuse (v)

to unite; make into one

grasp (n)

understanding

interrelationship (n)

a close connection; mutual relationship

landscape (n)

a wide view of country scenery

magnificent (adj)

great, grand, generous, etc

mainland (n)

a land mass considered without its islands

outcome (n)

an effect or result

recitation (n)

public delivery of passages of prose or poetry learnt by heart

recovery (n)

finding again (something stolen, lost, etc.)

reserve (n)

the act of keeping one's feelings and thoughts to oneself; self-restraint; discretion

subtle (adj)

organized in a clever and complex way; ingenious; cunning

supreme (adj)

most important; greatest

unmistakable (adj)

clearly recognizable or obvious; impossible to be mistaken

vast (adj)

very large in area, size, quantity or degree; immense

wrath (n)

extreme anger

Exercises

I. Comprehension Exercises

Choose a, b, c or d, whichever best completes each item.

1. The subject of Iliad is

a. peace

b. love

c. war

d. pride

2. Each of these two epics has the organization.

- | | |
|-------------|-----------|
| a. romantic | b. tragic |
| c. comic | d. poetic |

II. Vocabulary Exercises

A. Match the words in the left column with their synonyms in the right column.

- | | |
|----------------------|------------------|
| _____ 1. exhibit | a. understanding |
| _____ 2. grasp | b. display |
| _____ 3. magnificent | c. grand |
| _____ 4. wrath | d. anger |

B. Choose the best Persian equivalents of the following terms.

- | | |
|---------------------|---------------|
| _____ 1. epic | a. از برخوانی |
| _____ 2. bard | b. نقال |
| _____ 3. oral poet | c. شاعر |
| _____ 4. recitation | d. شفاهی |
| | e. حماسی |

C. Fill in the blanks with the following words.

- a. interpreters b. violence c. sentimental d. beauty

The poet accepts¹..... as a basic aspect of human life and accepts it not only without questioning it but without sentimentality; for it is equally²..... to pretend that war is not ugly or to pretend that it doesn't have its³..... After three thousand years, Homer is still one of war's greatest⁴.....

Lesson 14

DJALĀL AL-DĪN RŪMĪ

DJALĀL AL-DĪN RŪMĪ B. BAHĀ AL-DĪN SULTĀN AL- 'ULAMĀ'
WALAD B. HUSAYN B. AHMAD KHATĪBĪ, known by the sobriquet
Mawlānā (Mevlānā), Persian poet and founder of the Mawlawiyya order of
dervishes, which was named after him, was born on Rabi I 604/30
5 September 1207 in Balkh, and died on 5 Djumāda II 672/1273 in Konya. His
father whose sermons have been preserved and printed, was a preacher in
Balkh. The assertions that his family tree goes back to Abū Bakr and that his
mother was a daughter of the kh^wārizmshāh 'Alā' al-Dīn Muhammad do not
hold on closer examination. According to the biographical sources, he left
10 Balkh because of a dispute with the kh^wārizmshāh Alā al-Dīn Muhammad
and his protégé Fakhr al-Dīn Rāzī (d. 606/1209-10) and, when his son Djalāl
al-Dīn was five years old, i.e., in 609/1212-3, emigrated to the west. He
must, however, have returned from Samarkand to Balkh, as according to the
sources the emigration took place from there. In 616/1219 Bahā al-Dīn was
15 in Sivās, stayed there for some four years in Ak^shehir near Erzindjān went to
Larende, probably in 619/1222, and stayed there for seven years. In Larende

there is the tomb of Mawlānā's mother, Munina khātun. Bahā al-Dīn married his son Larende to Djawhar Khātun, the daughter of Sharaf al-Dīn Lālā. In the year 626/1228, at the request of the Salḡūk prince Alā al-Dīn kaykubad, the family moved to Konya, where Bahā al-Dīn Walad died on 18 Rabī' II 628/1231.

On 26 Djumādā II 642/1244 the wandering dervish Shams al-Dīn Muhammad Tabrīzī came to Konya and put up in the khān of the sugar-merchants. Djalāl al-Dīn met and talked to him; Shams asked him about the meaning of a saying of Bāyazīd Bistāmī, and Djalāl al-Dīn gave the answer. According to Aflākī, Djalāl al-Dīn had already seen Shams once in Damascus. However that may be, the appearance of Shams-i Tabrīzī made a decisive change in the life of Mawlānā. In the Sūfī manner he fell in love with the dervish and took him into his home. He constantly wore a black cap (Kulāh) and because of his restless wandering life was called *paranda* "the flier". Although, as his Makālāt show, he had the usual theological conceptions of his time, he tried to keep Mawlānā away from the study of books. Shams showed Mawlānā this way of Sūfī love, and Mawlānā had to re-learn everything from him. Mawlānā's love for Shams-i Tabrīzī turned him into a poet. Mawlana became all the more a poet, devoted himself to listening to music and to dancing (*samā'*), and found the lost Shams in himself. In most of his ghazals the takhallus is not his own name, but that of his mystic lover. Whether his religious ideas possess anything original besides the general mystical piety of his time will have to be shown by the analysis of his works, which are.

