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**Year 20, No. 41, Summer 2017**

**In the Name of God, the Compassionate, the Merciful**

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– Direct quotations appear within Persian quotation marks, and those with more than 40 words come separated from the text, 0.5 centimeter indented from right using font 12.

– Summarized or inferred quotations appear like: (ن. ک: کریمی، ۱۳۸۲: ۴۵-۵۰).

– Quotations from a second-hand reference appear like: (پیاژه ۱۹۷۳، به نقل از منصور، ۱۳۷۶: ۵۰).

4. Foreign equivalents for words and uncommon terms appear in their front, inside parentheses and only once.

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6. Charts, graphs, and illustrations appear, preferably, within the text, next to the explanations.

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**Following pages:** respectively include introduction, discussion, conclusion, notes, references

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۱-۱. بیان مسئله (Statement of the Problem)

۲-۱. پیشینه تحقیق (Background to the Study)

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-**Discussion:** appears under number 2 and includes analysis, interpretation, reasoning, and results. Title and subtitles should be included as: 2-1, 2-2, 2-3.

-**Conclusion:** appears under number 3 and is a summary of the findings and discussion.

-**Notes:** includes appendixes, footnotes, and the material which is not part of the main body, but seems necessary to be mentioned.

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## References

### -Books

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- پورنامداریان، تقی. (۱۳۶۷). **رمز و داستان‌های رمزی در ادب فارسی**. چاپ دوم. تهران: علمی و فرهنگی.

- فریزر، جیمز جورج. (۱۳۸۴). **شاخه زرین (پژوهشی در جادو و دین)**. ترجمه کاظم فیروزمند. چاپ دوم. تهران: آگاه.

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- مارشال، کاترین و راسمن، گرچن ب. (۱۳۷۷). **روش تحقیق کیفی**. ترجمه علی پارسائیان و سید محمد اعرابی. تهران: انتشارات دفتر پژوهش‌های فرهنگی.

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- گرین، ویلفرد؛ مورگان، لی و همکاران. (۱۳۷۶). **مبانی نقد ادبی**. ترجمه فرزانه طاهری. تهران: نیلوفر.

### -Books by the same author, published in the same year

- دهخدا، علی اکبر. (۱۳۷۷ الف). **نعت نامه**. زیر نظر محمد معین و سید جعفر شهیدی. تهران: دانشگاه تهران  
- دهخدا، علی اکبر. (۱۳۷۷ ب). **امثال و حکم**. تهران: امیرکبیر.

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- **هزارویک شب** (الف لیله و لیل). (۱۳۲۸). ترجمه عبداللطیف طسوجی تبریزی. تهران: علی اکبر علمی و شرکا.

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- گزنی، علی. (۱۳۷۹). طراحی سیستم‌های بازیابی اطلاعات بهینه در نرم‌افزارهای کتابخانه‌ای و اطلاع‌رسانی. علوم اطلاع‌رسانی ۱۶، ش. ۱-۲. دسترسی در ۱۰ آذر ۱۳۸۵. از طریق نشانی: [http://irandoc.ac.ir/ETELAART/16/16\\_1\\_2\\_7\\_abs.htm](http://irandoc.ac.ir/ETELAART/16/16_1_2_7_abs.htm)

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-Author's information. (Date). Title. {در} Journal's title, {ویراسته} Editor's name, First page number \_ Last page number. Publisher: place of publication.

- دقیق روحی، جواد، و بابا مخیر، محمدرضا. (۱۳۸۴). بررسی دیپلوستومیازیس در لای ماهی تالاب انزلی. در خلاصه مقالات سیزدهمین کنفرانس سراسری و اولین کنفرانس بین‌المللی زیست‌شناسی ایران، ویراسته ریحانه سریری، ۲۳-۳۴. گیلان: دانشگاه گیلان.

### Conference articles

-Author's information. (Date). Title. {در}. Conference title, Conference place, Conference date.

