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ABSTRACT

Designed to be used as complementary instructional material for American students as well as second-generation Iranians in America, this work presents a collection of material for teaching Persian language and culture. Research and analysis of some relevant linguistic issues, interactive methodology of language teaching and acquisition, and models of instructional material are included. An introductory section includes discussion of elements of learning, successful understanding and communication, and a schematic classification of the content of the volume. The four main sections of the volume are as follows: (1) Instructional Tools (language, meaning and the Holy Koran, Islam, phonetics and phonology, writing, and verbs); (2) Instructor's Material (communicative interaction material for the classroom, communicative performance alternatives such as scenario and role playing, proficiency, and testing strategic interaction); (3) Classroom Material (Noruz, marriage, politeness protocols, and education and training); and (4) Additional Tools lexicon of the vocabulary used in lesson plans, selected readings, selected references, and a bibliography. Appended are the ACTFL provisional proficiency guidelines. Contains 55 references. (Author/LB)

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# PERSIAN LANGUAGE & CULTURE

## TABLE OF CONTENTS

**Preliminary Remarks** .....1

**PART ONE: Instructional tools**

**Language**.....11

    I. Origin & History .....11

    II. Indo-European Languages .....13

    III. Persian Language .....19

        III.1 Old Persian.....22

        III.2 Middle Persian/Middle Iranian.....26

        III.3 Modern Persian.....27

    IV. Writing System .....35

**Meaning and the Holy Koran**.....49

    I. Words vs. Concepts .....50

    II. Relativity and Concepts .....54

    III. The Holy Koran .....56

**Islam** .....60

    I. The Teachings of Islam.....62

    II. Koranic Concepts .....64

    III. The Holy Prophet .....71

**Phonetics & Phonology**.....74

    I. Rules of Phonological Transcription.....74

    II. Transcription Conventions .....77

    III. Sounds & Transcriptions.....79

**Writing**.....83

    I. The Alphabet.....86

    II. Sounds and Writing.....87

        II.1 Vowels and Semi-Vowels.....87

        II.2 Consonants and Consonant Clusters .....95

        II.3 Diacritics .....100

    III. Some Spelling Rules .....102

        III.1 Prepositions and Affixes.....102

        III.2 Compound vs. Composed Forms .....105

        Rules .....108

<b>Verbs</b> .....	<b>111</b>
I. Simple sentences & word order .....	111
II. Generalities about Persian verb formation .....	111
II. 1 General remarks .....	111
II. 2 Morphological formation .....	112
III. Criteria of classification of regular verbs .....	118
IV. List of regular verbs .....	119
V. Criteria of classification of irregular verbs .....	123
VI. List of irregular verbs .....	123

## **PART TWO: Instructor's material**

<b>For the teacher</b> .....	<b>127</b>
I. Classroom Planning: Communicative Interaction .....	127
Scenarios and the Benefits of Group Work .....	128
II. Classroom Organization: Use of Interaction skills .....	130
III. Classroom Participation: Strategic Interaction .....	133
<b>Communicative Performance</b> .....	<b>138</b>
Scenario vs. Role play .....	139
Phases in the Interactive Method .....	140
Evaluation .....	144
Linguistic & Interaction Elements .....	146
<b>Proficiency</b> .....	<b>148</b>
<b>Testing Strategic Interaction</b> .....	<b>154</b>
Review of basic steps; test module .....	157

## **PART THREE: Classroom material**

<b>Unit One – Noruz</b> .....	<b>163</b>
Cultural Issues & Special Events .....	165
Vocabulary & Expressions .....	170
<b>Situation 1- kh<sup>a</sup>ne tak<sup>a</sup>ni خانۀ تکانی</b> .....	<b>172</b>
Interaction Scenarios, Vocabulary & Expressions .....	176
Example of Classroom Interaction .....	178
Variation Scenarios, Vocabulary & Expressions .....	183
Teacher's Debriefing (pronunciation, phonology and grammar) .....	186



Composition Topics .....	200
<b>Situation 2-</b> haftsin va tahvile s <sup>al</sup> هفتسین و تحویل سال .....	202
Interaction Scenarios, Vocabulary & Expressions .....	206
Composition Topics .....	208
What we learned .....	209
<b>Selected Readings</b> .....	212
<b>Unit Two – Marriage</b> .....	<b>254</b>
Marriage & Socialization .....	255
Cultural fluctuation .....	258
Cultural Issues & Special Events .....	260
<b>Situation 1-</b> kh <sup>a</sup> seg <sup>a</sup> ri خواستگاری .....	272
Interaction Scenarios, Vocabulary & Expressions .....	273
Composition Topics .....	281
<b>Situation 2-</b> n <sup>a</sup> mzadi نامزدی .....	283
Interaction Scenarios, Vocabulary & Expressions .....	284
Composition Topics .....	288
<b>Situation 3-</b> majlese aghd مجلس عقد .....	289
Interaction Scenarios, Vocabulary & Expressions .....	290
Composition Topics .....	288
<b>Unit Three – T<sup>a</sup>rof</b> .....	<b>296</b>
T <sup>a</sup> rof, Politeness Protocols .....	297
Usage and examples .....	299
Key vocabulary & Expressions .....	302
<b>Situation 1-</b> mehm <sup>a</sup> ni مهمانی .....	304
Interaction Scenarios, Vocabulary & Expressions .....	308
Composition Topics .....	311
<b>Situation 2-</b> t <sup>a</sup> ksi va mos <sup>a</sup> fer تاکسی و مسافر .....	313
Interaction Scenarios, Vocabulary & Expressions .....	314
Composition Topics .....	317

<b>Unit Four – Education and Training</b> .....	<b>319</b>
Social Issues & Special Trends .....	321
Vocabulary & Expressions .....	329
<b>Situation 1-</b> Hierarchy of authority مراتب قدرت و نفوذ .....	331
Interaction Scenarios, Vocabulary & Expressions .....	333
Composition Topics .....	337
<b>Situation 2-</b> Family guidance راهنمایی فامیلی .....	339
Interaction Scenarios, Vocabulary & Expressions .....	340
Composition Topics .....	344
<b>Situation 3-</b> Two mothers' conversation گفتگوی دو مادر .....	345
Interaction Scenarios, Vocabulary & Expressions .....	346
Composition Topics .....	349

**PART FOUR: Additional tools**

I. Lexicon of the vocabulary used in lesson plans.....	350
II. Selected Readings .....	374
III. Selected Readings References.....	417
IV. Bibliography .....	479
V. Appendix - ACTFL Provisional Proficiency Guidelines .....	489

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The present work is designed to be used as complementary instructional material for American students as well as second-generation Iranians in America. By its presentation, in separate sections, it could benefit the general public as a whole and students of all levels of Persian language in particular. The magnitude of any cultural heritage makes its full presentation in one given work practically impossible. Thus, from the cultural point of view and as language instruction, this work is to be considered a starting source that hopefully will encourage others to complete its different sections as outlined in the *Preliminary Remarks*, and to bring new light and material to a subject which deserves many years of professional time and research.

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## ABSTRACT

While it is possible to learn about a culture without learning its language, it is impossible to achieve successful language learning and communication without the language's background and culture. For this reason, following the research program approved by the U.S. Department of Education, the present work has been constructed to present an ensemble of instructional **tools**. Its effectiveness lies in the way each section is **used** by the motivated instructor, and in the way the methodology is assimilated and applied to improve the language teaching and the acquisition process.

In what follows, several of the most important highlights of Persian language and culture are discussed. Research and analysis of some relevant linguistic issues, interactive methodology of language teaching and acquisition, and models of instructional material are included. The elements of learning, successful understanding and communication are discussed in the *Preliminary Remarks*. This introduction also includes a schematic classification of the content of the volume.

In Part One, the chapter on *Language Origin and History* provides answers to many questions about the historical background of the language and dissipates some of the misconceptions about the terms "Iran", "Aryan", and "Persian", and the influence of Zoroastrianism, Islam, and Arabic language and vocabulary on Persian language and culture. An overview of different writing systems used in the region prior to the use of the Arabic alphabet and examples of various writing styles are provided in this section. The chapters on *Meaning & the Holy Koran* and *Islam* specifically address some of the major issues in understanding and interpretation of Islamic culture and values. In other sections about phonological transcription, writing, alphabet, sounds, spelling rules, verbs and their formation, a number of misconceptions are identified based on linguistic research, and solutions are suggested. Tables, lists, and some rules are included for the purpose of convenience and uniformity.

In Part Two, the pedagogical benefits of Strategic Interaction are presented in the section *For the Teacher*, in order to help build a communicative approach which would improve language acquisition leading to greater proficiency in the language. Classroom planning, organization, and participation, and the use of interactive skills through the scenario interaction are discussed and clarified. Phases of the inter-active method and the evaluation process are described, linguistic elements for oral proficiency and a related score sheet are proposed. The concept of proficiency and the need for the development of proficiency-based instruction are addressed.

In Part Three, drawing from previous research on family, marriage, and society, the Key Concepts of *Noruz*, *Marriage*, *Trof*, and *Education & Training* have been used to develop teaching material. Each KC is treated in a separate unit complete with cultural explanations, relevant vocabulary, a set of scenarios, and composition topics. Unit One on *Noruz* includes an actual interaction model to demonstrate a possible classroom interaction followed by the teacher's debriefing on phonology and grammar -- written vs. spoken words, polite vs. familiar style, negative vs. affirmative cases, verb omission, semantic compounds and verb tenses -- based on what takes place in the interaction. All other units are to be used in the same manner, keeping in mind that different classrooms would generate different needs according to the group's level of proficiency. The units on *Noruz* and *Trof* were tested with a class designated "intermediate level" at U.C. Berkeley.

Part Four includes a lexicon of vocabulary used in lesson plans, *Selected Readings*, references, a general bibliography and the ACTFL provisional proficiency guidelines.

## PRELIMINARY REMARKS

*Language*, the oldest human institution, is the most important tool for expressing thoughts, and it remains the basic foundation of culture and communication. Every effort connected to self-expression is related to language, whether it is speech, writing, music, painting, sculpture, performing arts, or even advanced technology. Some of these use *language* directly, some indirectly, and others create their own specific language. Artists commonly speak about the *language of art*, and each art within its medium relates to its own particular language and expression. Just as each professional field has a technical language, different socioeconomic circles and minorities also have their specific approaches to language. And each culture's use of language is adapted to its own needs and requirements including, but not limited to, varieties used by sub-cultures within the same community.

In the same way that a painter works with a variety of mediums and a multitude of colors and shades to express his emotions and thoughts, *language* offers a spectrum of variants and nuances to its users. Thus, depending on the degree of individual sensitivity, the education, training, and experiences that inculcate different patterns into the individual's mind, and the amount of conscious and unconscious effort that each person is willing to exert in order to understand and to be understood, a multitude of nuances can be expressed. Each one is shaded by many colorings that stem from the individual's background, social circle, formal and informal education, as well as many other physical and psychological elements that influence the language user at any given time. The differences thus created, and the range of options available, are generally referred to as "subjective meanings", "cultural differences", "a hidden dimension", "professional jargon", "frames of reference", along with a few others. And the ways these options surface could be through "direct language use", "ambiguous poetry", "metaphors", "body language", etc.

Because of the variety of possibilities in human expression, all acts of communication convey information about the human being behind the act. These messages are conveyed through a multitude of types, forms and ways of language use. Thus, in all exchanges we learn not only about the subject at hand, but we also learn about the speaker. And at the same time, **our understanding remains limited by the framework of our own personal and subjective views and experiences.** This frame of personal reference is particularly limiting when attempting to learn a new language with a

significant amount of either new, or similar but not the same, semantic elements. It follows that unless the basics are understood, it is impossible to achieve meaningful communication<sup>1</sup>.

As I have mentioned before, in view of recent social and political developments around the world, the significance of these distinctive dimensions is receiving more recognition, whether the issue is war and peace, terrorism, political stands, immigration, or international business. Many aspects of international relations reveal communication difficulties; obviously, in times of peace and in the spirit of cooperation some of the differences go unnoticed, but in times of antagonism and discord even small differences may become meaningful and a deeper understanding may become crucial to maintaining peace.

It is no longer enough to assume that by simply learning a foreign language one will learn and be able to convey the same meanings and intentions as a native speaker. Speaking the same language is not enough: the hidden aspects of cultural meanings and images often create confusion between speakers, as discussed in "The Failure of Language to Communicate" (E. Mir-Djalali 1980). For instance, many writers of foreign nationality and background have been critical of the way that Western social science literature has depicted foreign cultural values and cultural frames of reference, because it has not been written from the perspective of the native speaker.

Much time has been devoted to new formulations and improvements in language instruction, attempting to make language acquisition easy, fast, and painless. While there has been a trend toward using logic and mathematics to establish what has been referred to as "language universals" (Chomsky 1957, 1964, 1965, 1966, 1972, 1977, 1986; Harris 1965; and Greenberg 1967, 1987), it is recognized that this work does not illuminate issues of subjective meaning, and in fact it has served to highlight the difficulty and complexity involved in systematically addressing these issues.

Later research on *semantic structure* indicates a need and an effort to explain the intricate mechanisms of the human mind<sup>2</sup>. For the linguists, the notion of *grammaticality* gradually evolves into *appropriateness*. Fillmore (1977) has discussed the way the meaning of a word is shaped by the "social" world. Rappaport (1976) has pointed out the

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<sup>1</sup> Angha, Molana Shah Maghsoud Sadegh. 1954. *Manifestations of Thought*. Verdugo City: M.T.O. Shahmaghsoudi Publication; 1987. *The Principles of Faghr and Sufism*. Verdugo City: M.T.O. Shahmaghsoudi Publication.

<sup>2</sup> Chomsky 1957, 1964; Fillmore 1977; Grice 1975; Kay and McDaniel 1978; Searle 1969; Sweetser 1987. See bibliography for complete list of references.



difference between *statement* and *truth*, and the relationship between *belief* and *knowledge*. Research in general seems to indicate that the experience of the world has an important influence in the word-meaning relationship. That is, the way we experience the world has a strong impact on the way we use and understand the meaning of words.

There has been a continuously growing recognition among professionals of many disciplines that a solid understanding of other cultures is essential to meaningful communication. Anthropologists Margaret Mead (1945) and Edward T. Hall (1966), psychologists such as Charles Osgood (1957), Roger Brown (1958), and George Miller (1967), and linguists and social scientists such as Charles Fillmore (1971), John Gumperz (1979, 1982, 1989), and George Lakoff (1980, 1987) have pointed out that cultural meanings and other psycho-cultural dispositions are a particularly important (although sometimes elusive) field of inquiry, which Hall has labeled "the hidden dimension". It is obvious that regardless of how the issue is referred to, the general final goal is to improve communication.

In conclusion, **the complexity of the task is due to people's own cultural assumptions, which are deeply embedded in their psyches and are not easily reached or consciously distinguished.** As Foster (1969) has pointed out, the commonly shared attitudes, values, and styles of thinking that become part of every person as they grow up in their own social environment become so much a part of the individual that there is very little reason to question them or to be conscious of how much they determine social behavior. It is most important to realize that these cultural assumptions are embedded in and carried by the *language* the person learns, and for this reason the way second languages are taught and learned is of primary importance.

The underlying meanings in the native speaker's frame of reference are indeed hidden elements that affect his behavior without his awareness. Understanding the native speaker requires not only knowledge of his language but also familiarity with his way of thinking and his frame of reference, characteristics on which there are numerous conflicting views and little empirical data.