1) The Dīwān, containing ghazals and quatrains. His takhallus is Khāmūsh. This, however, is usually replaced with the name of Shams-i Tabrīz. In some ghazals Salāh al-Dīn also appears as the takhallus.

2) Mathnawī-i Ma'nawī. Didactic poetical work in double verses, in six *daftars*. The long poem was inspired by Husām al-Dīn Celebi, who

suggested to Mawlānā that he should produce something like the religious mathnawīs of Sanāʿī and ʿAttār. Mawlānā is supposed to have at once pulled the famous eighteen verses of the introduction out of his turban already written. We know only that between the first and second daftar was a pause
 50 of two years, caused by the death of Ḥusām al-Dīn's wife. The second daftar was started in 662/1263-4, as the poet says himself, the whole is composed very informally and without any thought of a well-planned structure. Thoughts hang together in free association; the interspersed stories are often interrupted and continued much later on.

55 3) Fihi Mā Fih. Collection of Mawlānā's sayings. (The title comes from a verse of Ibn al-ʿArabī).

4) Mawāʿiz Majālis-i Sabʿa.

5) Maktūbāt.

Main Point of the text

- Djalāl al-Dīn Rumī known as Mawlānā
- A Persian poet and founder of Mawlawiyya order of dervishes
- Mawlānā's life
- Mawlānā's meeting with Shams-i Tabrīzī and his influence on Mawlānā
- Mawlānā's poetical works

A. Literary Terms

didactic, free association, quatrain, structure

didactic (adj)

intended for moral instruction or teaching

free association (np)

method of analysis in which a person says the first word that comes to his mind in response to the word spoken by the analyst

quatrain (n)

poem, or verse of a poem, consisting of four lines

structure (n)

The way in which parts are formed and arranged together

B. General Terms

assertion, bow, condecisive, dispute, enchant, family tree, hint, interrupt, intersperse, liberation, merchant, piety, revelation, sanctity, sermon, turban, wandering, workshop

assertion (n)

action of claiming or stating forcefully; insistence

bow (v)

bend the head or body as a sign of respect or yielding

decisive (adj)

having a particular, important or conclusive effect

enchant (v)

to fill (someone) with delight

family tree (n)

a map or plan of the relationship of the members of a family, especially one that covers a long period

hint (n)

a small sign

interrupt (v)

to break the flow of (something continuous)

intersperse (v)

vary something by placing other things at irregular intervals among it

liberation (n)

setting free or being set free

merchant (n)

a person who buys and sells goods, especially in large amounts in foreign countries

piety (n)

the showing and feeling of deep respect for God and religion

sanctity (n)

holiness; sacredness

sermon (n)

talk on a moral or religious subject, usually given by a clergyman from the pulpit during a religious service

turban (n)

a head-covering of Muslim origin, worn by men in parts of North Africa and Southern Asia, consisting of a long length of cloth wound tightly round the head

wandering (n)

moving from place to place without staying in any one place very long

workshop (n)

a room or place, as in a factory or business, where heavy repairs and jobs on machines are done

Exercises

I. Comprehension Exercises

Choose a, b, c or d, whichever best completes each item.

2. Shams was called "paranda" because of

- a. his meeting with Mawlānā
- b. Mawlānā's love for him.
- c. his bluntness

- d. his wandering life
3. One of the great works in Persian literature is Mawlānā's which is a didactic poetical work in double verses.
- Mathnawī-i Maʿnawī
 - Maktūbāt
 - Dīwān
 - Fīhī Mā Fīh

II. Vocabulary Exercises

A. Match the words in the left column with their synonyms in the right column.

- | | |
|---------------------|----------------|
| _____ 1. hint | a. clue |
| _____ 2. assertion | b. declaration |
| _____ 3. interrupt | c. insistence |
| _____ 4. enchanting | d. stop |
| | e. charming |

B. Choose the best Persian equivalents of the following terms.

- | | |
|----------------------|--------------|
| _____ 1. association | a. پندآمیز |
| _____ 2. didactic | b. اندرزگویی |
| _____ 3. quatrain | c. رباعی |
| _____ 4. structure | d. تداعی |
| | e. ساختار |

C. Fill in the blanks with the following words.

- a. unique b. classical c. dislike d. expressed

He was not a philosopher and claimed not to be a¹..... poet (both in the Dīwān and the Mathnawī he proclaims his²..... hymns

and poetical artifices) but above all he was a passionate lover of God who³..... his feeling in a poetically unorthodox, volcanic way, thus creating a style which is⁴..... in the entire Persian literature.