- دالمن، اعظم و ایمانی، حسین و سپهری، حوریه. (۱۳۸۴). تأثیر DEHP بر بلوغ آزمایشگاهی، از سرگیری میوز و تکوین اووسایت‌های نابالغ موش. پوستر ارائه‌شده در چهاردهمین کنفرانس سراسری زیست‌شناسی، گیلان.

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- گنجی، احمد، و دوران، بهزاد. (۱۳۸۶). بررسی الگوی کاربری اینترنت در بین افراد ۲۵ تا ۴۰ سال شهر تهران. گزارش طرح پژوهشی. تهران: پژوهشگاه اطلاعات و مدارک علمی ایران. از طریق نشانی:  
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- عراقی، حمیدرضا. (۱۳۵۶). *اصول بازاریابی و مدیریت امور بازار*. تهران: انتشارات توکا. نقل در احمد روستا، داور ونوس و عبدالمجید ابراهیمی، مدیریت بازاریابی (تهران: سمت، ۱۳۸۳)، ۱۰۲.

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- خامسان، احمد. (۱۳۷۴). بررسی مقایسه‌ای ادراک خود در زمینه تحولی و سلامت روانی. پایان‌نامه کارشناسی ارشد روان‌شناسی تربیتی، دانشگاه تهران.

### Internet references:

- Laporte RE, Marler E, AKazawa S, Sauer F . The death of biomedical journal. BMJ. 1995; 310: 1387-90. Available from: <http://www.bmj.com / bmj/archive>. Accessed September 26, 1996.

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-Use «ه» at the end of words ending in unpronounced ه, in combinations. For instance:

خانه من for خانه‌ی من / نامه او for نامه‌ی او / زندگی نامه خودنوشت for زندگی‌نامه‌ی خودنوشت

-Combinations like زمینه بررسی، پیشینه تحقیق، رابطه خدا. are written as زمینه بررسی، پیشینه تحقیق، رابطه خدا.

-In case of ambiguity, use “َ”. For instance: علی، علی / مبین، مبین



-Use half space in due cases. For instance: «نوشته است» for «نوشته است»، «می رود» for «می رود»، «به کار بردن» for «به کار بردن»، «جامه ای» for «جامه ای»، «باستان شناسی» for «باستان شناسی»، «به کار بردن» for «به کار بردن»، etc.

-Plural-making «ها»، verb suffixes, and word with more than one part must be half-spaced.

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-Texts must be free of typographical or orthographical errors.

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**Year 20, No. 41, Summer 2017**

**Opposition of Tradition (Myth, Religion and Ancient History) and Modernism in the Thoughts and Works of Malek-o-Sho'arā-ye Bahār**

Ali Azadmanesh; Assistant Professor, Higher Education Complex of Bam

**Abstract**

Amongst the poets of constitution era one can hardly find a poet like Malek-o-sho'arā-ye Bahār who deals with themes which contain both old and new aspects. He is one of the last ode composers, traditionalists, and celebrated poets who enjoy a multifaceted individuality. Not only is he a skilled and illustrious statesman, but he is also a liberal and modernist poet. Bahār honors the past history of Iran. He employs allusions and references to old myths and historical stories almost in all his poems. He not only is a moderate poet and modern statesman who has deeply digested the emergence and call of modernism, but also is one of the forerunners and advocates of reformation and modernism in the community of his time.

In this regard, based on the triple approaches of myth, religion, and history on the one hand, and modernism on the other, this study attempts to examine the styles and dimensions of these two opposing approaches in the works of Bahar, who has not stopped in the past, but has experienced and understood the importance of modernity properly.