During the past decade, psychologists have joined anthropologists in an effort to develop solid empirical methods for the study of culture. Psychologists are especially interested in the way people of different cultural backgrounds perceive, understand, and evaluate their environments. This interest has led to the concept of "subjective culture" (Triandis 1972, 1981), and it is often approached through empirical investigations focusing on cultural or social meanings (Osgood 1975; Jakobovitz 1966; Vygotsky 1962, 1978).

The teaching community is aware of the crucial need for finding ways to include the cultural dimension of language acquisition. It all too often becomes preoccupied with teaching the mechanics of a language, lacking empirical ways to deal with the more complex and intricate world of culture-specific meanings. In 1979, the Perkins Commission recommended that training be provided for teaching language and culture and that experimental programs be developed for integrating foreign language instruction with cultural studies.

The importance of bringing cultural meanings into language instruction is recognized by practically all experts in the fields of language teaching and intercultural communication as the best way for students to relate to the native speaker's true meanings and cultural frame of reference (Di Pietro 1971, 1976; Valdès 1978; Vygotsky 1962, 1978; Lilly Wong Fillmore 1976).

To achieve meaningful understanding of a new culture, all means of communication and forms of expression should be considered and studied. However, because of restrictions of time and space, every study is bound to be limited to certain areas within the subject matter. The artificial margins drawn here should be kept in mind and used to encourage the educators to combine complementary research to achieve the most comprehensive overall view. Indeed, this work is the first phase and should be considered as an opener, to be used as a model which remains open-ended. It should be tested, completed, and used to offer encouragement for further research and study in language teaching and in communication as a whole.

In this specific study, our goal is to provide an instructional tool that is a complementary resource in support of Persian language instruction, and that can be used independently by educators and students. The task is to transmit the cultural dimension of the Persian language and the Persian-speaking world by providing findings that will help to integrate language learning and cultural understanding. The materials are designed to bring additional instructional information to existing Persian language teaching programs in order to create advanced language and cultural training material adapted to the specifics of this language. Students and teachers will learn and teach the language, taking into account the frame of reference of the native Persian speaker as well as a variety of significant language uses, misuses, and mistakes to be avoided. By demonstrating the benefits of a culturally sensitive instructional model, we hope to promote additional teaching material development on the Persian language and culture.



In order to enhance language teaching and acquisition, to understand what lies beyond Persian language and culture, and to address the lack of certain practical facts and information in existing materials, the following has been prepared for instructors and students:

**PART ONE: Instructional tools**

- 1 The Origin and History of the Persian language.
- 2 Concept of *Meaning* and the Holy Koran.
- 3 The predominant religion in Iran: *Islam*, concepts and elements.
- 4 Phonetics, phonology, and rules of phonological transcription.
- 5 A table of phonological symbols.
- 6 Writing system, alphabet, sounds and spelling in Persian.
- 7 Generalities about Persian verbs and verb formation.

**PART TWO: Instructor's material**

- 1 For the teacher
  - Classroom planning; *Strategic interaction*, scenarios, group work.
  - Classroom organization; description of the use of interaction skills.
  - Classroom participation.
- 2 Communicative Performance.
  - Phases in the Interactive Method.
  - Evaluation for scenario classroom.
  - Linguistic and Interaction elements for oral proficiency; score sheet.
- 3 Proficiency: Concept and existing guidelines.
- 4 Testing *Strategic Interaction* at U.C. Berkeley.
  - *Strategic Interaction* and review of basic steps.
  - Review of basic steps. test module.

**PART THREE: Classroom material**

- Selection of dominant cultural meanings has been made based on previous research sponsored by U.S. Department of Education's Division of International Education (*Iranian and American perceptions and cultural frames of reference: A communication Lexicon for cultural understanding*).
- Family, education and social interactions form the bases of the different teaching units: Noruz, Marriage, Prof, Education and Training.
- The model unit "Noruz" illustrates the use of the scenario interaction approach, and includes:

- 1 Cultural points, special events and explanations.
  - 2 Open-ended scenarios of interaction.
  - 3 List of vocabulary with phonological transcription and translations.
  - 4 Practice scenario interaction; different scenarios.
  - 5 Teacher's debriefing on phonology, grammar, and cultural content.
  - 6 Written text vs. Spoken words.
  - 7 Writing assignments about what took place in classroom.
  - 8 Excerpts from Persian literary works (related to the cultural points), included in the *Selected Readings*.
- All other units will include only 1 - 2 - 3 - 7, since 4 - 5 - 6 are based on the actual interaction which takes place in each classroom.

#### **PART FOUR: Additional tools**

- 1 Selected Readings.
- 2 Lexicon of the vocabulary used in lesson plans.
- 3 Bibliography.
- 4 Addenda.

Persian culture incorporates thousands of years of history, poetry and prose, philosophy, science, religion and its teachings. This literature, or the portions that have survived through history, are an indication of the kind of people who created and used them. These works represent the characteristics and backgrounds of many different groups and sub-groups of people, their ways of life, of thinking, and of being. Thus, our intention is to include a *Selected Readings Section* with a small sample of related material from the literature in order to

- a reinforce the cultural points and students' understanding;
- b provide reading material in preparation for students' reading proficiency;
- c include simplified texts for low- and high-intermediate level students; and
- d original texts for advanced level students to enjoy meaningful materials;
- e complement the lesson plan dialogues, which are designed to illustrate the cultural points in classroom interaction as oral performances.

Teachers can assume responsibility for further completing the task of providing reading material based on their students' interest and language proficiency level.

In the previously discussed article<sup>3</sup>, I examined how it can be scientifically demonstrated that perfect communication / understanding is not achieved even among people who speak the same language and have the same background and culture. Therefore, it is not surprising that when communication is based on different underlying psycho-social elements, such as socioeconomic level and ethnic and cultural background, much less can be accomplished. Each individual acquires a set of values and learns a system of references. The most influence is wielded through the environment, family cell, social setting, and other personal experiences. With time one may learn to separate oneself from some experiences, but the same experiences remain significant for a general understanding of other people and the surrounding world. It is on the basis of this framework of values and system of references that an individual understands, interprets and perceives others.

Many have attempted to find a scientific methodology to measure cultural distance or closeness among human beings. Although most of the painstaking results of such efforts are probably the best format available to us, beneath the surface lies researchers' interpretation of their own results. Most methods of testing, data organization, classification and categorization remain relatively subjective. Answers are received from a limited number of people who belong to a subjectively defined group. Data is generally obtained and manipulated through subjectively chosen values, elements, and categories. The researchers and their assistants use their own interpretation or judgment to validate their theory. **They end up trying to prove a reality about others through their own subjective understanding.**

This discussion is not intended to discourage or minimize the importance of continuous research. On the contrary, there remains one advantage in all of these efforts: a strong confirmation and realization of the existence of differences and difficulties in communication among human beings. This continues to be the main issue of concern for those involved with the problems of communication.

In conclusion, this understanding and ability to effectively communicate with others requires the following elements that should be kept in mind as this study develops:

**First:** Knowledge of ourselves, as human beings, and an understanding of our own values as a *system of references*, which is the one we have internalized but should not be considered as the only one.

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<sup>3</sup> Mir-Djalali 1980.

**Second:** The ability to look beyond our own frames of mind to perceive other different *systems of references*. Most fundamental human values remain the same cross-culturally. However, different cultures live with these values and refer to them in distinctly different manners.

**Third:** The awareness that difference does not imply “better” or “worse”, rather it refers only to *cultural distance*. Striving for understanding of others is bound to point to the existing cultural distances between people.

**Fourth:** The awareness that a certain degree of subjectivity in most studies plays a key role in obstructing reliable evaluations of those studies.

Without understanding and accepting these premises, true communication and understanding is impossible<sup>4</sup>. With this in mind, the reader should consider the work that follows as the very first layer of necessary information. Each chapter opens into the next, nesting one into the other and leading more deeply into the core of this culture, its spirit, its meanings, forms, functions and the way each is communicated and perceived.

E.M.

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<sup>4</sup> Beauvoir 1975; Chomsky 1972; Hall 1977; Hsu 1969.

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**PART ONE**  
**INSTRUCTIONAL TOOLS**

# LANGUAGE

## I ORIGIN & HISTORY

A look at the world's languages indicates three major structural types: Isolating, Agglutinative and Flexional. The list of languages given here under these headings is not exhaustive; only some of the most commonly known languages have been included. This is simply an effort to provide the reader with an overview of different types of world languages and language groups. Our focus here is on the Persian language, which is a flexional language of the the Indo-European group<sup>1</sup>.

**I.1 Isolating languages:** Chinese, Siamese, Annamese, Burmese. Characterized by one-syllable morphemes which do not accept prefixes and suffixes; word order and tone are used to convey different meanings.

**I.2 Agglutinative languages:** Japanese, Finnish, Hungarian, Estonian, Basque, Turkish, Manchu, Mongolian. Characterized by a short base morpheme to which are added numerous prefixes and suffixes, each changing the meaning of the base.

**I.3 Flexional languages:** Characterized by a root morpheme which can be changed according to rules to convey different meanings; the root also allows prefixes and suffixes. Languages of this type are divided into two categories:

- 1) Indo-European languages, which include a large number of languages spoken in an area extending from India through most of Europe.
- 2) Hamito-Semitic/Afro-Asiatic languages, including Arabic, Aramaic, Canaanite, Ancient Egyptian, Berber, Chadic, Hebrew, Somali, Hausa, etc.

The most important achievement of research in the area of comparative linguistics in the 19th century was to prove that the majority of European languages and dialects along with a

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<sup>1</sup> It should be noted that the structural groups do not correspond to language families, which will be addressed later.



number of languages spoken in Asia constitute one great family. Scholars from different countries tend to favor different names for this community: in England it has been most often referred to as the “Indo-Aryan” languages; among Americans and French, “Indo-European” seems to be the preferred label; and “Indo-Germanic” is used mostly in Germany. The terms “Indo-European” and “Indo-Germanic” have been controversial for many reasons. The most obvious one is that the expression implies that all languages spoken in the geographical area from India to Europe or India to Germany are from the same family, while it is common knowledge that many other unrelated languages are spoken within the same geographical area. Although the term “Indo-Aryan” has its own limitations, it seems the most appropriate name for referring to the origin of this community of languages, since it refers to people and mobile populations and not to static geographical places<sup>2</sup>; and the expression *Ariya* *آریا* *Ariyā*<sup>3</sup> has been used for centuries in Sanskrit, Old Persian, and Avestan as a national name. However, I will be using “Indo-European”, because “Indo-Aryan” has been widely used to refer exclusively to the group of languages found mainly in India, making it less useful as a name for the whole family.

The controversy surrounding these terms illustrates the subjectivity used throughout history in choosing names and labels that do not always coincide with their implied meanings. Titles must be considered cautiously, and merely as conventional labels. It is with this in mind, and in order to avoid complicating the issue that I opted for the most frequently used term, “Indo-European”, to refer to the group of languages under study.

Based on close similarities within the linguistic system (phonology, morphology and syntax), the subfamilies of Indo-European languages have been determined and in this study are classified as ancient or modern. The **ancient** group includes Indo-European languages which are no longer used as a primary means of communication for everyday purposes. The **modern** language group includes those in full usage, whether a language has been in existence since ancient times, or is a relatively new form of an older language (the expression ‘full usage’ refers to all aspects of spoken and written language use).

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<sup>2</sup> *Encyclopedia Britannica: A Dictionary of Arts, Sciences, and General Literature*. 20th Century Edition, s.v. Philology.

<sup>3</sup> A table of phonological transcription has been developed by the author, based on International Phonetic Association symbols, modified and adapted to the keyboard. This table is provided at the conclusion of the section on phonetics and phonology in this volume.

## II INDO-EUROPEAN LANGUAGES

**II.1 Subfamilies:** Indo-Iranian, Italic, Slavic, Baltic, Celtic, Germanic, Hellenic, Albanian, Anatolian, Armenian, Tocharian, and a number of other languages which are difficult to classify due to lack of information about them. Some entire subfamilies are now extinct.

**II.2 Ancient languages/groups:** Sanskrit, Pali, Ancient Iranian (including Old Persian and Avestan), Middle Iranian (including Pahlavi, Sogdian, and Scythian), Hittite, Ancient Greek, Latin, Germanic (including Gothic, Old English, Old High German), and many others.

**II.3 Modern languages/groups:** Indo-Iranian, Greek, Romance, Germanic, Slavic, Celtic, Baltic, Armenian, Albanian.

II.3.1 INDO-IRANIAN languages include Indic and Iranian.

INDIC languages include:

Hindi, Urdu (western Hindi), Romany, Lahnda, Bengali, Sindhi, Panjabi, Marathi, Assamese, Bihari, Oriya, Nepali, Bhili, PAHARI<sup>4</sup>, Rajasthani, DARDIC, Kashmiri, Gujerati D., etc.

IRANIAN languages include:

Persian, P<sup>rsi</sup><sup>5</sup> D. , T<sup>ajik</sup> D. , Kurdish (southern Kurdish is called Kurmanji, northern and western Kurdish is called Zaza), Baluchi, Pashtu (also called Afghi), Ossetic, T<sup>t</sup>, T<sup>lysh</sup>, Gabri<sup>6</sup>, Par<sup>a</sup>chi, Ormuri, Luri, Yaghnobi, Munj<sup>a</sup>ni (Munji), Gur<sup>a</sup>ni, and many others.

<sup>4</sup> Groups of two or more languages and language family names are written in capital letters. Dialects are indicated by D. following the name of the language. For further references and information about the following see Vogelin, C.F. & F.M. 1977. *Classification & Index of the World's Languages*. New York: Elsevir.

<sup>5</sup> In some cases the phonological symbol /r/ is directly used in the text, in order to avoid repeated transcriptions and text cluttering.

<sup>6</sup> Not to be confused with an African (Chadic) language also called Gabri.

II.3.2 Modern GREEK

II.3.3 ROMANCE languages include: French, Provençal, Italian, Spanish, Ladino, Portuguese, Sardinian, Catalan, Rumanian.

II.3.4 GERMANIC languages include: English, Frisian, Dutch, Afrikaans, German, Yiddish, Icelandic, Norwegian, Danish, Swedish.

II.3.5 SLAVIC languages include: Polish, Czech, Slovak, Sorbian, Serbo-Croatian, Macedonian, Bulgarian, Slovene, Ukrainian, Russian.

II.3.6 CELTIC languages include: Irish, Scots Gaelic, Welsh, Breton.

II.3.7 BALTIC languages include: Latvian (also called Lettic), Lithuanian.

II.3.8 ARMENIAN

II.3.9 ALBANIAN

The above lists are not exhaustive; a number of other languages and dialects not included here are counted among the Modern group. For more detail see Philip Baidi (1983)<sup>7</sup>; C.F. & F.M. Vogelin (1977); and language maps from *Atlas des Langues du Monde*<sup>8</sup>.

<sup>7</sup> *An Introduction to the Indo-European Languages*. Carbondale, Illinois: Southern Illinois University Press.

<sup>8</sup> *Atlas des Langues du Monde*. 1952. Centre National de la Recherche Scientifique.

**REMARKS:** This work is designed to be used as an instructional tool for a variety of **Persian** language and culture classes. Therefore it is our intention to briefly discuss the history and origin of the Persian language. However, for the sake of clarity, I would like to address three commonly made mistakes at the outset.