Lesson 15

T.S. ELIOT

Two countries, England and the United States, claim Eliot as part of their national literature. Born September 26, 1888, to a prosperous and educated family in St. Louis, Eliot went to Harvard University for his undergraduate and graduate education and moved to England only in 1915, where he
5 became a British citizen in 1927. While at Harvard, Eliot was influenced by the anti-Romantic humanist Irving Babbitt and the philosopher and aesthetician George Santayana. He later wrote a doctoral dissertation on the philosophy of F.H. Bradley, whose examination of private consciousness (Appearance and Reality) appears in Eliot's own later essays and poems.
10 Eliot also found literary examples that would be important for him in future years: the poetry of Dante and John Donne, and the Elizabethan and Jacobean dramatists. In 1908 he read Arthur Symon's *The Symbolist Movement in Literature* and became acquainted with the French symbolist poets, whose richly allusive images—as well as highly self-conscious, ironic
15 and craftsman-like technique—he would adopt for his own. Eliot began writing poetry while in Colledge and published his first major poem, *The Love Song of J. Alfred Prufrock*, in Chicago's poetry magazine in 1915.

When he moved to England, however, he began a many-sided career as poet, reviewer, essayist, editor, and later playwright. By the time he received the Noble Prize for literature in 1948, Eliot was recognized as one of the most influential twentieth-century writers in English. Once established in London, Eliot married, taught briefly before taking a job in the foreign department of Lloyd's Bank (1917-25), and in 1925 joined the publishing firm of Faber and Faber.

The great poetic example of this change came with *The Waste Land* in 1922. Eliot dedicated the poem to Ezra Pound, who had helped him revise the first draft, with a quotation from Dante praising the "better craftsmen".

When in 1948 he was awarded the rare honor of the Order of Merit by King George VI and also gained the Nobel Prize in literature.

Main Points of the text

- T.S. Eliot as an English poet and critic
- His life
- His works

A. Literary Terms

allusion, drawing-room comedy, essay, implication, New Criticism

allusion (n)

the act of not speaking of something in an open manner; something spoken of without directness, especially while speaking about something else

drawing – room comedy (n)

a species of drama which had a considerable vogue in the early 20th c. Some times known disparagingly as "French-Window Comedy" owing to the frequency with which the main set has such windows opening on to a garden or balcony, it is often concerned with the comic predicaments of the English middle classes and is therefore akin to domestic comedy

essay (n)

a piece of writing, not poetry, or a story, usually short and on one subject

implication (n)

thing that is suggested or implied

New Criticism (np)

a term which refers to a kind of "movement" in literary criticism which developed in the 1920s (for the most part among Americans), it emphasizes close examination of a text with minimum regard for the biographical or historical circumstances in which it was produced

B. General Terms

acquainted, career, construct, dissertation, influential, intellect, outline, proposal, prosperous, recast, tendency.

acquainted (adj)

familiar with something

career (n)

a job or profession for which one is trained and which one intends to follow for the whole of one's life

construct (v)

to build; make by putting together or combining parts

dissertation (n)

long essay on a particular subject, especially one written for a doctorate or similar degree; thesis

influential (adj)

having influence; persuasive

intellect (n)

power of the mind to reason and acquire knowledge (rather than to feel or act)

outline (v)

give a short general description of something

proposal (n)

a plan or suggestion offered

prosperous (adj)

successful; wealthy; very favorable

recast (v)

put (something written or spoken) into a new form

tendency (n)

way a person or thing tends to be or behave

Exercises

I. Comprehension Exercises

Choose a , b, c or d, whichever best completes each item.

1. Eliot's first published collection of poems was
 - a. For Lancelot Andrewes
 - b. The Waste Land
 - c. Prufrock and Other Observations
 - d. Murder in the Cathedral.
2. Eliot's last major work "Four Quarters" was in the genre of
 - a. poetry
 - b. essay
 - c. comedy
 - d. tragedy

II. Vocabulary Exercises

A. Match the words in the left column with their synonyms in the right column.

_____ 1. prosperous a. mind power

- | | |
|--------------------|---------------|
| _____ 2. construct | b. build |
| _____ 3. intellect | c. suggestion |
| _____ 4. proposal | d. wealthy |

B. Choose the best Persian equivalents of the following terms.

- | | |
|------------------------|-------------|
| _____ 1. allusion | a. رساله |
| _____ 2. New Criticism | b. کنایه |
| _____ 3. implication | c. نقد نوین |
| | d. تلویح |

C. Fill in the blanks with the following words.

a. authority b. replaced c. reading d. criticism

Eliot's criticism was the¹..... of a practicing poet who worked out in relation to his²..... of older literature what he needed to hold and to admire. He lent the growing weight of his³..... to that shift in literary taste that⁴..... Milton by Donne as the great 17th century English poet.

Lesson 16

A Selected Poem from Hafiz's Diwan

Walter Leaf's translation (No. v, p. 29).