**Keywords:** Myth, Modernity, Tradition, Modernism, Malek-o-Sho'arā-ye Bahār.

Date received: 7/4/2015

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### **Could Zahak Be Identified as A Female?**

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#### **Abstract**

Though Zahak is called the male dragon, he can be considered as female based on some signs which are presented in the following: 1. The greed demon is female in Manicheanism; therefore, Zahak could be female as well; in Shahnameh, as his reward for Zahak's services, Satan kissed his shoulder which is usually kissed by an intimate relative of the opposite sex; this is a sign of Zahak's unusual sex; 2. Zahak of Shahnameh and the female Mordianag in Manicheanism are both agents of Evil aiming at eliminating man from the world; their common goal could be a sign of their same sex; 3. After years of living together, Shahrnaz and Arnavaz have no child by Zahak which could be a sign of his impotency; 4. Some researchers believe that the word Arnavaz which is referred to as a female noun in Avestan Yashts, is the adjective for Azhdahakeh separated from it and brought in texts as a woman called Arnavaz; 5. Another researcher compares Zahak with his counterpart in Buddhism, Nagi, who has two snakes on his shoulders and is a female; 6. Azhdahak of Avesta rose from water, and Azhdahak of Bondahesh in Sepidroud of Azerbaijan seeks his wishes from demons and Evil; he brings about chaos in the cosmic order and destroys social classes; features that can be seen in the case of Tiamat, the Mesopotamian goddess; 7. Some Islamic texts have written that Zahak behaves as a woman.

**Keywords:** Zahak, Manichean female greed, Mardianag, Infertility, Arnavaz, Nagi, Tiamat.

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**Analysis of “Lady’s Last Game” based on Bakhtin’s Theory of Polyphony**

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**Abstract**

"Lady's Last Game" is a novel by Belqeis Soleimani, author and critic of contemporary Iranian literature. This novel was awarded the literary prize of Mehregan, and the prize for the best novel in the special event item in Isfahan, 1385. The incidents of the novel take place during the socio-political events of 1360s in Iran, and its central theme is to investigate women's issues in sub-layers of the society. Polyphony is a term coined by Bakhtin to contrast monophony in novel. This study is to prove that "Lady's Last Game" is polyphonic. In this regard, elements such as intertextuality, hidden polemic, diversity, heteroglossia, sudden change of point of view, etc. prove validation. The main approach is to review the polyphony of Mikhail Bakhtin's view, though, post-Bakhtinian theorists are referred to for clarification as well. The research method is descriptive-analytical. The results indicate that a polyphonic novel helps the reader to get a new and different vision of the text otherwise not understood from the surface level.

**Keywords:** Polyphony, Lady's Last Game, Intertextuality, Heteroglossia, Hidden polemic.

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### **Analysis of Power Relations in the Odes of Nasser Khosrow**

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#### **Abstract**

Odes of Naser Khosrow are among the traditional texts in which discourse and power play a key role. Since most of these odes were composed in reaction against contemporary discourse and power, they have turned into texts that in their underlying layers reveal the direct authority on the one hand, and, as a result of the interpretive dimension of signs and the awareness of Naser Khosrow regarding the power of signs, language and especially knowledge, power and resistance, they have taken a deconstructive and network status. Based on Foucault's views, this study examines discourse analysis and methods of overthrowing and power construction in the odes of Nasser Khosrow. The results show that in these odes, through exclusion and familiarization of the discourse of power, and the linguistic preparation by focusing on syntagmatic relations of signs and truth production, power relations are constantly deconstructed through factors such as knowledge, speech, religion, etc. Because of the fluidity of signs, and the interpretative tendency of Nasser Khosrow, power is constantly being expanded and reconstructed, and is insecure in the odes of Nasser Khosrow; it is frequently a relative and linguistic concept.

**Keywords:** Odes of Nasser Khosrow, Foucault, Discourse, Power, Religion, Interpretation.

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**Semantic Relations of the Alast Verse and Immutable Essences in  
Molana's Mathnavi**

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**Abstract**

Some Islamic mystics have found a close relationship between Verse 172 of Araaf Surrah in Holy Koran and the immutable essences which are among the terms in theoretical system of Ibn Arabi. The present study tries to find answers to the question of the relationship that Molana has found between the two concepts when he gives references to Alast verse in his Mathnavi. The definition of immutable essences and some related concepts are provided here. Moreover, some pieces of poetry of Molana which embody the relationship between the two concepts are analyzed in this study. The results show that Molana has seen a relationship between Alast verse and immutable essences in areas such as Allah's eternal knowledge, the reflection of essences in prophets and saints, eternal origins and the mystery of destiny .