**1 :** **Persian** is the name of the language spoken in Iran. Farsi /f<sup>ɚ</sup>rsi/ فارسی is the word used by Iranians to refer to their language; it is derived from the Persian word Parsi /p<sup>ɚ</sup>rsi/. The initial consonant /p/ has been changed to the sound /f/, as in many other Persian words under the influence of Arabic phonology.

Just as the French call their language “le français”, and Spanish speakers call their language “español”, Iranians call their language “Farsi”. Since using “le français” or “español” in formal English is considered incorrect, it follows that using “Farsi” in English carries the same implication. Since there has been no effort to replace the word “French” by “le français” in formal English, there is no valid reason for replacing “Persian” with “Farsi”. The expression “Farsi” has been used by some who ignored this fact, as well as the historical origin of the word, or who tried to avoid linking the language to Persian people and the Persian Empire<sup>9</sup>.

The Persian word Parsi /p<sup>ɚ</sup>rsi/ پارسی is what led the ancient Greeks to call the entire country **Persis** thousands of years ago, and also seems to have been the origin of the words “la perse” “le persan” in French, and “Persia” “Persian” in English. Just as the word “français” in French can refer either to a French person or to the language, the English word “Persian” can be used in both contexts as well. However, as Persians are also called Iranians (at least since *Shahnameh*, A.D. 1010)<sup>10</sup>, reference to the people and their language is quite distinct and thus easier than in many other Indo-European languages.

<sup>9</sup> See fig. 1.1 and fig. 1.2, for maps of the Persian Empire and Iran today.

<sup>10</sup> See *Shahnameh* under Aryans.

2 : Aryans were among the first people of record to live in the northeast of Iran, under the name Ariya اریا in a region called in Persian اریانه /<sup>ʔ</sup>riy<sup>ʔ</sup>ne/ (the region of the Aryans), and they later migrated further into the Iranian plateau. The word Iran is derived from Eran, which came originally from Ariya. In Sanskrit, the word Ariya is used to designate the speakers of Vedic Sanskrit<sup>11</sup>. Controversy among historians and anthropologists has resulted in the suggestion of several different expressions as the origin of the name given to the country, among others, Ariyanam /ariy<sup>ʔ</sup>n<sup>ʔ</sup>m/ in the Old Persian expression Ariyanam Khshatram /ariy<sup>ʔ</sup>n<sup>ʔ</sup>m khshetr<sup>ʔ</sup>m/ (the realm of the Aryans)<sup>12</sup>, or Ariyanem referred to in Zoroastrian tradition as the original land of Iranians. All of those are clearly derived from the word Ariya /<sup>ʔ</sup>riy<sup>ʔ</sup>/ اریا , and by consensus among scholars, the name of this country refers to the Aryan people, the region where they lived, and their nation<sup>13</sup>.

One of the most famous literary works on Persian history and culture, universally recognized as the Iranian national epic, is entitled *Shahnameh* /sh<sup>ʔ</sup>hn<sup>ʔ</sup>me/<sup>14</sup> (Book of Kings)<sup>15</sup>. It was written by Abolgh<sup>ʔ</sup>sem Ferdowsi (born 932 or 942, died 1020 or 1025 in Tous /tus/, close to Meshed in Khorassan /khor<sup>ʔ</sup>s<sup>ʔ</sup>n/). This monumental work of poems, in one hundred thousand verses of eleven syllables, is divided into the reigns of fifty kings of Iran, starting with the first king Keyumars to the last of the Sassanid dynasty Yazdgerd III. Based on sections from Avesta, *Shahnameh* (completed in about A.D.1010) stands by itself as evidence that the country was already called Iran prior to Ferdowsi's masterpiece and that the

<sup>11</sup> Baldi, Philip. 1983. p. 51.

<sup>12</sup> Windfuhr, Gernot L. 1987. "Persian," in *The World's Major Languages*, pp. 523-24. Comrie, ed., Oxford: Oxford University Press.

<sup>13</sup> Harmatta, János. 1978. "Migrations of the Indo-Iranian Tribes", *American Anthropologist* 26, p. 186; Diakonoff, I.M. 1985. "Media", in I. Gershevitch, ed., *The Cambridge History of Iran II: The Median and Achaemenian Period*, p. 49. Cambridge: Cambridge University Press; Goodenough, W.H. 1970. "The Evolution of Pastoralism and Indo-European Origins", in G. Cardona et al., eds., *Indo-European and Indo-Europeans*, pp. 254-62. Philadelphia: University of Pennsylvania Press.

<sup>14</sup> The title of this book has been transcribed in French as *Shahname*, and in English spelled as *Shahnameh*. It has been either used as such for the title or translated by different scholars to *Le livre des Rois*, *Book of Kings*, *Epics of Kings*, or other variations.

<sup>15</sup> Innumerable manuscripts of *Shahnameh* and hundreds of research works and publications by scholars make it difficult to name any in particular. The work of Orientalist Jules Mohl (printed between 1838 and 1878), an integral edition of *Shahnameh* in 7 volumes with French translation, was published by l'Imprimerie Nationale in Paris; of this work, the translation only was published (1876-1878) by the same Imprimerie National. Other editions include *Shahnameh* (1934-1935) published in 5 volumes by Library Beroukhim, Teheran; *Shahnameh* (1960-1971) in 9 volumes, Moscow; Theodor Nöldeke. 1930. *The Iranian National Epic or The Shahnamah*, German treatise on "Das Iranische Nationalepos", published by The K.B. Cama Oriental Institute, Bombay, and reprinted (1979) by Porcupine Press, Philadelphia; and Mohammad Ali Zak<sup>ʔ</sup>olmolok Foroughi (1934), Teheran.

word is not a new invention. This work is full of references to **Iran** and its people on every page. The following poems have been selected at random from *Shahnameh*<sup>16</sup>:

“The distribution of land by Fereydoun to his sons”, vol.I. p.65, line 15112 / 15113:

/vaz <sup>2</sup> npas cho no:bat be iraj resid/	وزان پس چو نوبت به ایرج رسید
/marur <sup>2</sup> pedar shahre ir <sup>2</sup> n gozid/	مرو را پدر شهر ایران گزید
/ham ir <sup>2</sup> no ham dashte neyze var <sup>2</sup> n/	هم ایران و هم داشت نیزه و ران
/ham <sup>2</sup> n takhte sh <sup>2</sup> hiyo t <sup>2</sup> je sar <sup>2</sup> n/	همان تخت شاهی و تاج سران

“Letter from Afr<sup>2</sup>siy<sup>2</sup>b to Keykhosrow”, vol.III. p.66, line 1602 / 1612:

/zaminh <sup>2</sup> cho dary <sup>2</sup> shod az khune kin/	زمینها چو دریا شد از خون کین
/ze gongo ze chin t <sup>2</sup> be ir <sup>2</sup> n zamin/	ز گنگ و ز چین تا به ایران زمین
/to farzandio sh <sup>2</sup> he ir <sup>2</sup> n to'i/	تو فرزنددی و شاه ایران تونی
/berazm andarun change shir <sup>2</sup> n to'i/	برزم اندرون چنگ شیران تونی

“Battle of Eskandar with D<sup>2</sup>r<sup>2</sup>”, vol.III. p.427, line 10212:

/az ir <sup>2</sup> no tur <sup>2</sup> n mah <sup>2</sup> nr <sup>2</sup> a bekh <sup>2</sup> nd/	از ایران و توران مهانرا بخواند
/deram d <sup>2</sup> do ruzi deh <sup>2</sup> nr <sup>2</sup> a bekh <sup>2</sup> nd/	درم داد و روزی دهان را بخواند

“King Gosht<sup>2</sup>sb gives Iran to Sohr<sup>2</sup>b”, vol.III. p.183, line 4405:

/bedu goft gosht <sup>2</sup> sb man pish azin/	بدو گفت گشتاسب من پیش از این
/bebudam bare sh <sup>2</sup> he ir <sup>2</sup> n zamin/	ببودم بر شاه ایران زمین
/chenin goft kir <sup>2</sup> n sar <sup>2</sup> sar tor <sup>2</sup> st/	چنین گفت که ایران سراسر تراست
/sare takht b <sup>2</sup> t <sup>2</sup> jo lashgar tor <sup>2</sup> st/	سر تخت با تاج و لشکر تراست

The purpose of this discussion is to point out that the word **Aryan** is the historical root for the name Iran, and goes back more than a thousand years. The misconception about the meaning of this word must have originated in the period around World War II; nonetheless, the appropriation in the 20th-century of the term Aryan does not alter its origin and background.

<sup>16</sup> Ferdowsi, Abolgh<sup>2</sup>sem. 1975. *Shahnameh*. edited by Mohammad Ramezani. Teheran: Kh<sup>2</sup>var, second ed. in 5 vol.

**3 :** The word **Iran** is correctly pronounced /ir<sup>ā</sup>n/. The initial vowel sound is similar to the initial sound in the English word “easy” /izi/ or “eat” /it/. With the events of the last decade, politicians and the media have used this country’s name quite often, usually mispronouncing it as \***“I ran”** = \*/ayræn/ or \***“I ron”** = \*/ayr<sup>ā</sup>n/. The error is to pronounce the initial vowel like the English personal pronoun “I”. Unfortunately, even the past several presidents of the United States have routinely mispronounced this word, which to native speakers implies a lack of knowledge or education.

Our goal here is to point out misuse, clarify misunderstandings and avoid mistakes, not to address controversial issues. It is important to realize that in every language and culture, there is a significant linkage between all elements of that language. The impact of history and background neither disappears at will, nor diminishes as a result of a name switch or a mispronunciation. It should be kept in mind that such superficial deviations, however intended, can make the understanding of underlying issues more difficult, make true communication less realistic, and cause more hindrance than advantage in the establishment of a useful rapport with any target culture.

A careful examination of the above errors, whether they are based on politics or careless reporting, reveals more than just mistakes. In linguistic analysis, they highlight the influence of frequently used expressions on the speaker. Use of the word **Farsi** for Persian and pronunciation of the name **Iran** as \*/ayræn/ or \*/ayr<sup>ā</sup>n/ have become such common mistakes that they are used in highly educated circles and among U.S. national leaders. These are living demonstrations of the power exerted by conventional subjectivity over elements of speech, and the role it plays in effective understanding and communication.



### III PERSIAN LANGUAGE

The existence of Indo-Iranian languages (also called Aryan in some publications), can be documented for more than 3500 years. They are classified into separate subgroups of Indic and Iranian languages, and according to most scholars, the linguistic ties between these groups are so strong that they must go back to a common ancestor.

**A. Homeland** - The Royal Anthropological Institute in London places the Aryans' homeland in the steppes of the northern region of the Black Sea, which is now part of Russia<sup>17</sup>. Marija Gimbutas of the University of California at Los Angeles maintains the same hypothesis with a detailed analysis of the Aryan's movement into Greece, Mesopotamia, central Europe, and further south between 3500 B.C. and 2500 B.C. The majority of scholars and historical linguists have widely accepted RAIL's research and the "Kurgan Invasion" theory<sup>18</sup>. German scholars have in the past preferred to seek a homeland for the Aryans in the northern Europe, those scholars must actually be tracking the group of Aryans who originally lived in the steppes and moved from there into northern and central Europe around 2500 B.C. according to Marija Gimbutas' findings. It is well understood that the controversy over the use of the word **Aryan** only dates from the time of Nazi Germany, which is relatively recent in comparison to the ancient history of the Aryan people<sup>19</sup>.

According to most research, as well as episodes from Aryan mythology in the earliest sections of the *Yasht* /yasht/ from *Avesta* /avest<sup>20</sup>/, it seems that the majority of the Aryans left their homeland in the North Western Asia for the plains of Central Asia and the Iranian plateau. According to one source, a group known as the Hyrcanians settled along the northern

<sup>17</sup> Childe, Gordon. 1926. *The Aryans*. London: Royal Anthropological Institute.

<sup>18</sup> Renfrew, Colin. 1991. "The Origins of the Indo-European Languages". In William S-Y. Wang, ed., *The Emergence of Language: Development and Evolution: readings from scientific American magazine*. New York: W.H. Freeman.

<sup>19</sup> On Hitler's notion of blue-eyed Nordic people: Poliakov, Leon. 1974. *The Aryan Myth*. London: Sussex University Press.

<sup>20</sup> Darmesteter, James. 1883. *The Zend-Avesta: Sirozahs, Yashts, and Nyayish*, Part II. The investigation of *Avesta* has occupied scholars since 18th century. One of the precursor works on *Avesta* is by Anquetil Du Perron, 1771, *Zend-Avesta, ouvrage de Zoroastre, contenant les idées théologiques, physiques et morales de ce législateur, les cérémonies du culte religieux qu'il a établi, et plusieurs traits importants relatifs à l'ancienne Histoire des Perses*. Paris: N.M. Tilliard.



slope of Alborz, the coastal plain south of the sea to which they gave their name (the name of the *Hyrceanian* Sea was later changed to *Caspian*). This plain, located slightly below sea level, was semi-tropical with dense forests on the slopes and torrential rains. Other Aryans ascended the Iranian plateau, which is rimmed in by mountains on every side: to the west Zagros, to the north Alborz, to the east the Himalayas, and in the south a lower range shutting off the ocean. By approximately 1500 B.C., the Aryans were spread over a wide area, reaching out of the Iranian plateau into parts of Southern Russia, Northern India, and China.

**B. Language** - Since the focus of this study is on language, I do not intend to cover in detail the Aryan expansion several thousand years ago, into the Iranian plateau. At this time we turn to an examination of the Persian language as it has evolved over the years. The first major Indo-European ancestor to be considered is **Sanskrit**, the ancient language of Hindu texts. It is the language used in the oldest Brahman religious documents, and is known as "the noble language of the most ancient Vedic text", *Rig Veda* /rigved<sup>21</sup>/. It was used in Indian mythology as well as in other texts known as *Ramayana* /ram<sup>2</sup>yan<sup>2</sup>/ and *Mahabharata* /mah<sup>2</sup>bh<sup>2</sup>rat<sup>2</sup>/: and was also the language of *Panchatantra* /panchat<sup>2</sup>ntra/ (five stories), which seems to be the origin of the well-known *Kelil-o-Danne*, later converted to Pahlavi, then to Arabic and finally to Persian. There is much phonological similarity between Sanskrit and Persian; in light of the fact that the Indic and Iranian languages diverged around 3500 years ago, this indicates the degree of conservatism in the Persian language.

In order to illustrate the similarities between languages of the same family, figure 1.3 offers a comparison between the words for numbers<sup>21</sup> in Persian, Sanskrit, Greek, Latin, Arabic, and Japanese. The phonological similarities and differences between the languages on this chart are quite significant. The phonological correspondence of Greek and Latin, and the resemblance of those two languages to Persian and Sanskrit, illustrate the criterion used for classifying those languages in the Indo-European family. By contrast, the Japanese and Arabic numbers show very different phonological characteristics, indicating that they are not from the Indo-European family. They have been included on the table to demonstrate the contrast between languages from different families, and to address the confusion about the relationship between Persian and Arabic. The fact that the two languages share the same alphabet, are spoken in the same general area, and have a large amount of vocabulary in common has led many to assume that they are related. However, as discussed in Section 1, Persian and Arabic belong to entirely different families of languages.

<sup>21</sup> Numbers have been chosen to minimize any argument about the arbitrary choice of words, which could in fact be made subjectively and in order to support opposing points of view.