- 1) "A flame with bloom is the red rose, the bulbul drunk with Spring;
What ho, adorers of Wine! Hear the call to mirth that they fling.
- 2) The corner-stone of repentance that seemed a rock firm-set
Is rent and riven asunder by touch of glasses a-ring.
- 3) Fill high the bowl with the red wine, for here is liberty Hall, The sage is
one with the toper, the ploughman e'en as the king.
- 4) From out this Hostel of Two Doors the signal calls us away,
Alike if low be the roof-tree or lofty dome upspring.
- 5) We conquer only through anguish the resting-place of delight;
To life, by bond of *Alast-vow*, the long "*Alas*" must cling.
- 6) With Is and Is Not annoy not thy heart, be merry of soul,
For Is NOT is but the last end of every perfect thing.
- 7) The fame of Asaph, the wind-steed, the speech with birds of the air As
wind have passed; to their master no more avail shall they bring.
- 8) No pinion heavenward soaring desire; the arrow aloft

Shall sink to dust in the end, howsoe'er it leap on the wing.

9) What thanks and praises, O HÁFIZ, shall yield the tongue of thy pen,

That all the songs of thy singing from mouth to mouth men sing ?"

شکفته شد گل حمرا و گشت بلبل مست	صلای سرخوشی ای صوفیان باده پرست
اساس توبه که در محکمی چو سنگ نمود	بین که جام زجاجی چه طرفه اش بشکست
بیار باده که در بارگاه استغنا	چه پاسبان و چه سلطان چه هوشیار و چه مست
از این رباط دو در چون ضرورتست رحیل	رواق و طاق معشیت چه سربلند و چه پست
مقام عیش میسر نمی شود بی رنج	بلی به حکم بلا بسته اند عهد الست
به هست و نیست مرنجان ضمیر و خوش می باش	که نیستی است سرانجام هر کمال که هست
شکوه آصفی و اسب باد و منطق طیر	به باد رفت و از خواجه هیچ طرف نبست
به بال و پر مرو از ره که تیر پرتابی	هوا گرفت زمانی ولی به خاک نشست

زبان کلک تو حافظ چه شکر آن گوید

که گفته سخت می برند دست به دست

General Terms

adore, aloft, anguish, asunder, avail, bloom, cling, conquer, dome, fame, heavenward, hostel, leap, lofty, mirth, ploughman, repentance, roof-tree, sage, soar

adore (v)

love deeply and respect somebody highly; worship (God)

aloft (adv)

at or to a great height

anguish (n)

very great pain and suffering, especially of mind

asunder (adv especially Lit)

apart from each other in position; into pieces

avail (n) Lit.

good result; profit

bloom (n)

a flower

cling (v)

to hold tightly; refuse to let go; stick firmly

conquer (v) Lit

to succeed in gaining the favor, praise, love, attention, etc, of (a person, place, profession, etc., originally unfavorable to one)

dome (n)

a rounded top on a building or room

fame (n)

the condition of being well-known and talked about

heavenward (adv)

towards the sky or heaven

hostel (n)

a building in which certain types of persons can live and eat, as for students, young people, travellers working away from home, etc

leap (v)

to spring through the air, often landing in a different place

lofty (adj)

high

mirth (n) Lit

merriment or happiness; laughter

ploughman (n)

a man whose job is to guide a plough, especially of the type pulled by animals

repentance (n)

sorrow for wrong doing

roof-tree (n) Lit

strong horizontal main beam at the highest point of a roof

sage (adj) Lit

wise, especially as a result of long thinking and experience

soar (v)

to fly; go fast or high (as) on wings

Exercises

I. Comprehension Exercises

Choose a, b, c or d, whichever best completes each item.

1. In line 1 "they" refers to
 - a. red roses
 - b. birds
 - c. adorers of wine
 - d. the red rose and the bulbul
2. The poet says that the last end of every perfect thing is
 - a. liberty Hall
 - b. nonexistence
 - c. the roof-tree
 - d. the fame of Asaph

II. Vocabulary Exercises

A. Match the words in the left column with their synonyms in the right column.

- | | |
|------------------|------------|
| _____ 1. lofty | a. lover |
| _____ 2. anguish | b. fly |
| _____ 3. cling | c. pain |
| _____ 4. adorer | d. high |
| _____ 5. soar | e. stick |
| | f. destroy |

B. Choose the best Persian equivalents of the following terms.

- | | |
|------------------------|-------------|
| _____ 1. mirth | a. صوفیان |
| _____ 2. fame of Asaph | b. توبه |
| _____ 3. repentance | c. سرخوشی |
| _____ 4. wind-steed | d. اسب باد |
| | e. شکوه آصف |

Lesson 17

Sa'di's Bustan

On Love, Intoxication, and Delirium

Happy the days of those delirious with care of Him.
Whether they know wounds or yet the salve of Him!

5 Beggars they, of kingship shy,
Long-suffering in their beggary in hope of Him;
Drop by drop they drain pain's draught,
And if they find it bitter, draw their breath in silence.