**Keywords:** Molana's Mathnavi, Alast, Immutable essences, Semantic relation.

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**A Review of Adjectival and Adverbial Cases in Characterization  
of Akhavan Saless' Poetic Style**

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**Abstract**

The distinctive use of language to influence the reader is an essential aspect of a writer's style. Specific structure, selectivity, genre, and opting for certain words and compound terms are key factors in stylistics, from which writers and poets benefit to induce the desired meaning. Language is the foundation of thought and contemplation and, like any other social action, it denotes a certain implication. This necessitates a close analysis of what adverbs and adjectives signify as parts of speech. In his career, Akhavan Saless relies on adverbs and adjectives to make a strong bond between the linguistic context and its semantic impacts. The present study is a linguistic analysis of Akhavan Saless' poetry in terms of parts of speech to uncover direct effects of his literary career on readers. Results imply that purposeful use of adverbs and adjectives as linguistic tools contributes to semantic development of his discourse as well as rational persuasion of readers, without being unreasonably lengthy.

**Keywords:** Akhavan Saless, Style, Adjective, Adverb.

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**An Investigation of the Location of Rudabad in Ferdowsi's  
Shahnameh**

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**Abstract**

No outstanding research has been done regarding the location of places in Shahnameh. Moreover, the records of some of these places in manuscripts and copies of Shahnameh are inaccurate. Scribes of Shahnameh have made no attempt to record these names in a perfect way and, at times, they have deliberately replaced them with the names and familiar words of their age. This study deals with clarifying of a place name and proposes two possibilities as to another place name in Shahnameh which accords geographically with the discussed name. Ferdowsi mentions the name Rudabad twice in Shahnameh which is unknown to researchers, and has led to some confusion. It is tried in this study to locate this region and to find whether it is possible to identify it with Zurabad, a city near Sarakhs. The results suggest that the Rudabad of Shahnameh is the same city as Zurabad or Zurabād of Torbat Jām, today called Salehabād.

**Keywords:** Shahnameh, Rudabad, Zurabad, Salehabād, Zurabād.

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**A Sociological Analysis of Literary Taste regarding Najmodin  
Razi's Mersad-ol-Ebad**

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**Abstract**

Sociology of literary taste is one of the branches of sociology of literature that deals with the formation of literary taste among people and the factors affecting it. To study the literary taste of each period the works of that period should be taken into consideration. Najmodin Razi's Mersad-ol-Ebad is one of the works that has clearly been influenced by the literary taste of its period. Diversity of content and audience in different seasons of the book shows that tastes of different social groups are considered in this work; therefore, the author walks away from his original motivation of (teaching the disciples) in some parts of text. Diversity of literary tastes in Mersad-ol-Ebad has distinguished this work from other mystical teaching and makes it worth of analysis in this study. Sociological analysis of literary taste in Najmodin Razi's Mersad-ol-Ebad shows that several factors have been effective in shaping the literary taste in this book; the most important ones include: The spirits of the time, social, political and historical conditions, insight of king as the aesthetic judgment, and intrinsic-true values of the literary work itself.