N <sup>o</sup>	Persian	Sanskrit <sup>22</sup>	Greek	Latin	Arabic	Japanese
1- ١	yek يك	ekas	heis	unus	wahid	hitotsu
2- ٢	do دو	dv <sup>a</sup>	duø	duo	ithnan	futatsu
3- ٣	se سه	trayas	treis	tres	thilath	mittsu
4- ٤	chah <sup>a</sup> ر چهار	catv <sup>a</sup> ras	tettares	quattuor	arba'	yottsu
5- ٥	panj پنج	panca	pente	quinque	khamisa	itsutsu
6- ٦	shesh شش	sas	heks	sex	sitta	muttsu
7- ٧	haft هفت	sapta	hepta	septem	sab'a	nanatsu
8- ٨	hasht هشت	asta	oktø	octo	thamaniya	yatsu
9- ٩	noh نه	nava	ennea	novem	tes'a	kokonotsu
10- ١٠	dah ده	dasa	deka	decem	ashara	to

(fig. 1.3)

As part of the Indo-European family, **Persian** is distantly related to Greek and Latin, as well as to modern German, English, and French. In fact, Persian is linguistically closer to those languages than it is to Arabic, which is a Semitic language and falls into an entirely different language family. The second chart (fig. 1.4) is comprised of words from Persian, Sanskrit, Old Persian, Greek, Latin, French, English, and Arabic. Although this list contains some words that are not closely related, a certain uniformity among Indo-European languages further illustrates the difference of Arabic words used for the same concepts.

Persian	Sanskrit	O.Persian	Greek	Latin	French	English	Arabic
pedar پدر	pitar	pitar	patér	pater	père	father	abu
n <sup>a</sup> m نام	n <sup>a</sup> man	n <sup>a</sup> man	onoma	nømen	nom	name	esm
khod <sup>a</sup> خدا	deva	dayva	theos	deus	Dieu	God	Allah

(fig. 1.4)

For the purpose of this study, the history of Iranian languages is divided into three periods: Old Persian, Middle Persian, and Modern Persian.

<sup>22</sup> The phonological transcription used to represent words from languages other than Persian is based on the most common transcription of the words; the phonological table provided in this work does not represent all of these sounds.

## III.1 Old Persian

### P<sup>2</sup>rsi B<sup>2</sup>st<sup>2</sup>ni

**III.1.1 P<sup>2</sup>rsi B<sup>2</sup>st<sup>2</sup>ni** (Old Persian) was written in cuneiform, and used from at least 514 B.C., mostly for royal proclamations and imperial announcements. Archeological findings include numerous stone carvings at the flanks of mountains, as well as inscriptions on stone tablets, cylinders and gold and silver plates. The most renowned historical sites are Persepolis **آبادانا \ پرسپولیس**, Behistun Rock **بیستون** /bistun/<sup>23</sup>, Susa **شوش** /shush/, Naghshe Rostam **نقش رستم**, Darius' tomb, the great epigraphic monument of Darius and Xerxes, and Alvand **الوند** near Hamed<sup>2</sup>n **همدان**. The engraved inscriptions, often written in three languages (Old Persian, Akkadian (Assyro-Babylonian), and Elamite)<sup>24</sup>, were mostly created during the reign of the **Achaemenids**<sup>25</sup> (550-330 B.C.). They were designed to commemorate facts and events during the emperors' reign or to serve as burial memorials. For example, Darius speaks about his ancestors on the **بغستان** /boghest<sup>2</sup>n/ tablet: "My father was /visht<sup>2</sup>sb/, his father was /arsh<sup>2</sup>m<sup>2</sup>/, his father was /ari<sup>2</sup>varmna/, his father /chishpish/, and his father was /hakh<sup>2</sup>manesh/..."

Findings at **Turf<sup>2</sup>n** (Chinese Turkest<sup>2</sup>n: Sinkiang) include Middle Persian texts of the Manicheans, which document the expansion of the Old and Middle Persian speaking people in the northeast, i.e. Khor<sup>2</sup>s<sup>2</sup>n, northern Afghanistan, and Central Asia. There are many close similarities between Sanskrit, Avestan, and Old Persian, but the last is recognized as the source of **Pahlavi** and later **P<sup>2</sup>rsi Dari**, the current Modern Persian. Under the Achaemenids, several other languages were used in different regions of the Persian Empire:

<sup>23</sup> /bistun/ from Old Persian /baga st<sup>2</sup>na/ and later /boghest<sup>2</sup>n/ **بغستان** (place of God). The longest and most informative text from the Achaemenid era is Darius's trilingual inscription at Bistun, which was the first cuneiform script to be deciphered.

<sup>24</sup> Yamauchi, Edwin M. 1990. *Persia and the Bible*, p.26. Michigan: Baker Book House; Benveniste, Emile. 1952. *Les Langues de l'Iran Ancien, La Civilisation Iranienne*, pp. 34-37. Paris: Payot; Olmstead, A.T. 1970. p. 68.

<sup>25</sup> Achaemenid founders and famous emperors: Cyrus **کوروش** /kurosh/, Cambyses **کامبیز** /k<sup>2</sup>mbiz/, Darius **داریوش** /d<sup>2</sup>ryush/, Xerxes **خشایار** /khash<sup>2</sup>y<sup>2</sup>r/.

**III.1.2 Avestan** (Avestic) was used for transcription of the sacred book of the Zoroastrians, the *Avesta* /avest<sup>a</sup>/, and was called the religious language. The language of early Zoroastrian texts (G<sup>a</sup>thic Avestan) had much in common with the sacred text of the Indian *Vedas*. Like Sanskrit, Avestan uses inflectional endings, gender, and number, and is considered by philologists to be the oldest language related to Old Persian of which we have extensive records. The Avestan texts, in addition to offering historical linguistic evidence to later works, contain important cultural and religious background. They show that the Prophet Zoroaster<sup>26</sup> was a true monotheist: for him **Ahura Mazda**<sup>a</sup> was literally the one and the only God. Images of deities were introduced in Zoroaster's work merely as a concession to man's inherent difficulty with thinking in abstract terms. In reality the deities were simply attributes of the unique supreme deity, Ahura Mazda<sup>a</sup>, known as the "God of the Aryans"<sup>27</sup>.

Zoroastrianism was the dominant religion under the Achaemenids. This can be seen in the civil calendar used during Darius' rule, in which the months were named for Zoroastrian deities. Later, under the Sassanids, the continuing influence of Zoroastrianism is seen in the commentary of *Avesta* written in Pahlavi, which includes many Avestan words and expressions. This confirms the importance of the language used in religious rituals, as well as the relationship between Pahlavi and Avestan, through borrowed vocabulary.

Only a small part of *Avesta*, less than one third, has survived wars and the fires of Alexander's invasion (331B.C.). In that text we find that the Prophet Zoroaster spoke through poetry more than prose; as poetry, the words were easy to memorize and allowed fewer erroneous changes to be made to his teaching. Thus, Zoroaster's words were kept alive for generations through oral transmission. All existing literary religious work, some from before and the main portion from after Zoroastrianism, have been collected and assembled in the book called *Avesta*. The first writing of *Avesta* was organized in 21 parts called *Nask*, in three sections of seven *Nask* each.

- 1) The first section included the *G<sup>a</sup>th<sup>a</sup>* (five groups of musical melodies each containing seventeen sacred hymns).
- 2) The second section was the *D<sup>a</sup>dik* (rules, regulations, and laws of society).

<sup>26</sup> According to Henning's analysis of a text in Pahlavi, the 6th century B.C. was given as the time of Zoroaster's life. Today, scholars are inclined to place his time further back at about 1000 B.C.

<sup>27</sup> Olmstead, A.T. 1970. *History of the Persian Empire*. Chapter 15. Chicago: University of Chicago Press.

3) The third section contained other miscellaneous teachings and hymns.

Today, what remains of the 21 original *Nask* is reorganized into five divisions:

- 1) *Yasna* /yasn<sup>a</sup>/ from **Yashn** /yashn/ means worship and sacrifice. This word is at the root of the Persian word جشن /jashn/ (celebration), as worship and sacrifice were part of all celebrations. This division has 72 parts including the 17 pure and sacred hymns of *G<sup>a</sup>th<sup>a</sup>*, the oldest, most sacred prayers and the most famous part of *Avesta*.
- 2) The Religious Epic division contains *Yasht* in 24 parts about the kings, a continuous repetitious commemoration called اوراد /owr<sup>a</sup>d/ in Persian.
- 3) *Visparad* (the religious leaders) is composed of another 24 shorter prayers.
- 4) *Vendid<sup>a</sup>d* (from videvd<sup>a</sup>d) covers rules of hygiene, some history, geography, and more اوراد /owr<sup>a</sup>d/ for protection against the demon Ahriman.
- 5) *Khorde Avesta* (small *Avesta*) contains small selections from *Yasna* and *Yasht*, and a section called *Mehr Niy<sup>a</sup>yesh*.

The *Yasna* provides the core of Zoroastrian dogma and its daily rituals. The language used in this section is the most archaic, very similar to the Sanskrit used in *Rig Veda*. The most well-known part of *Avesta* is the seventeen sections of *G<sup>a</sup>th<sup>a</sup>*, also called *Gathic*, which contains the oldest songs and hymns to Ahura Mazd<sup>a</sup>. Episodes from the conquest of Iran, mixed with Aryan mythology, are found in the earliest section of the *Yasht*. This is where we find the first version of Persian traditional history, best known to the West through *Shahnameh* /sh<sup>a</sup>hn<sup>a</sup>me/ by Ferdowsi. Thus *Avesta* remains the major source of information both on cultural and linguistic levels. The famous *Zend Avesta* is only a commentary on *Avesta*; the word **Zend** in this expression means 'commentary' and does not refer to a dialect of Avestan language, as some scholars have claimed.

**III.1.3 Median** - The language of the **Medians** was also in existence at this time, but no texts have been discovered and very little is known about the language. The Medians' was the first kingdom founded by northern warriors who spoke an Iranian language; the year was 714 B.C., and the founder is believed to have been Daiaku. One of their most important rulers was Fravartish<sup>28</sup>. In 614 B.C., Uvakhshatra (Cyraxares) captured the Assyrian capital Nineveh; this date is recognized as the start of the Median Empire<sup>29</sup>. Unfortunately very little text relating to Median times is available from excavations; only a few names of cities, sites, and people still remain. Their capital Ecbatana اِکباتان /ekb<sup>a</sup>t<sup>a</sup>n/ is the modern Hamed<sup>a</sup>n, in the central northwest of Iran. In Apadana اِپادانا /<sup>a</sup>p<sup>a</sup>d<sup>a</sup>n<sup>a</sup>/ at Persepolis there are stone carvings representing the Median warriors. Their language is believed to have been very similar to a dialect of the language of the Persians<sup>30</sup>.

<sup>28</sup> Herod. i. 102, Fravartish or Phraortes, ruled Medes for fifty-three years, 675-653.

<sup>29</sup> Diakonoff, I.M. 1985. "Media", p. 120, map 5; his *Istoriya Midii*. 1956. Moscow: Akademii Nauk, Chapter 5.

<sup>30</sup> Diakonoff, I.M. 1985. "Media", p. 114. Diakonoff believes that the Medes must have had a system of writing, although no texts have been discovered.

## III.2 Middle Persian / Middle Iranian

### P<sup>a</sup>rsi Miy<sup>a</sup>ne

**P<sup>a</sup>rsi Miy<sup>a</sup>ne** (Middle Iranian): in the east **Bactrian**, **Kh<sup>a</sup>razmian**<sup>31</sup>, **Sogdian** and **Saka** (Khotanais); in the west **Parthian**, **Middle Persian** known as **Pahlavi**, which was called **Pahlavi Ashk<sup>a</sup>ni** in the northwest and **Pahlavi S<sup>a</sup>s<sup>a</sup>ni** in the southwest (this distinction is rarely used today).

**Pahlavi** is the most important language of the Middle Iranian period (approximately 300 B.C. to A.D. 900). The West Middle Iranian **Pahlavi**, derived from the word **Parthava** and referring to the **P<sup>a</sup>rthian** people (129 B.C. - A.D. 226), became the official language of the Sassanid Empire (A.D. 226-641) and the language of the priesthood. In its written form, this language included a logographic (ideographic) script called **Huzvaresh**, which was mastered almost exclusively by scribes. Ebne Moghaffa', one of the first translators of Pahlavi to Arabic, gives the following example of Huzvaresh logographic script. In order to convey the idea of "meat", the scribe would write the Aramaic word /besra/ but read it as /gusht/, which is the Persian word for meat; similarly, the word "bread" was written /lahm<sup>a</sup>/ and read as /n<sup>a</sup>n/, Persian for "bread"; and the word "king" was written /malk<sup>a</sup>/ and read as /sh<sup>a</sup>/ in Persian.

In the beginning of the 20th century, some Middle Persian Manichean texts were discovered at **Turf<sup>a</sup>n**. These texts do not contain Huzvaresh and reveal two dialects of West Middle Persian:

- In the northwest, the dialect of **Parth**.
- In the southwest, the dialect of **P<sup>a</sup>rsik**. This dialect, closest to the Old Persian, is believed to be the language that underwent phonological, morphological, and structural changes through time, and eventually led to Modern Persian.

<sup>31</sup> In western literature known as Khwarazmian, pronounced /khowarazmiyan/.



### III.3 Modern Persian

#### Parsi Dari<sup>32</sup> /p<sup>a</sup>r̥si dari/

**III.3.1 Parsi Dari**, /p<sup>a</sup>r̥si dari/ پارسی دری (Modern Persian) or /f<sup>a</sup>r̥si dari/ فارسی دری, is the same as **Persian**, the official language currently used in Iran. This language is known to be closely related to **P<sup>a</sup>r̥si B<sup>a</sup>st<sup>a</sup>ni**, and later **Pahlavi**. Its history extends back to the period before the 5th Century B.C. Except for the writing system and vocabulary borrowings, Persian has remained almost unchanged for the last millennium (i.e. since the 9th century). Evidence of this is that *Shahnameh* is perfectly understandable to Iranians today, even though this work of 100,000 verses was completed in approximately A.D. 1010. (Reference to the volume and quality of this work is particularly important and intended to indicate the degree of language maturity and development at the time of the *Shahnameh*'s composition.) Iranians read the poetry and prose of that period as the French read the work of authors from the 16th & 17th century. Scholars who are used to more rapid changes, like those which occurred in French and English, are bewildered by the stability and continuity in the Persian language in spite of the country's history. After the advent of Islam and under the influence of the Holy Koran, Persian has borrowed from Arabic almost in the same way that English has borrowed from French and Latin. The almost unchanged state of the language has allowed Persian literature to accumulate through years and become one of the richest among Indo-European languages.

Compared to other major languages of the Middle East, Persian is a relatively easy language for English speaking-people to learn. Verbs tend to be regular, nouns do not have gender and case distinction, the plural formation of nouns is regular, word order is important, and prepositions are quite common. In addition, the presence of a certain number of cognates reminds the learner of the Indo-European origin of the language.

<sup>32</sup> The origin of the word **Dari** is uncertain; the most common interpretation among scholars is that /dari/ is derived from /darb<sup>a</sup>ri/ (belonging to the royal court), and that it refers to the language of the court at **Tisfun**, the capital city of the Sassanids. In Pahlavi /dar/ also means the capital city and the court; /i/ is the suffix indicating place in Persian. Nowadays, there is a strong tendency to use "Dari" exclusively for the Persian language used in Afghanistan.