10 Yet no long-suffering's bitter in recollection of Him.
For bitterness is sugar at the hand of Friend!

His captive wills not from the bond to fly,
His quarry seeks not liberation from the noose:

15 Like the moth, they dash the fire upon themselves –
Not weaving a cocoon upon themselves as does the worm.

With Heart's Delight in their embrace, yet do they seek Him still.
 Their lips with thirst a-dry while on the stream's brink.

- 20 I say not that they cannot reach the water –
 For they upon Nile's shore would still be diabetic!

(صاحب‌دلان) از بوستان سعدی

اگر زخم بیند و گر مرهمش به امیدش اندر گدایی صبور و گر تلخ بینند دم در کشند که تلخی شکر باشد از دستِ دوست شکارش نجوید خلاص از کمند نه چون کرم پيله به خود بر تَنند لب از تشنگی خشک بر طرفِ جوی که بر شاطیِ نیل مستسقیند	خوشا وقت شوریدگان غمش گدایانی از پادشاهی نفور دمدام شراب آلم در کشند نه تلخ است صبری که بر یاد اوست اسیرش نخواهد رهایی زبند چو پروانه آتش به خود در زنند دلارام در بر، دلارام جوی نگویم که بر آب قادر نیند
--	--

General Terms

beggar, bitter, brink, captive, cocoon, dash, delight, delirious, drain, draught,
 embrace, liberation, moth, noose, quarry, recollection, salve, wound

beggar (n)

person who lives by begging; very poor person

bitter (adj)

having a sharp taste like black coffee without sugar; not sweet

brink (n)

edge of a stretch of (usually deep) water

captive (n)

prisoner

cocoon (n)

a protective case of silky threads in which a pupa (an insect in its inactive stage) is enclosed

dash (v)

to (cause something to) strike forcefully

delight (n)

great pleasure; joy

delirious (adj)

very excited and happy

drain (v)

to empty by drinking the contents of

draught (n)

a liquid for drinking, especially a medicine

embrace (n)

the act of taking (a person, etc) into one's arms as a sign of affection

liberation (n)

setting free or being set free

moth (n)

insect like a butterfly but less brightly coloured, flying mainly at night and attracted to bright lights

noose (n)

a ring formed by the end of a cord, rope, etc, which closes more tightly as it is pulled

quarry (n)

animal or bird that is being hunted

recollection (n)

the power or action of remembering the past

salve (n)

oily substance used on wounds, sores or burns

wound (n)

injury caused deliberately to a part of the body by cutting, shooting, etc

Exercises

I. Comprehension Exercises

A. Choose a, b, c or d, whichever best completes each item.

1. "Heart's Delight" and "Him" in line 18 refers to
 - a. king
 - b. moth
 - c. beggars
 - d. Allah
2. According to this poem, those delirious with care of God
 - a. are beggars who love kingdom.
 - b. like moths dash the fire upon themselves.
 - c. like worms produce a cocoon upon themselves.
 - d. never suffer difficulties of life.

II. Vocabulary Exercises

A. Match the words in the left column with their synonyms in the right column.

- | | |
|------------------|-------------|
| _____ 1. bitter | a. acrid |
| _____ 2. quarry | b. poor |
| _____ 3. delight | c. gladness |
| _____ 4. captive | d. injury |
| _____ 5. wound | e. prey |
| | f. prisoner |

B. Choose the best Persian equivalents of the following terms.

- | | |
|-----------------------------|--------------|
| _____ 1. pain's draught | a. صبور |
| _____ 2. noose | b. شراب آلم |
| _____ 3. long-suffering | c. طَرَف جوی |
| _____ 4. the stream's brink | d. کمند |
| | e. دلارام |

Lesson 18

A selected poem from Mawlan's Dīvāni

Shamsi Tabrezi

Section Three: Reading Comprehension

O lovers, O lovers, it is time to abandon the world;

The drum of departure reaches my spiritual ear from heaven.

Behold, the driver has risen and made ready the files of camels,

And begged us to acquit him of blame : why, O travelers, are you asleep?

These sounds before and behind are the din of departure and of the camel-bells;

With each moment a soul and a spirit is setting off into the Void.

From these (stars like) inverted candles, from these blue awnings (of the sky)

There has come forth a wondrous people, that the mysteries may be revealed.

A heavy slumber fell upon thee from the circling spheres :

Alas for this life so light, beware of this slumber so heavy!
 O soul, seek the Beloved, O friend, seek the Friend,
 O watchman, be wakeful: it behaves not a watchman to sleep.