**Keywords:** Sociology of literature, Literary taste, Spirits of the time, Mersad-ol-Ebad, Najmadin Razi.

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### **Introducing Some Idiosyncratic Phonological Features of Rūdbāri (Kerman) Dialect**

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#### **Abstract**

Rūdbāri belongs to Baškardi dialects and is a less-investigated member of south-western Iranian languages whose varieties are spoken in southern part of Kerman province using several idiosyncratic vowel and consonantal features in their phonological systems; features which have not yet been investigated linguistically and precisely, hence, their scientific investigation based on accepted principles of modern linguistics is necessary. It should be noted that some of these features have remained from Middle Persian phonological features and some others resulted from particular changes in the Middle Persian phonological system into this dialect. However, the present study attempts to linguistically investigate and identify five items of those outstanding phonological features from a synchronic point of view based on the analysis of a fieldwork; the corpus includes free speech recordings of old uneducated informants of the linguistic variety spoken in Qal'e-Ganj township. More precisely, using "absolute minimal pair" test, it tries to investigate the phonological value of five special phones used in the phonological system of that dialect, including falling diphthongs of [ɪə]-[ʊə], (flap) liquid of [ɾ], and labialized consonants of [gw]-[xw] in syllable onset. The findings indicate that all those sounds distinguish meaning and therefore, have a phonological value in the phonological system of Rūdbāri dialect. Their phonological contrast, however, is not equal; i.e. these five phonemes constitute a vertical four-slot phonological-contrast continuum which the vowels of [ɪə] and [ʊə] jointly stand on top, and the consonants of [ɾ], [gw] and [xw], respectively, stand in 2<sup>nd</sup> to 4<sup>th</sup> positions.

**Keywords:** Rūdbāri dialect, Phonological system, Falling diphthong, Liquid consonant, Labialized consonant.

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## **A Typological Analysis of Compound Nouns in Rudbari Variant of Qal'e-Ganj**

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### **Abstract**

Many linguists consider compounding as one of the most generating word-formation process utilized by most world languages to expand their lexical scope, a claim which stands true about Rūdbāri dialect (Kerman province) and its various geographical variants, as well. In this process, two free morphemes co-occur and create a compound linguistic unit. Since Rūdbāri compound nouns are much more frequent than other compound words, this paper will just focus on the study of its compound nouns. In more technical terms, this research attempts to synchronically analyze the compound nouns used in Qal'e-Ganji variant of Rūdbāri from a typological point of view and based on three criteria suggested by Bauer (2009) including headedness, the order of elements in compounds, and the semantics of compounds. The needed linguistic corpus has been collected through interview and free speech recording of suitable informants, questionnaire, note-taking and linguistic intuition. The results indicate that Rūdbāri, like most world languages, does not show invariable typological properties but works along a continuum and hence, the term "general tendency" should be used to describe its intended typological properties. Specifically, the general tendency of today's Rūdbāri of these three typological criteria is towards the headless compound nouns, head-initial compound nouns, and exocentric compound nouns, respectively.

**Keywords:** Rūdbāri Dialect, Typology, Compounding process, Compound noun, General typological tendency.

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**Analysis of Different Forms of Motif and its Functions in the  
Works of Belgheys Soleymani**

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**Abstract**

Considering the motif as one of the effective elements in criticism of stories is an important issue in literary criticism. Belgheys Soleymani, is one of the successful women writers who use political, social, cultural and emotional motifs in their works. She has a distinctive view of life and takes advantage of motifs to emphasize these views. Belgheis Soleymani is a local author and regards the customs around her. Her main concern is the problems of women on the way toward development and perfection. Using content analysis method, this study first identifies recurring motifs in the works of Soleymani and then categorizes them according to their types and functions. It was concluded that the motifs are mostly of ideological type, and that Soleimani takes advantage of different functions of motifs to enrich her works. The relationship between motifs and other elements of the story like character, setting, and theme were examined as well, and it was concluded that there Is a close relationship at work.