In Iran, government, business, educational instruction, and media are conducted in Persian. More than half of the Iranian population speaks Persian as their mother tongue, while many of the rest use it as a second language. Some Persian dialects, such as **Gilaki** and **Mazandar<sup>a</sup>ni**, used in the region of Caspian sea, or **Luri** and **Bakhti<sup>a</sup>ri** in the southwest, are quite difficult to understand for a person from Teheran. Another dialect, **T<sup>a</sup>jik**, is spoken in Turkest<sup>a</sup>n and T<sup>a</sup>jikist<sup>a</sup>n (former Soviet Union) and in some regions of Khor<sup>a</sup>s<sup>a</sup>n. The dialect of Persian spoken in Afghanistan is referred to as **Dari**. Despite some phonological and morphological differences, this dialect remains the closest to standard Persian. The degree of linguistic similarity and difference between the two is similar to that of Canadian and standard French.

Non-Iranian languages such as **Arabic**, **Armenian**, **Georgian** and several dialects of **Turkish** such as **Azerb<sup>a</sup>ij<sup>a</sup>ni** in the northwest, **Khalaj** in the center, **Turkmen** in the northeast, and **Qhashgh<sup>a</sup>i** in the southwest, are also used in Iran.

In comparing Modern Persian with other Iranian languages and dialects, there is no doubt that Middle Persian and its southwest dialect called P<sup>a</sup>rsik are at the origin of today's Persian<sup>33</sup>. However, there is enough dialectal difference between Modern and Middle Persian that scholars claim no direct evidence of linkage between the two. The development of Modern Persian appears to have taken place between the 7th and 9th centuries, during the Islamic period (642 - 800). Iranians contributed greatly to the high culture of the Arabic-speaking Abbassid court in Baghdad (750 - 850). However, between 800 and 1050, minor localized Iranian dynasties expressed their nationalism either in growing adherence to **Shiite** Islam or in stressing pre-Islamic themes and language.

It was in the northeast that Persian language and poetry reasserted itself. In the early 11th century, **Ferdowsi** (from **Tous** /tus/ in Khorassan /khor<sup>a</sup>s<sup>a</sup>n/) wrote the *Shahnameh* /sh<sup>a</sup>hn<sup>a</sup>me/, which remains today a monument of the purest Persian language and a masterpiece of world literature<sup>34</sup>. Its theme is believed to be based on Aryan mythology, from *Panchatantra* and the *Yasht* section of *Avesta*, and it describes the glory of Iran from creation to the Muslim conquest. The language of *Shahnameh* is considered to be the purest Persian language because of the low frequency of borrowed words from Arabic.

<sup>33</sup> Lazard, Gilbert. 1992. Paper presented at University of California, Berkeley, April 1992, on the Origin of Persian Language.

<sup>34</sup> Massé, Henri. 1952. *La civilisation Iranienne*, p. 180; *Début de la littérature Persane*. Paris: Payot.

The literary development of the Persian language took place quite rapidly. Islamic influence introduced the Arabic alphabet and a large amount of Arabic vocabulary. As the sacred language of the **Holy Koran** قرآن /ghor'<sup>a</sup>n/, Arabic was predominant for several generations. Iranian philosophers, historians, and scientists wrote and worked in Arabic. But the Persian language also survived, richer than ever. The famous **Ebne Sina** (Avicenna), d.1047, wrote most of his scientific work in Arabic, but when writing on the subject of **Metaphysics** he used Persian. Presenting his teachings in that language, he created his own Persian terminology and lexicon.

Until the Mongol Invasion (1220), the great cultural centers such as Samarghand سمرقند , Bokh'<sup>a</sup>r<sup>a</sup> بخارا , Neysh<sup>a</sup>pur نیشاپور , Har<sup>a</sup>t هرات , Balkh بلخ , and Marv مرو attracted many scholars, and remained the major area of Modern Persian language development. After Gengis Kh<sup>a</sup>n's invasion and the devastation of much of Iran, the center of interest shifted towards the west to Shir<sup>a</sup>z شیراز , in F<sup>a</sup>rs فارس , and to the capital of Safavids (1501 - 1731) in Esfah<sup>a</sup>n اصفهان ; then later in the mid-19th century to Teheran. Persian, spoken in almost all parts of Afghanistan as the official language, was also introduced as the court language in Delhi. A number of related Iranian dialects are called **Kurmanji** and are used by the 3.5 million Kurdish population. The Kurds are related to Persians by their ethnic origin (descendants of the Medes) and their language. They differ from Persians by their social tribal organization and by their adherence to the Sunni branch of Islam. **Baluchi** is spoken by a Sunni minority in Baluchest<sup>a</sup>n and Sist<sup>a</sup>n in the southeast of Iran, as well as in Pakistan and southern Afghanistan. This dialect is closer to **Pashtu** (Afgh<sup>a</sup>ni / Afghi) than to Persian.

Most lexical borrowing in Persian is from Arabic after Islam, but there has also been borrowing, at lower frequency, from other sources like Turkish, Aramaic, Greek, and Latin.

**III.3.2 Arabic** is included here as the foreign language which has made the greatest impact on Modern Persian through borrowed vocabulary. In view of the importance of Islam and its overwhelming influence on Iranian culture for almost 14 centuries, two of the following sections (*Islam and Meaning & The Holy Koran*) have been dedicated to the discussion and understanding of religious concepts in more detail. However, parallel to what was discussed about the *Avesta* and Zoroastrianism in this section, it is appropriate to mention briefly some historical facts about the Holy Prophet Hazrat Mohammad, and the Holy Koran.

The Prophet of Islam **Hazrat Mohammad**, son of **Abdollah**, son of **Abdol Muttaleb** of the tribe of **Ghoreysh**, was born at Mecca fifty-three years before the Hijra (622). His father died before he was born and his mother **Amina** died when he was still a child, after which he lived under the protection of his grandfather, and then his uncle **Abu T<sup>a</sup>leb**. His conduct earned him the surname **Al-Amin** الامين (the truthful and trustworthy) among the people of Mecca.

**Ka'be**, also called the **House of Allah** before Islam, was the place of worship in Mecca. Tradition held that it was built by **Abraham** for the worship of one God, but through the years a number of idols called daughters of Allah were placed there and a religion of idolatry eventually prevailed. Among those deities were **Al-L<sup>a</sup>t** (sun), **Al Uzzah** (Venus) and **Al-Man<sup>a</sup>t** (fortune); in those days of Arabian paganism, women were treated extremely poorly and baby girls were often put to death. Hazrat Mohammad was among a few who longed for the religion of Abraham and were called **Honaf<sup>a</sup>** (from Hanif: lit. those who turn away --from idolatry--, but came to mean the "upright" -- following the right conduct). **Honaf<sup>a</sup>** were the agnostics of their time, and believed in the inner light and the truth which lies within the inner consciousness. They did not form a community; on the contrary they respected quiet, solitude, and reflection.

During the month of **Ramaz<sup>a</sup>n** every year for five years, Hazrat Mohammad retired for meditation to a mountain cave near Mecca called **Her<sup>a</sup>**. It was there one night toward the end of a month of quiet and solitude that the first revelation came to him at forty years of age. That night preceding the 27th day of **Ramad<sup>a</sup>n** is referred to in the Holy Koran Sura 97 as **Laylatel Ghadr**. As recited by the Holy Prophet himself: I was visited by "a being of light" who said he was the Angel Gabriel, that God had sent him to announce that I was selected his messenger. He taught me to do my ablutions and then with a powerful voice said: "Read!" I said: "I cannot read." The voice said again: "Read!" I said: "I cannot read." For the third

time the voice commanded: "Read!" I said: "What can I read?" The voice said:

- اقْرَأْ بِاسْمِ رَبِّكَ الَّذِي خَلَقَ (١)  
خَلَقَ الْإِنْسَانَ مِنْ عَلَقٍ (٢)  
اقْرَأْ وَرَبُّكَ الْأَكْرَمُ (٣)  
الَّذِي عَلَّمَ بِالْقَلَمِ (٤)  
عَلَّمَ الْإِنْسَانَ مَا لَمْ يَعْلَم (٥)

1. Read: In the name of Your Lord Who created.
  2. Created man from a clot.
  3. Read: And it is Your Lord the Most Generous
  4. Who taught by the pen,
  5. Taught man what he did not know.
- (Holy Koran, Sura 96: 1 - 5)

Because the angel bade him to read although he was illiterate, the Sacred Book is known as **Al Ghor'ān** (The Reading) of the man who knew not how to read.

- يس (١)  
وَالْقُرْآنِ الْحَكِيمِ (٢)  
إِنَّكَ لَمِنَ الْمُرْسَلِينَ (٣)  
عَلَى صِرَاطٍ مُسْتَقِيمٍ (٤)  
تَنْزِيلَ الْعَزِيزِ الرَّحِيمِ (٥)  
لِتُنذِرَ قَوْمًا مَّا أُنذِرَ آبَاؤَهُمْ فَهُمْ غَافِلُونَ (٦)

1. Y<sup>s</sup>, Sin.
  2. By the Wise Koran!
  3. Lo! You are a messenger of God,
  4. On a straight path.
  5. This is a revelation from Almighty, the Merciful,
  6. So that You warn people whose fathers were not warned, and they are heedless.
- (Holy Koran, Sura 36: 1 - 6)

إِنَّ الدِّينَ عِنْدَ اللَّهِ الْإِسْلَامُ

19. True faith (religion) with Allah is Submission (Islam).
- (Holy Koran, Sura 3: 19)

At the end of the third year of his prophecy, Hazrat Mohammad received the command to "arise and warn" (Sura 74: 2). His public speaking against current practices and idolatry, pointing out the manifestations of the power of Allah, tremendous laws of day and night, life and death, growth and decay, made many of the clans of Ghoreysh actively hostile, persecuting his disciples, his close followers, and plotting against his own life. Several years later, Hazrat Mohammad finally accepted the invitation of the people of **Yasreb** later called **Al-Madina** ("The City" par excellence) to move to that city. His trip is considered as a separation /**hejrat**/ هجرت from Mecca and immigration to Medina and it marks the beginning of the Moslem calendar هجری /**hejri**/ (A.D. 622).

All Suras of the Holy Koran had been recorded in writing before the Prophet's death. Many Moslems had memorized the whole Koran and the written Suras were dispersed among different people. In the Caliphate of **Osm<sup>an</sup>** all existing copies were called together, assembled, and a final version, based on **Abu Bakr's** previous collection and the testimony of those devout disciples who had memorized the whole Koran, was compiled exactly in its present order with the present content. Thus, the Holy Koran has been carefully preserved, in the same words and with the same arrangement of the verses and the Suras, through many centuries.

The Holy Koran contains a total of 114 Suras, arranged not in a chronological order, but in the exact order and with the same content as the Holy Prophet had wanted them organized. Many have made attempts to rearrange the Holy Koran (Bell, Grimme, Noldeke, Rodwell among others), but their efforts have been scientifically vain because most Suras contain verses revealed to Hazrat Mohammad at different chronological times. Such an undertaking would mean a complete dissection of the holy text at the expense of its spiritual content as well as its prophetic intent, for the benefit of a superficial chronological arrangement which would be still impossible for lack of reliable data.

For most scholars, the greatest puzzle about the Holy Koran is the precision with which a multitude of natural phenomena are discussed in conformity with what is known today and could not have been known by a simple man in the 7th century. In its chapters, a multitude of subjects are treated: creation, human reproduction, astronomy, the Earth, the animal and vegetable kingdom. The text is exactly the same as it was in the 7th century, and if a man was the author of the Holy Koran how could he speak about facts that only today conform with scientific discoveries of our time? What human explanation could there be for these facts and

events which took place more than eight centuries before the European discovery of the American continent? These are the questions that remain unanswered. Hazrat Mohammad did not pose claims to any miracles, however, it can be said that miracles are not those that individuals have claimed, but those that have been universally experienced and acknowledged by great number of people.

In seventh-century Iran, the majority of the population was Zoroastrian and familiar with monotheism, thus the conversion to Islam was rather rapid in Iran. Nevertheless, a strong sense of nationalism was the most fervent opposition to Islam and possibly the main reason for the historical survival of the distinction made at that time between /sonni/ سنّی (from the word "tradition"), and /shi'e/ شیعه (from the word "supporters and disciples"). In fact the most horrifying massacre inflicted on the Holy Prophet's close family was done by the Arab Sunni, while the Prophet's grandson was well respected by the Iranians and married into the Sassanid dynasty. Unfortunately, through the years, this distinction has been used to manipulate Islamic communities and take advantage of a policy of divide-and-rule in the region. Historically, a number of foreign elements have infiltrated among Moslems, have converted to Islam and have been also instrumental in keeping this distinction alive and antagonistic.

Approximately 98 percent of the population of Iran is Moslem, and this figure has been relatively constant for three centuries<sup>35</sup>. More than ninety percent of those are **Shiite** and adhere to شیعه اثنا عشری /shi'eye asn<sup>a</sup> ashari/ (disciples of the twelve Imams, starting with **Hazrat Ali Amir-al-Mo'menin**); the other Moslems are **Sunni** generally among the population of Kurds, Baluchis, Turkomans, and Arabs in Iran.

Shiism was adopted as the state religion under the Safavid Dynasty (1502-1736). The Safavids were the first native dynasty to rule the whole of Iran since the Arab Islamic conquerors. Shiism was also used during this time as a tool of state to arouse popular opposition to the growing power of the Ottoman Turks who were Sunni. Religious leaders acquired tremendous prestige and influence as the interpreters of the social and legal system, which was largely derived from **Shari'at** شریعت Islamic religious law.

Needless to say, through hundreds of years of reading and interpretation of the Holy Koran, the Arabic vocabulary was used not only in the administration and legal system but in

<sup>35</sup> *Iran, a country study*. 1985. Richard F. Nyrop, ed. Washington, DC: U.S. Government Printing Office.

most other written scholarly material in Iran. In fact, many Iranians contributed to the writing of Arabic grammars, textbooks, and poetry, while Arabic was considered the most scholarly language. Nonetheless, Persian language and structure remained intact and most of the borrowed vocabulary underwent phonological changes to adapt to Persian. The same Persian sentence structure was used with words from Arabic origin, which provided another dimension of subtle nuances to the language. Aside from the large number of vocabulary items thus borrowed from Arabic, the most important borrowing still remains the alphabet, details of which are addressed in the section entitled *Writing, Alphabet & Sounds*.



## IV WRITING SYSTEM

**Cuneiform** is the oldest writing used by Iranians. It was written left to right, and the signs were not alphabetic but syllabic, which made it more difficult to learn and understand for common people. This writing was decoded between 1835 and 1847, when Henry Rawlinson succeeded in copying almost all of the Behistun trilingual inscription (in **Old Persian**; the **Elamite** language of Susa; and the **Akkadian** [Semitic] language of the Assyrians and Babylonians). Thus, he completed the work of Grotefend's decipherment of the inscription on the rock at Behistun. Rawlinson was able to identify all but two of the syllabic characters of the Old Persian script by that date.

In approximately the 6th century B.C., the cuneiform writing was improved to become closer to an alphabetical system. Iranians were able to bring in representation of some vowel sounds, a sign indicating the end of a word, and overall more regular forms<sup>36</sup>. The script has thirty-six characters, three vowels (a, i, u), and a slant used as a word divider; five ideograms for "god", "Ahura Mazda", "earth", "king", and "country"; and numerical symbols with some variations.