ای عاشقان ای عاشقان هنگام کوچکست از جهان
 در کوش جانم می‌رسد طبل رحیل از آسمان
 نک ساربان بر خاسته قطارها آراسته
 از ماحاللی خواسته چه خفته‌اید ای کاروان
 این بانگها از پیش و پس بانگ رحیلست و جرس
 هر لحظه نفس و نفس سر می‌کند در لامکان
 زین شمعهای سرنگون زین پرده‌های نیلگون
 خلقی عجب آمد برون تا غیبه‌ها گردد عیان
 زین چرخ دولابی ترا آمد کران خوابی ترا
 فریاد از این عمر سُبک زنه‌ار ازین خواب گران
 ای دل سوی دلدار شو ای یار سوی یار شو
 ای پاسبان بیدا شو خفته نشاید پاسبان

A. General Terms

abandon, acquit, alas, awning, behold, behove, beware, blame, departure, din, file, inverted, seek, slumber, sphere, void, watchman, wondrous

abandon (v)

to leave completely and forever: desert

acquit (v)

to give a decision as in a court of law that (some one) is not guilty of a fault of crime; forgive

alas (interjection)

a cry expressing grief, sorrow or fear

awning (n)

a movable covering, especially. One made of canvas, used to protect shop

windows, ships. Decks, etc, from sun or rain

behold (adv)

now; at this time

behoove (v)

to be necessary, proper, or advantageous for

beware (v)

(used in giving or reporting orders) to be careful; take care

blame (n)

responsibility for something done badly or wrongly

departure (n)

the action of leaving (especially a place)

din (n)

a loud, continuous, confused, and unpleasant noise

file (n)

rank; row

inverted (adj)

reversed in position, direction or relation; overturned

seek (v)

to make a search (for); look (for); try to find or get (something)

slumber (n) Lit

sleep

sphere (n)

a round figure in space; ball shaped mass; solid figure all points of which are equally distant from a centre

void (n)

empty space; vacuum

watchman (n)

person employed to guard a building (eg a bank, an office, building or a factory) especially at night

wondrous (n)

(archaic of) wonderful

Exercises

I. Comprehension Exercises

A. Choose a , b, c or d which best completes each item.

1. "Him" in line 4 refers to
 - a. the poet
 - b. the lover
 - c. the camel
 - d. the driver
2. In this poem. "Beloved" and "Friend" refers to
 - a. a woman
 - b. Allah
 - c. the world
 - d. the watchman

II. Vocabulary Exercises

A. Find the best synonyms of the following words in right column from left column.

- | | |
|-------------|--------------|
| 1. file | a. now |
| 2. slumber | b. wonderful |
| 3. abandon | c. rank |
| 4. behold | d. leave |
| 5. wondrous | e. forgive |
| | f. sleep |

B. Choose the best Persian equivalent of the following terms.

- | | |
|-------------|-----------|
| 1. inverted | a. پاسبان |
| 2. watchman | b. زنهار |
| 2. void | c. سرنگون |

4. beware

d. جَرَسَ

e. لَامَكَانَ

III. Translation

A. Translate the following text into Persian.

Thou wert dust and art spirit, thou wert ignorant and art wise;

He who has led thee thus far will lead thee further also.

Translated by A.Nicholson

Lesson 19

Kalila wa - Dimna

KALILA WA-DIMNA, title of an Indian mirror for princes, formed by the corruption of the Sanskrit names of the two principal characters, two jackals, Karataka and Damanaka (in the old Syriac translation the forms are still Kalilag and Damnag). It was translated from Sanskrit into Pahlavi and
5 thence into Arabic, and became widely known in Muslim as well as Christian literatures.

1. The Indian original work was composed by an unknown Vishnuite Brahman, according to Hertel, probably about the year 300 A.D. in Kashmir. It consisted of an introduction and five books, each of which bore the name
10 *tantra*, i.e., "occasion of good sense". The book was intended to instruct princes in the laws of polity by means of animal-fables composed in perfect Sanskrit. The oldest descendant of the original work is the Tantrākhyāyika.

2. The Pahlavi translation. A rather early recension of the *Pañcatantra* was translated from Sanskrit into Pahlavi by order of the Sasanian king
15 Khusraw Anūsharwān (531-579) by his physician Burzōe, whom he had sent to India for this purpose, and expanded by the addition of an appendix of fables from other Indian sources; of these the three first (chap. 11-13 in de

Sacy) are taken from the twelfth book of the Mahābhārata, the other five have so far not been found in Indian literature, although there is no reason to doubt their Indian origin. Burzōe prefaced his translation with an autobiographical introduction which the vizier Buzurjmihr, it appears, signed with his own name as an honour to the author.

3. The Arabic translation. About two centuries later °Abd Allāh h. al-Mukaffa° [see IBN AL-MUKAFFA°] translated Burzōe's Pahlavi version into Arabic. He wrote an original preface to his book, probably inserted in Burzōe's introduction the section on the uncertainty of religions, added after the first book of the *Pañcatanira* a chapter written by himself on Dimna's trial (chap. 6 in de Sacy), which by punishing the traitor satisfies the feeling of justice outraged by the immoral teachings of this book, and apparently also added the chapter "monk and guest" (no. 16 in de Sacy). Ibn al-Mukaffa°'s edition was originally a stylistic work of art intended for literary connoisseurs, but because of the nature of its contents it soon became very popular and therefore much corrupted in transmission.