**Keywords:** Motifs, Types of motif, Functions of Motif, Novel, Belgheys Soleymani.

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**Investigating Intertextual Relation of Menog-i Khrad (Spirits of Wisdom) and the Prelude of Ferdowsi's Shahnameh (Based on the Theory of Gerard Genette)**

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**Abstract**

Reading and profound understanding of a text is impossible without considering its former and contemporary texts. The question of the relation between texts was firstly noticed by Bakhtin, and developed by Julia Kristeva and Gerard Genette. The similarities between narratives and sub-narratives of Shahnameh and other works prior to them, and also the similarities between philosophical and religious views in Shahnameh, especially in its preface, and some older texts such as Avesta, Karnamag-e Ardashir-e Pabagan, Yadegar-e Zariran (Memorial of Zarer), Yadegar-e Bozorgmehr, Bondahesh, Menog-e Khrad, and other works like epics and national narratives confirm the existence of intertextuality in these works which contribute to knowing them and rereading of Shahnameh based on these works. Through comparing the content of the preface of Shahnameh and the translated version of Menog-e Khrad in Farsi, this study investigates the intertextual relation of these two texts based on Genette's viewpoint. The results show that Menog-e Khrad has undoubtedly been one of the most significant manuscripts used by Ferdowsi in his composition of Shahnameh.

**Keywords:** Ferdowsi, Shahnameh, Menog-i Khrad, Intertextuality, Genette.

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**Analysis of Fantasy in “Blood and Soil” by Nasrolah Mardani  
Based on Gilbert Durand’s Theory**

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**Abstract**

In all aspects of religious, literary, and mythical manifestations, imagination has the metaphysical power to work against decay, death, and fate. Gilbert Durand believes that revolt against death on the one hand and controlling it on the other, are the two sides of a coin. He believes that the issue of time lies behind this mental image. Accordingly, he divides imagination into Day and Night system. Undoubtedly, a poet is the best agent to show these issues in the form of literary images. Since “Blood and Soil” has bipolar images, the aim of this study is to examine these images according to Dorand’s theory, and to find the answer to this question: to which system do the most distinct images in the poetry of Nasrolah Mardani belong? The overall result reflects the fact that the poet mostly is inclined to Day system of imagination, with a positive evaluation; it shows that, in his imagination, Mardani has moderated the image of death and removed the terror from it.

**Keywords:** Nasrolah Mardani, Blood and Soil, Imaginations, Gilbert Durand.

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**Eulogy and its Goals in Abolqasem Qaem-Maqam Farahani's  
Odes**

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Literature

**Abstract**

One of the sub-categories of literary genres is eulogy which has been criticized by some critics and poets for the use of exaggerated descriptions and contemptuous inquiries of some poets; However, it must be noted that with some poets, eulogy has had functions other than praising someone, earning a bounty, gaining fame or position, etc. This study is carried out based on a descriptive-analytical method, and concludes that Abolqasem Qaem Maqam Farahani, the poet-politician of Qajar era, uses ode as a means for expressing congratulations (for victories in wars, or blaming the traitors), apologizing (asking for mercy, complaint, petition), criticizing (blame and remonstrations), and stimulating and encouragement.

**Keywords:** Qaem-Maqam Farahani, Odes, Intentions, Eulogy, Qajar.

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**Re-Conjugation of Single Paradigms of Middle Period in the  
Modern Period (A Historical Evolution in Persian Language)**

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**Abstract**

There is a process in Persian language in which Middle period's single paradigm are not recognized as a paradigm, but are accepted as a simple element, and not derived, in the verbal system and are re-conjugated. The reason is that with the loss of some verbal features in Persian such as verb determinates, several paradigms constructed by using those features, and still existing in language, have turned into simple and fixed words; the features constructing those paradigms are also unknown. On the other hand, affected by the analogy rule, irregular paradigms gradually move toward regulation. This historical process can be observed at two levels: 1. Lexical- Morphological level, 2. Morphological level. In Lexical-Morphological level two third person singular single paradigms, and the imperative verb of "to be" (būdan) have been considered as stems and re-conjugated in the new period: 1. hast, 2. bāš. In Morphological level, two verbal constructions, in general, and not from a specific infinitive, have been re-conjugated: 1. third person singular of the implicit verb; 2. optative verb.

**Keywords:** Middle and New Persian, Verb, Stem, Paradigm, Analogy.

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