Unfortunately, the names of the inventors of this improved cuneiform are not known to us, but there is very little doubt that their efforts were based on religious as well as royal influences. The famous inscriptions of the Achaemenids were made in the more developed forms of writing, which leads scholars to believe that there were two sorts of cuneiform writing at the same time:

- 1) The writing used for Akkadian by the Babylonians and Assyrians, which included a large number of syllabic signs (over 300) and many ideograms. This writing was cumbersome to use and difficult to decipher.
- 2) The writing used for Old Persian by the Achaemenids, with a smaller number of syllabic signs (36) and ideograms (5), which had simpler shapes and were less difficult to read.

<sup>36</sup> Lecoq, Pierre. 1974. "Le problème de l'écriture vieux-perse", in *Commemoration Cyrus, Acta Iranica* 3, Teheran-Liège: Bibliothèque Pahlavi; Ghirshman, Roman. 1965. "A propos de l'écriture cunéiforme vieux-perse" in *JNES* 24, pp. 244-50; Diakonoff, I.M. 1970. "The Origin of the 'Old Persian' Writing System and the Ancient Oriental Epigraphic and Annalistic Traditions", in *W. B. Henning Memorial Volume*, p. 180. London: Lund Humphries, pp. 98-124; Hallock, R. 1970. "On the Persian Signs", *JNES* 29; Gershevitch, Ilya. 1971. Preface to *The Evidence of the Persepolis Tablets*, by R. T. Hallock. Cambridge: Middle East Center.

The attempt to write official Persian in a cuneiform syllabary was nonetheless difficult. After Darius the Great (522 - 486 B.C.) and under Xerxes (486-465 B.C.), there were even fewer inscriptions made. The 4th century B.C. official records contain a certain degree of grammatical mistakes, marking the beginning of linguistic change. Cuneiform Old Persian was rarely adapted for use on clay tablets, and never after the first Darius. **Elamite** cuneiform, as one of the three languages of the royal inscriptions, seems to have been most often used under the Greek occupation (331-150 B.C.), while the Semitic language **Aramaic** was adopted for business and commerce. After the cuneiform alphabet was abandoned, the *G<sup>ah</sup>* from *Avesta* was written in an alphabet derived from Aramaic.

Whereas cuneiform writing required large spaces and special tools to carve the signs<sup>37</sup>, which were very similar to each other, writing was now moving towards a finer style that required less room and was easier to produce. Both cuneiform and **Aramaic writing** were used under the Achaemenids (550-330 B.C.). Because of the limitations of cuneiform, the use of Aramaic writing expanded and improved, it was used with ink on skin, wood, clay, and papyrus. Under the Parthian Arsacids (129 B.C.- A.D. 226), this same ameliorated writing became what is known as **Pahlavi writing**.

Pahlavi writing presented its own limitations. It used 18 to 25 letters to represent a combination of consonants and vowels, but without a clear vowel representation, a letter sign could be pronounced in several different ways. **Huzvareh** (also called **Zuvareh**) was also used and added further complications. Huzvareh (mentioned in Section 3.2) represented approximately 1000 words from Aramaic which were read in Middle Persian.

Several variations of Pahlavi writing were invented by Iranian graphologists. By the end of the Sassanid Empire (A.D. 226-641), the most highly developed writing in use was based on phonetics. This system included 44 letters, including consonants, vowels, and diphthong representations, which were written separately from right to left. It was called **Din Dabiri** or **Avestan writing**, as at the onset it was used for transcriptions of *Avesta*. This and other Pahlavi writing systems were used until the Islamic conquest (ca. 642- ca. 800)<sup>38</sup>.

Under the influence of Huzvareh, Iranians were probably using some Semitic vocabulary long before the conquest of Islam. But the Arabic language and its alphabet were

<sup>37</sup> fig. 1.5 References to a specimen of Old Persian cuneiform writing.

<sup>38</sup> fig. 1.6 Reference to specimens of: cuneiform, gold plaque of Artaxerxes II; Aramaic writing; Rig Veda writing; Avestic writing.

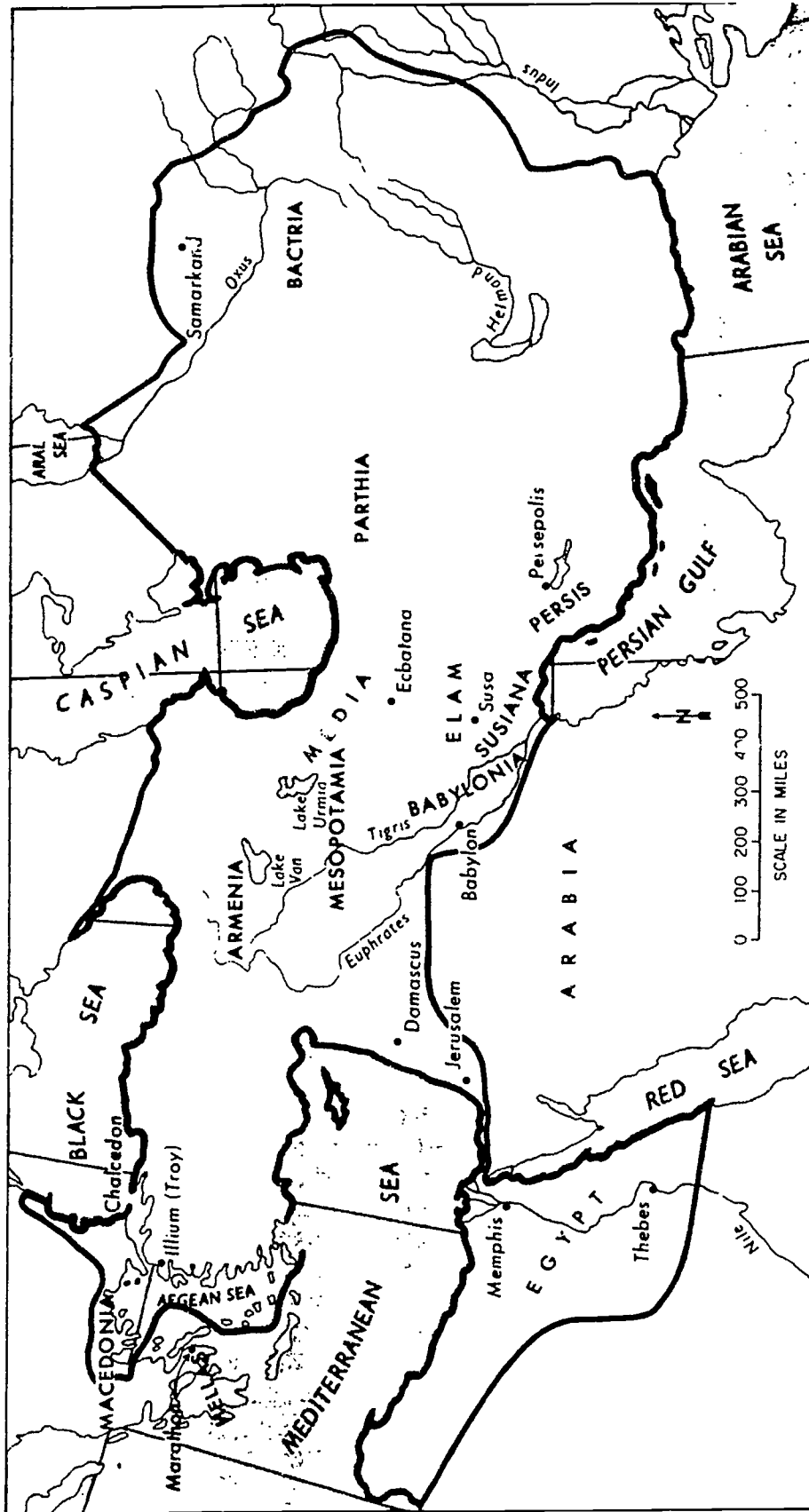
officially adopted by the Iranians after Islam and the introduction of the Holy Koran. The Persian language and its dialects remained in use in different regions of Iran. However, once the Arabic alphabet was adopted, many existing books were transcribed in that alphabet, which soon replaced all other writing systems in the region.

Originally from the Sinai peninsula, Arabic was written in two main styles. At the beginning of the Islamic era, **Kufi** was mostly used for Koranic inscriptions, and **Naskh** was used for more ordinary writing, everyday matters and correspondence. Later, in order to better suit Persian phonetics, Iranians made a few changes to this alphabet. The 28 Arabic alphabetical letters were expanded to 32 letters. For a while, the Persian sounds /p/, /ch/, /zh/, and /g/ were represented by the Arabic letters /b/ ب, /j/ ج, /z/ ز, and /k/ ك, but pronounced as the above Persian sounds. These alphabetical symbols [ب\ج\ز\ك] were later changed by Iranians into [پ\چ\ژ\گ] in order to provide different characters representing the particular Persian sounds. Other variations for the /h/ [ه] sound and the multiple use of hamze [ء] are exclusive to Persian. Since Persian is phonologically very different from Arabic, words borrowed from Arabic have been strongly adapted to the Persian language, undergoing phonological and morphological changes to the point that they are not recognizable by speakers of Arabic. In some other cases there are semantic differences to be noticed as well. One of the main sources of information about the origin of a word is its spelling, and in Persian, the only way to recognize and write the same sound represented by different alphabetical letters is to know its origin.

The first main variety of Arabic writing was adopted by Iranians who became very active in creating the art of calligraphy, and brought their own variations to the Arabic characters and to the writing in general. Some of those variations are the famous **Naskh**, **Nasta'ligh**, **Shekaste**, **Ta'ligh**<sup>39</sup>. There are many other writing styles among which **Sols**, **Kufi**, **Divani**, **Ejaze**, **Regh**<sup>40</sup>, **Rogh'e** are the most well known varieties to be mentioned here<sup>40</sup>.

<sup>39</sup> Hom<sup>a</sup>i, Jal<sup>l</sup>eddin. 1970. *T<sup>r</sup>ikhe Adabiy<sup>t</sup>e Iran*. Teheran: Marvi.

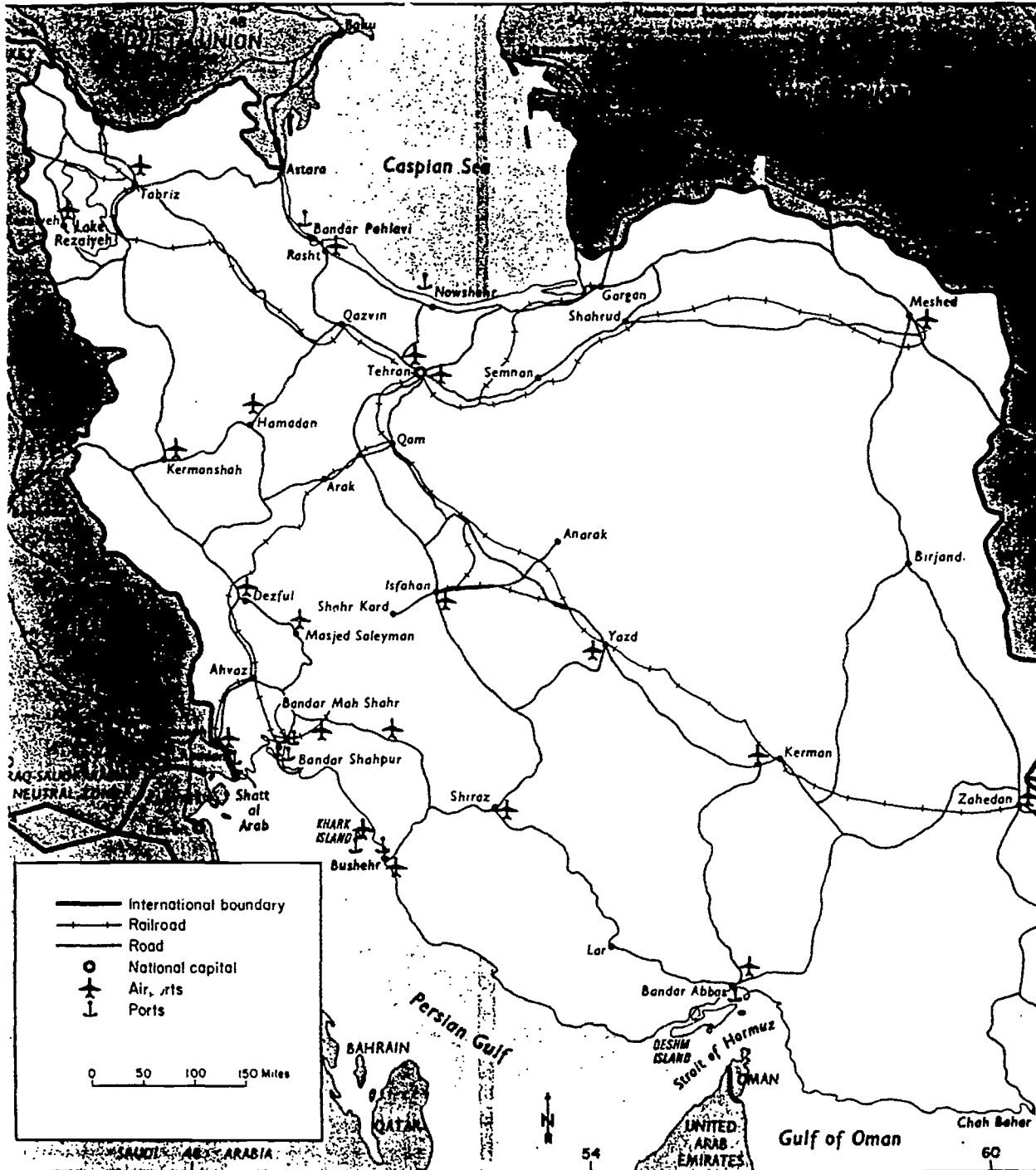
<sup>40</sup> figures 1.7 / 1.8 / 1.9 / 1.10 Reference to Specimens of: Naskh, Ta'ligh, Nasta'ligh, Shekaste, Sols, Kufi, a table of different writing styles, and a table of Persian alphabet in Naskh and print styles.