4. Persian prose and verse translations. According to Firdawsi in the *Shāhnāma*, Ibn al-Mukaffa°'s book was translated into Persian under the Sāmānid Nasr b. Ahmad (302-31/914-43) by order of the vizier Bal°amī [q.v.], but it appears that this translation was never completed. By order of the same ruler the poet Rūdhakī (d. 304/916) put the book into Persian, of which, however, only 16 verses have survived in quotations in Asadī's *Lughat-i Furs*, ed. Horn, p. 18 sqq.

Ibn al-Mukaffa°'s work was translated into Persian prose probably after the year 539/1144 (see. Rieu, *Cat. of the Pers. MSS. in the Brit. Mus.*, 745-6) by Nizām al-Din Abu 'l-Ma°ālī Nasr Allāh b. Muhammad b. °Abd al-Hamid, who dedicated his work to Bahrām Shāh of Ghazna [q.v.]. Nasr Allāh in a new preface announces his intention of reproducing the work

50

completely, including the aphorisms which seemed to him particularly valuable, with all the rhetorical adornments of artificial prose; he gives only Burzōe's introduction in ordinary prose, as an artificial style does not suit its matter.

Main Points of the text

- Kalila wa-Dimna, the title of an Indian book
- Some translations of this book
 - the Pahlavi translation
 - the Arabic translation
 - Persian prose and verse translations
 - Turkish translations

General Terms

adornment, aphorism, appendix, connoisseur, corruption, descendant, extravagant, insert, instruct, monk, outrage, polity, preface, traitor, trial, uncertainty

adornment (n)

thing that adorns; ornament

aphorism (n)

short wise saying; maxim

appendix (n)

section that gives extra information at the end of a book or document

connoisseur (n)

person with good judgment on matters in which appreciation of fineness or beauty is needed, especially the fine arts

corrupt (adj)

(of language, texts, etc) containing errors or changes

corruption (n)

being corrupted; distortion; alteration

descendant (n)

thing that has another as grandfather or grandmother, great-grandfather, etc;
offspring

extravagant (adj)

(of ideas, speech or behaviour) going beyond what is usual, necessary or
reasonable

insert (v)

put, fit, place something into something or between two things

instruct (v)

teach somebody a school subject, a skill, etc

monk (n)

a member of a religious community of men who live apart from the rest of
society and who have made solemn promises, especially not to marry and
not to have any possessions

outrage (v)

shock or offend somebody; upset greatly

polity (n)

form or process of government

preface (n)

introductory statement at the beginning of a book, especially one that
explains the author's aims

recension (n)

a text so revised; a critical revision of a text incorporating the most plausible
elements found in varying sources

traitor (n)

a person who is disloyal, especially to his country

trial (n)

the act of hearing and judging a person, case or point of law in a court

uncertainty (n)

the state or quality of being uncertain

Exercises**I. Comprehension Exercises****A. Choose a ,b , c or d which best completes each item.**

1. Pañcatantra was translated from Sanskrit into Pahlavi by order of
 - a. Buzurđmihr
 - b. Bal^camī
 - c. Sultān kaykā'ūs
 - c. Khusraw Anūsharwān Sāsani
2. The poet who put Ibn al-Mukaffa^c's book into Persian verse was
 - a. Sa^cdī
 - b. Rūdhakī
 - c. Firdawsī
 - d. Nīzāmī

II. Vocabulary Exercises**A. Match the words in the left column with their synonyms in the right column.**

- | | |
|---------------------|-----------------|
| _____ 1. preface | a. maxim |
| _____ 2. descendant | b. ornament |
| _____ 3. instruct | c. introduction |
| _____ 4. aphorism | d. educate |
| | e. offspring |

B. Choose the best Persian equivalents of the following terms.

- | | |
|---------------------|--------------|
| _____ 1. monk | a. تحریف |
| _____ 2. corruption | b. قرار دادن |
| _____ 3. insert | c. راهب |
| _____ 4. appendix | d. صاحب نظر |
| | e. ضمیمه |

Answer key

Lesson 1. Genre

I. Comprehension Exercises

A.

1. T 2. F 3. T

B.

1. d 2. c

II. Vocabulary Exercises

A.

1. d 2. c 3. a 4. b

B.

1. ج 2. د 3. ب 4. ج

C.

1. d 2. b 3. a 4. c

Lesson 2. Form

I. Comprehension Exercises

A.

1. F 2. F 3. F

B.

1. d 2. c

II. Vocabulary Exercises

A.

1. b 2. c 3. a 4. d

B.

1. ب 2. د 3. الف 4. ج

C.

1. b 2. e 3. a 4. c 5. d

Lesson 3. Style

I. Comprehension Exercises

A.

1. T 2. F 3. T

B.

1. a 2. c

II. Vocabulary Exercises

A.

1. b 2. c 3. a 4. d

B.

1. ب 2. د 3. ب 4. د

C.