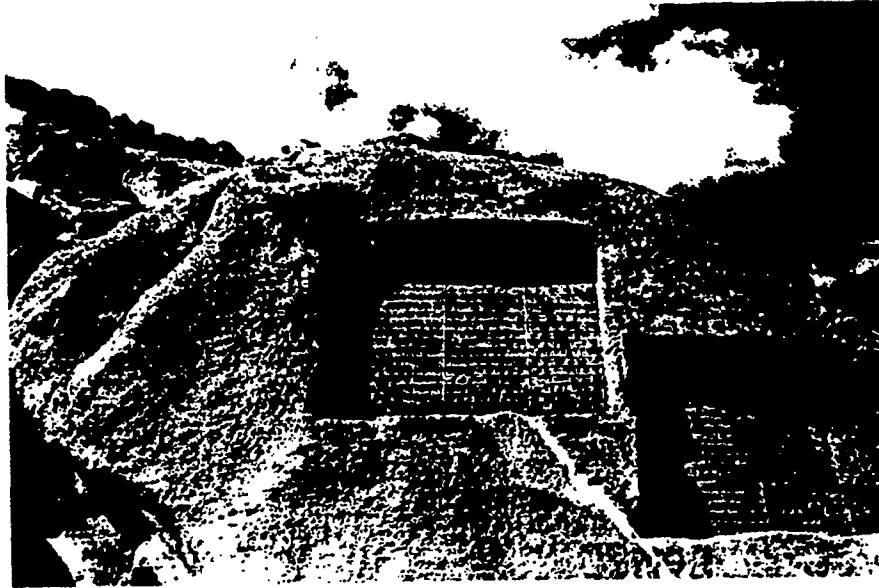
45

(figure 1.1) Persian Empire, ca. 500 B.C. (from *Iran: a country study*)

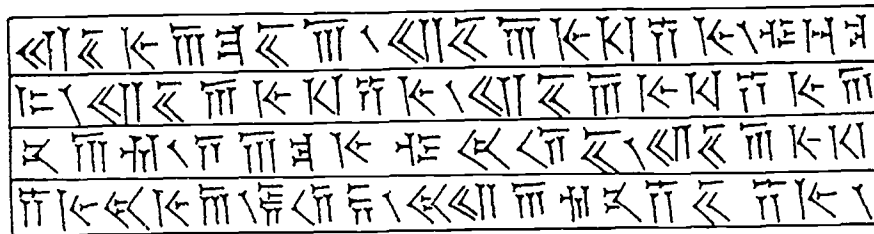
47



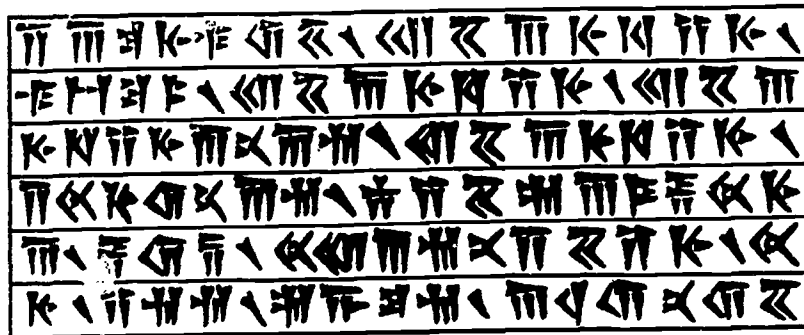
(figure 1.2) Iran (from *Iran: a country study*)



Inscriptions of Darius and Xerxes on mountain flank



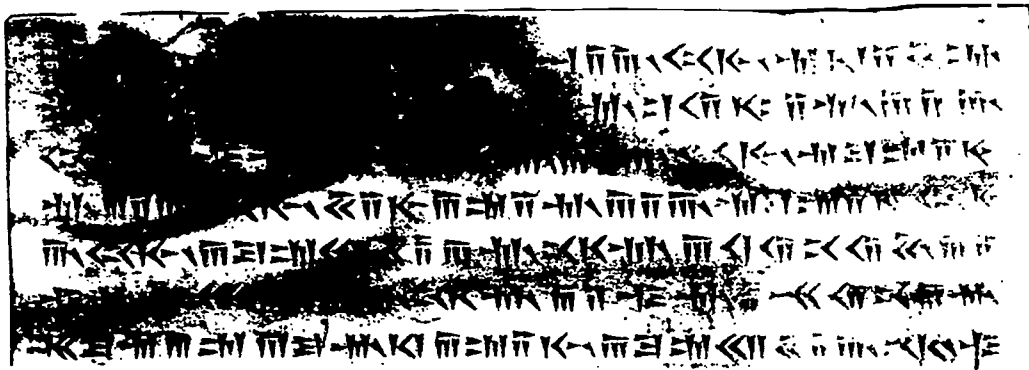
Old Persian, above the figure of Xerxes in the doorways of his palace at Persepolis



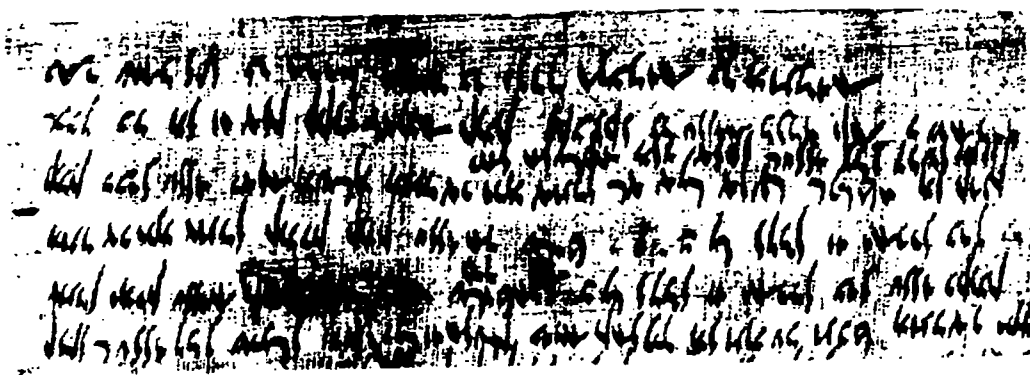
Old Persian, above the figure of Darius in the doorways of his palace at Persepolis

(figure 1.5) Old Persian cuneiform writing





Gold plaque of Artaxerxes II. (Cincinnati Art Museum)



Aramaic papyrus. (Brooklyn Museum)

अग्निमीळे पुरोहितं यज्ञस्य देवमृत्विजम् ।  
 होतारं रत्नधातमम् ॥ १ ॥  
 अग्निः पूर्वेभिर्ऋषिभिरीड्यो नूतनैरुत ।  
 स देवाँ एह वक्षति ॥ २ ॥  
 अग्निना रयिमंश्नवतोषमेव दिवे दिवे ।

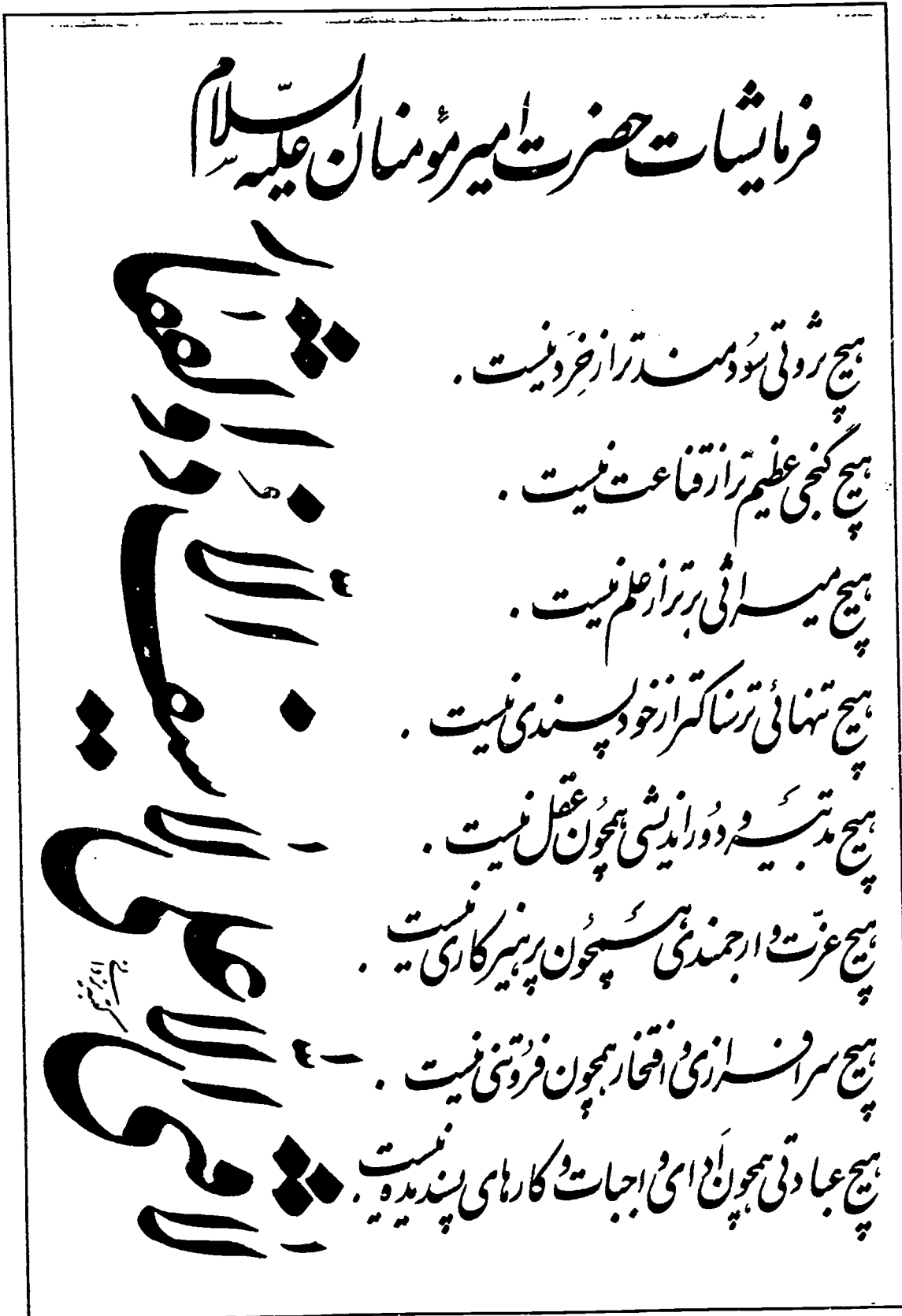
Rig Veda I.1. (first lines)

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Avestan. Yasna 9.1 (first lines)

(figure 1.6) Specimens of Old Persian, Aramaic, Rig Veda, Avestic writing





(figure 1.7) Nasta'liq writing style

قطعات خط :

مال از بس آتش غمگینت غم بر کوه کوه زمان  
 عالم پر سینم هر یک کیت و بر جیت که ؟  
 گفت نیکو کیت خود دشت و بر جیت کیت  
 کس برنج بهیجه بخیزد بر سین کیت  
 یه کله مال از دخت و نخود و دیر لاله علم از دخت  
 بهر آن کس کوه

shekaste

الليس للانبياء الا ما سعى

naskh

قال علي عليه السلام في الجوع والاعراض والجماعة

sols

(figure 1.8) Samples of Shekaste, Naskh, and Sols writing styles

خیام اگر زیاده مستی خوش باش      باماه رنجی اگر نشستی خوش باش

چون عاقبت کار جهان نیستی است      انکار که نیستی چو هستی خوش باش

Naskh

مادرین نیت سخنان در کوی      لرزانند تقدیر من به بروج بی

گون مندر خصم بود استملک      غمخیز لرود و سر نوح حاتم ط

Ta'ligh

بابا و نه شین که ملک محمود است      وز چنگ شنو که سخن داوود است

از آمده و رفت و گریاد کن      حالی خوش باش ز آنکه مقصود است

Nasta'ligh

ا ا ا که ع ط و ا ک ا ب ل ک ر ک

ک ر ج ط ک ک ا ل ا ط ل ل ک ر ک

ه و ل ر ه ا و ل ک ل ل ک ل ک ل و ل

ک ل ک ف س ا ه ا و ک و ک و ا ب ل ک ک

Kufi

(figure 1.9) Samples of Naskh, Ta'ligh, Nasta'ligh, and

Kufi writing styles

Mohaghegho  
Reyh'n

Sols

Towghi'

Ejze

Reght'

Naskh

Ta'ligh

Div'ni

Rogh'e

Nasta'ligh

Shekaste

Kufi

Shekaste	Nasta'ligh	Rogh'e	Div'ni	Ta'ligh	Naskh	Reght'	Ejze	Towghi'	Sols	مخفوریجا	كوفي
اللاوة	اللاوة	اللاوة	اللاوة	اللاوة	اللاوة	اللاوة	اللاوة	اللاوة	اللاوة	اللاوة	اللاوة
اللاوة	اللاوة	اللاوة	اللاوة	اللاوة	اللاوة	اللاوة	اللاوة	اللاوة	اللاوة	اللاوة	اللاوة
اللاوة	اللاوة	اللاوة	اللاوة	اللاوة	اللاوة	اللاوة	اللاوة	اللاوة	اللاوة	اللاوة	اللاوة
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اللاوة	اللاوة	اللاوة	اللاوة	اللاوة	اللاوة	اللاوة	اللاوة	اللاوة	اللاوة	اللاوة	اللاوة
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اللاوة	اللاوة	اللاوة	اللاوة	اللاوة	اللاوة	اللاوة	اللاوة	اللاوة	اللاوة	اللاوة	اللاوة

(figure 1.10) Table of a few styles used with Arabic Alphabet

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# MEANING

## THE HOLY KORAN

Existence is the *Sea* and *parole* the sea shore,  
*Words* are the seashell, *cognition* the heart's pearl.

With each wave, thousands of glowing pearls,  
Are overflowing, in *discourse* and tales.

O! so many waves, every second, come from Him,  
Still, not one drop will diminish his realm.

Pure *knowledge* is deep in that Sea,  
His pearls, buried under *sounds* and *letters*.

As the *Meaning*, impoverished, loses its value,  
The need arises, to illuminate through examples.

13th-century: Sheikh Mahmud Shabastari, *Golshane R<sup>az</sup>*, p.90

یکی دریاست هستی ، نطق ساحا ،  
صدف، حرف و جواهر دانش دل

به هر موجی هزاران درّ شہوار  
برون آید ز نقل و نصّ و اخبار

هزاران موج خیزد هر دم از وی  
نگردد قطره ای هرگز کم از وی

وجود علم از آن دریای ژرف است  
غلاف درّ او از صوت و حرف است

معانی چون کند اینجا تنزل  
ضرورت باشد آن را از تمثّل

**Introduction:** Regardless of the culture in which it is written, each book has a general topic which can be narrowed down to a specific subject. The subject of the Holy Koran is the cognition of human essence. In this book, knowledge of the human being is recorded and examined; both the external and internal aspects of its being are considered. As a linguist, inclined towards cognitive science, my purpose here is to clarify some issues about *words* and *meanings*, and to point out our dependency on external and internal processes in order to achieve understanding; only after such an attempt will I feel comfortable discussing *meaning* as it relates to the understanding of the Holy Koran. The notion of *self* (cognition of human essence), and its importance as a prerequisite for a better understanding about others and the world in which we live, has been discussed earlier and will not be addressed at this time<sup>1</sup>.

Every book or written text represents a description, an analysis, or a discussion *about* a subject and its reality. No matter how masterfully done, writings, discussions, and

<sup>1</sup> See *Preliminary Remarks*; E!ahé Mir-Djalali 1979, 1980.

descriptions still remain only different forms of narration *about* a subject. All discussion turns around a certain "truth", which in the mind of the *speaker* takes shape based on subjective experiences, memory, mental ability, acquired knowledge, and psycho-social or physical elements. Since the *listener* is subject to similar conditions and influences, there is often very little connection between the "truth", its reality, and the way it is described and perceived. Thus, when put into words, any *reality* can be and is severely distorted.

With this in mind, I will consider *words, concepts, their subjectivity and relativity*. It is important to establish some basic premises prior to approaching any written material, especially a text as significant as the Holy Koran.

**I Words vs. Concepts:** Words do not carry meanings; they only refer to them<sup>2</sup>. We refer to things by their arbitrary names, but a name does not tell us all there is to know about a thing. There is an old Persian folk expression: "Just by saying sugar, the mouth does not become sweet". Although the word sugar awakens in the mind of those who have experienced its taste

an idea about sweetness, the word by itself does not carry the taste, and will not have the same meaning for a person who has not tasted sugar. The same principle applies to all other words. Thus the more abstract a concept is, the more difficult it is to discuss and perceive its meaning, and the more important the role of the *speaker* becomes in first having knowledge and then being able to truthfully communicate it at an understandable level to the listener. However, no matter how skillfully this is done, the *listener* will process the information through his own personal system.