1. e 2. a 3. c 4. b 5. d

Lesson 4. Motif and Theme

I. Comprehension Exercises

A.

1. T 2. T 3. F

B.

1. d 2. c

II. Vocabulary Exercises

A.

1. d 2. c 3. b 4. a

B.

1. ب 2. الف 3. د 4. ج

C.

1. d 2. a 3. f 4. e 5. c
6. b

Lesson 5. Essay

I. Comprehension Exercises

A.

1. F 2. F 3. T

B.

1. d 2. a

II. Vocabulary Exercises**A.**

1. d 2. c 3. b 4. a

B.

1. ب 2. د 3. ج 4. ج

C.

1. c 2. d 3. a 4. b 5. e

Lesson 6. Ode**I. Comprehension Exercises****A.**

1. F 2. T 3. T

B.

1. d 2. d

II. Vocabulary Exercises**A.**

1. c 2. d 3. b 4. a

B.

1. د 2. ج 3. ب 4. الف

C.

1. b 2. e 3. a 4. d 5. c

Lesson 7. Imagery**I. Comprehension Exercises****A.**

1. F 2. T 3. T

B.

1. d 2. c

II. Vocabulary Exercises**A.**

1. b 2. c 3. a 4. d

B.

1. ج 2. ب 3. الف 4. د

C.

1. c 2. a 3. d 4. b 5. e

Lesson 8. NIZĀMĪ GANDJAWĪ

I. Comprehension Exercises

1. d 2. b

II. Vocabulary Exercises

A.

1. d 2. C 3. B 4. a

B.

1. a 2. B 3. c

C.

1. c 2. A 3. d 4. b

Lesson 9. LEO TOLSTOY

I. Comprehension Exercises

1. b 2. a

II. Vocabulary Exercises

A.

1. d 2. h 3. a 4. c

B.

1. b 2. c 3. a

C.

1. d 2. b 3. a 4. c

Lesson 10. SA'DĪ

I. Comprehension Exercises

1. d 4.a

II. Vocabulary Exercises

A.

1. b 2. c 3. a 4. d

B.

1. c 2. b 3. d

C.

1. a 2. d 3. b 4. c

Lesson 11. WILLIAM SHAKESPEARE

I. Comprehension Exercises

1. c 2. a

II. Vocabulary Exercises

A.

1. b 2. d 3. c 4. a

B.

1. c 2. d 3. b

C.

1. c 2. a 3. d 4. b

Lesson 12. FIRDAWSI

I. Comprehension Exercises

1. c 2. b

II. Vocabulary Exercises

A.

1. b 2. a 3. c 4. d

B.

1. a 2. c 3. d

C.

1. b 2. d 3. a 4. c

Lesson 13. Homer

I. Comprehension Exercises

1. c 2. b

II. Vocabulary Exercises

A.

1. b 2. a 3. c 4. d

B.

1. e 2. c 3. b 4. a

C.

1. b 2. c 3. d 4. a

Lesson 14. DJALA AL-DIN RUMI

I. Comprehension Exercises

2. d 3. a

II. Vocabulary Exercises

A.

1. a 2. c 3. d 4. e

B.

1. d 2. a 3. c 4. e

C.

1. b 2. c 3. d 4. a

Lesson 15. T.S. ELIOT

I. Comprehension Exercises

1. c 2. a

II. Vocabulary Exercises

A.

1. d 2. b 3. a 4. c

B.

1. b 2. c 3. d

C.

1. d 2. c 3. a 4. b

Lesson 16. A Selected Poem from Hafiz's Diwan

I. Comprehension Exercises

1. d 2. b

II. Vocabulary Exercises

A.

1. d 2. c 3. e 4. a 5. b

B.

1. c 2. e 3. b 4. d

Lesson 17. Sa'di's Bustan

I. Comprehension Exercises

1. d 2. b

II. Vocabulary Exercises

A.

1. a 2. e 3. c 4. f 5. d

B.

1. b 2. d 3. a 4. c

Lesson 18. A selected poem from Mawlana's Dīvān-i Shams-i Tabrezi

I. Comprehension Exercises

1. d 2. b

II. Vocabulary Exercises

A.

1. c 2. f 3. d 4. a 5. b

B.

1. c 2. a 3. e 4. b

Lesson 19. Kalila wa – Dimna

I. Comprehension Exercises

1. d 2. b

II. Vocabulary Exercises

A.

1. c 2. e 3. d 4. a

B.

1. c 2. a 3. b 4. e

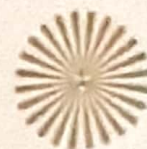
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زبان خارجی تخصصی (۱)

دکتر پدرام میرزایی

کتاب سبز اقتصاد سبز دانشگاه سبز

با محیط زیست خود مهربان باشیم.

آیا میدانید این جلد تولید ملی و تجدید پذیر بوده و برای

تهیه آن درختی قطع نگردیده و آبی مصرف نشده است؟

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