Linguists, as specialists in the matter, have been analyzing languages for centuries. From Greek antiquity (5th century B.C.) and the monumental work in India of the Sanskrit grammarian P<sup>a</sup>nini (ca. 6th century B.C.) through the Renaissance (12th, 13th-century) to what has been called scientific linguistics -- comparative philology, descriptive linguistics, structuralism, transformational theory, generative and construction grammar, etc. -- linguists have worked extensively with the elements of language that are most accessible to them for classification and most measurable by concrete means.

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<sup>2</sup> This concept, well established in modern linguistics, is also maintained by most humanists: see especially Molana Shah Maghsoud Sadegh Angha (1953), reprinted 1986, *Manifestations of Thought*, Verdugo City, California, M.T.O. Publications (This publication eloquently covers the subject -- pp.1-5, 8, 12 and further discusses the influence of background knowledge and personality on our perception of the things of this world -- pp.48, 55, 69. a small portion of this text is included in the Selected Readings section).

As discussed in the *Preliminary Remarks*, modern linguistics has made considerable contributions to the study of language and communication. Some research has been directed towards *semantic structure* in an effort to access the intricate mechanisms of the human mind<sup>3</sup>. From Transformational Grammar through Generative Semantics, the notion of *grammaticality* has evolved into *appropriateness*. The *speech act* has been considered a connecting link between syntax and semantics. Some scholars have sustained the misconception that the written word actually contains its meaning (as opposed to the speech act, which is an evolving *performance* that takes place within an interaction). This is simply not true: although written words are more rigid than speech utterances, their apparent stability is not sufficient to explain their meaning. As a whole, with only a few exceptions, linguists have been working with well-founded classifications and organizations of the speech elements.

It may help the reader if I resort to an old and well-established position in linguistics: the distinction between *Langue* and *Parole* as made by Ferdinand de Saussure, whose French expressions are also used in English and in disciplines other than linguistics. Later Noam Chomsky introduced the similar notion of *Competence* vs. *Performance*. Generally speaking, both sets of expressions refer to the two aspects of the "human communicative tool" commonly known as:

- 1) *language*: The ensemble of phonological, morphological and syntactic rules of a language in the abstract, and
- 2) its *use*: All utterances made by individuals using the language, in a concrete observable manner.

This terminology is used in order to establish a clear distinction between the abstract concept of a language as it is generally referred to, i.e., French, English, Persian, or Chinese, and its actual form used in speech or writing<sup>4</sup>.

Another widely used set of Saussurian expressions is the famous pair *Signifiant* vs. *Signifié*. These expressions have also been used by the French scholar Jacques Lacan and others in psychology. They are the exact replica of a pair of expressions, 'اسم و مسمی' /*esmo mosamm*<sup>4</sup>/, or 'لفظ و معنی' /*lafzo ma'n*<sup>4</sup>/, used in Persian literature since the

<sup>3</sup> Chomsky 1957, 1964; Grice 1975; Lakoff 1970, 1980a, 1980b; Ross 1973.

<sup>4</sup> More comprehensive definitions are available on the subject, but our intention is to simplify these concepts in order to enable readers from all disciplines to follow without too much difficulty.

beginning of the Islamic influence<sup>5</sup>. Regardless of their names and who used them first, these concepts point to the difference between:

- 1) *Signifiant*, /esm/ اسم or /lafz/ لفظ : the *form* of a morpheme; its physical and phonological realization; the outside manifestation of a word related to the world of senses; and
- 2) *Signifié*, /mosamm<sup>3</sup>/ مسمی or /ma'n<sup>3</sup>/ معنی : the *substance* of a morpheme; its deep semantic value; the inner essence that dominates all other levels by its authenticity.

What modern linguistics has offered is empirical data on the elements of speech, and analysis of the *most obvious* aspects of language. Whether in the framework of *Langue/Parole* or *Competence/Performance*, it is only the *Signifiant* that has been extensively analyzed and studied. The main reason for this is that the physical forms of words are easily accessible and ready to be examined, measured, and classified. Therefore, it has been relatively easy for scientists to develop rules, theories, and classification techniques for the elements of phonology, morphology, and syntax, those being the most tangible elements of language.

However, study and analysis of what is called *Signifié* has been, and continues to be, problematic. Whether in linguistics, philosophy, psychology, or cognitive science, access to the deep substance of *meaning* remains an impossible task. The more scholars have tried to find reliable ways of measuring it, the more they have had to resort to a variety of theories, and the more they have discovered the complexity of the issue. Despite this difficulty, semantic structures of languages have been studied and some conclusions have been drawn. As with the other linguistic elements, the *most obvious* and conventional elements of meanings and the most concrete concepts have been studied and scientists have performed the task with reference to a set of data collected from native speakers of the language under study. Needless to say, the elements considered *most obvious* are constantly questioned, and the accuracy of data is often reevaluated and is not accepted by all native speakers. Because new findings, claims, and theories are constantly appearing, there is very

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<sup>5</sup> References to these expressions are found at least as early as the 13th-century: Mowlavi, Sheikh Mohammad Jal'leddin Rumi, reprint 1975. *Div<sup>4</sup>ne Shams Tabriz*. p.258. Safi Ali Shah Publications, Teheran, Iran; Shabastari, Sheikh Mahmud, reprint 1989. *Golshane R<sup>2</sup>z*. pp.55, 96. Zab<sup>4</sup>no Farhange Ir<sup>4</sup>n, Tahuri, Teheran, Iran; Angha, Molana Shah Maghsoud Sadegh, 1964. *Ham<sup>4</sup>se Hay<sup>4</sup>t*. p.5. Verdugo City, California, M.T.O. Publications; same author. reprint 1983. *Masnavi Sh<sup>4</sup>hedo Mashhud*. p.46. IKM Printing, San Francisco, California, M.T.O. Publications. (Poetry included in the Selected Readings section.)

little the scientist can do to overcome discrepancies and formulate comprehensive and reliable rules.

Therefore, since this is the condition under which the *most obvious* concepts are studied, the *least obvious* concepts are far from being reached; and their very existence is often questioned. The methods used examine the tangible aspects of things, as it is easier to define a word like "pencil" than a word like "democracy". Scientists have a heavy load of information to classify and organize at that level alone. Thus, the deep concepts and hidden dimensions of human mind, which are not as easily accessible, are often not addressed. This emphasis on the *most obvious* could be contributing to what is called a "superficial" society, where people accept easily available information and generally *ignore or deny* whatever is difficult to access and perceive.

In conclusion, words are only references to things experienced. All things experienced through our senses are constantly under question and there is very little agreement among people about the way they feel or perceive the things of this world and of their environment. The deeper a concept is, the more it is considered abstract (*least obvious*), therefore more difficult to name or describe. There is not one linguistic, psychological, scientific or any other kind of rule to enable us to describe the sweetness of sugar so well as to create the exact given taste in the mouth of a person who has not experienced it. Study has shown that not only do people experience things in different ways, but that it is possible for an individual to understand the same range of experience in different ways<sup>6</sup>. Thus, it would seem that *meaning* is closely related to experience, and in fact could be considered as an integral part of each human being and his experiences.

We come now to the second premise, which is about our dependence on specific experiences and other human faculties in order to achieve some understanding about the world of meanings and its *relativity*.

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<sup>6</sup> Gentner and Gentner. 1982. "Flowing Waters or Teeming Crowds: Mental Models of electricity". In D. Gentner and A. L. Stevens, eds., *Mental Models*. Hillsdale, N.J.: Lawrence Erlbaum Associates; Kay, Paul. 1979. "The Role of Cognitive Schemata in Word Meaning: Hedges Revisited". Department of Linguistics, University of California, Berkeley; Lakoff, George, and Mark Johnson. 1980. *Metaphors We Live By*. Chicago: University of Chicago Press. Sweetser, Eve. 1987. "The definition of lie". In D. Holland and N. Quinn, eds., *Cultural model in language and thought*, pp. 43-66. Cambridge: Cambridge University Press.

**II Relativity and Concepts:** Words and utterances are formulated by the *speaker* and perceived by the *listener* based on the following:

<u>Personal Experiences</u>	(direct, practical and individual experiences)
<u>Mental ability</u>	(the faculty of understanding, reasoning, memorizing, accessing and using information)
<u>Learned Experiences</u>	(information learned from others, family, society, schools, books, etc.)

Presence, absence, and different degrees of intensity of each of these elements, along with socio-cultural variations and physical restrictions, dictate the level of knowledge and understanding that an individual can achieve about a specific subject, about his own place in this world and in relationship to his environment. Therefore, every concept is bound to be only *relatively* experienced, *relatively* expressed, and *relatively* understood.

As we have seen, books and written materials are only the physical representation of a description *about* a certain reality. The purely physical form of words, which do not carry meaning by themselves, and the relativity of concepts that are represented by the words, are excellent examples of the degree of subjectivity present in all aspects of spoken words or written texts. Thus, the existence of a gap between words and their meanings is easily understood. Moreover, it is a fact that the description of reality constantly changes according to the characteristics of each individual, and as a result, any *truth* or *reality* is encumbered by a multitude of individual interpretations.

Here we need to return to the notion of *reality* (what is real?), and we should note that because of the limitations discussed above, human beings' notion of reality is bound to be distorted and most certainly is adapted to each one's own conditions and conditioning. In any type of exchange, whether spoken or written, only a partial knowledge *about* what is real can ordinarily be achieved. The importance of the source (*speaker*), his reliability, and his objective and fully experienced knowledge of the subject remains a primary consideration.

The things of the world take shape in our understanding (real to us), and become accessible to our senses as we experience them. A book, a newspaper article, a flower, or more abstract things like *love* and *death* are only as real as our experience of them. It is through experience that we establish a mental register of all things for future references. And our experiences are most often made, within our time and space, through our physical



senses. Normally we are able to see, taste, hear, touch or smell and often we use a combination of several senses. The more accessible a thing is to those senses, the better we can understand and register it. A flower can be seen, touched, smelled and perhaps tasted, but what we do with the concept of "love" is entirely different. I would like to leave the understanding of that concept to the reader by saying: Just imagine the word "love" used by a mother, a priest, a child, a patriot, a lover, a friend etc. Thus, as difficult as it may be, a given description of a flower is conceivably less ambiguous than the description of "love"; in both cases, we can understand them accurately through our experiences. Therefore, things become realities for us through the experience of our senses, and when we can measure them based on our own standards (using those same senses). This concept has been recognized and discussed extensively throughout Persian literature related to *Erfan* (Sufism)<sup>7</sup>, using the expression چهار چوب احساسات /ch<sup>h</sup>h<sup>h</sup>r chube ehs<sup>s</sup>s<sup>s</sup>t/ *frame of the senses*. Also described in that literature are the limitations, the induced errors, and the relativity of the senses, as opposed to the unchangeable حقیقت مطلق /haghighate motlagh/, *Absolute Realm of Reality*. The knowledge of this dimension cannot be achieved through the physical senses; it requires access to deep *inherent senses* related to a stable, unchanging world of metaphysics<sup>8</sup>.

Just as Saussure borrowed his expressions from French grammar to discuss certain concepts with more clarity, we are encouraged to introduce from *Erfan* the notion of the *frame of the senses* vs. the *realm of reality*, in order to facilitate the understanding of some fundamental concepts:

*Frame of the Senses:* the *relativity* of the changing experiences as they are processed through our physical senses.

vs.

*Realm of Reality:* the *absolute* which belongs to the unchangeable, unique and universal truth, accessible only through non-physical senses.

Perhaps the foregoing discussion makes it easier to perceive that based on human capacity to conceptualize experience, alternative conceptual systems exist. Thus, the subjective ways in which we perceive meaning in general should be easier to understand.

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<sup>7</sup> *Erfan*, pronounced /erf<sup>n</sup>/ عرفان, is known in the West as Sufism, in existence since the 7th-century. This word is derived from /arafa/: true knowledge, understanding, and full cognition.

<sup>8</sup> See H<sup>t</sup>ef Esfah<sup>n</sup>i; Sheikh Mahmud Shabastari; Sheikh Abu Ali Ebne Sina; Mir Jalaeddin Abolfazi Angha, included in the Selected Readings section.



**III The Holy Koran:** What was said about all communications, books, and written materials applies also to the Holy Koran. Once the revelations were explained by the Holy Prophet of Islam, Hazrat Mohammad, to his people, they were interpreted by others. The more they were interpreted, within the *frame of the senses*, the further they became removed from their *absolute reality*. Human beings, with their multiple conceptual systems, handled the Koran in the same way as every other material: among themselves, they reduced its universal and absolute concepts to their own limited, specific domains, as much as they could. The most refined heavenly inspirations from *the realm of reality* were turned into *the relativity of senses*, and through this process the Holy Koran, *The Book of God*, was turned into the *book of people*. They used it as the primary source for the confirmation of their own thoughts and principles.

Among the disciples of Hazrat Mohammad, many listened and many interpreted His *parole* **كلام الله** in their own subjective ways. Hazrat Mohammad made the following famous statement about Hazrat Ali Amir-al-Mo'menin: **Whoever sees the light of Ali, has seen the light of God**, as a testimony of the way Hazrat Ali had perceived and was able to understand the "Language of God" **لسان الغيب**. Since it is impossible to make sense of any utterance without having the fundamental knowledge of a specific language, the first requirement for understanding the Holy Koran, the book of God, would be knowledge of the "Language of God". That language is not, as many have interpreted this expression, the Arabic language. Rather, knowledge of the true "Language of God" is the notion that was referred to by the Prophet in speaking about Hazrat Ali: the ability to understand the revelations as a light which shines, reflected from a polished object -- **the reflection of a light being closer to the reality of light than the words which would describe it.**

Because the Holy Koran was written in Arabic, many think by mistake that Arabic can be referred to as the language of God. Hopefully, the discussion in this section has been sufficient to prevent this type of errors in the mind of the reader. Since Arabic is the language of the Prophet of Islam, naturally the revelations have been reported in that language; all of his people knew Arabic, but the Holy Prophet referred to Hazrat Ali as the knowledgeable in the "Language of God". The physical language is only a tool with which the reality perceived from within is described. Although knowing Arabic helps to avoid an additional layer of meanings added to the texts by translators, their points of view, and their tastes, knowledge of Arabic alone is not enough to understand the concepts contained in the

Holy Koran<sup>9</sup>. Likewise, as the words do not carry meanings, the ability to read alone will not enable a reader to understand the complexity of a text. In English for example, understanding a medical or a philosophical publication requires a combination of personal experiences and related learned materials, and it is not just given to anyone who can read English.

In conclusion, the ability to read and understand Arabic is not sufficient to understand and interpret the inherent *meaning* of the Holy Koran. Even if a certain degree of understanding is achieved, it is based on the *relativity* of concepts and remains a personal experience. Since an excellent understanding is the prerequisite for an accurate interpretation, the role of the *speaker* is significant. Thus the Prophet of Islam, referred to as /k<sup>ā</sup>mele mokammel/ *كامل مكمّل* (perfect and perfecting)<sup>10</sup>, is able to truly explain the Holy Koran and to guide human beings. The *spiritually* appointed<sup>11</sup> *Imam* امام /em<sup>ā</sup>m/ remains the *light of guidance*, illuminating the spiritual path (see in the next section *Islam, Concepts and Elements*).

The Holy Koran has been and continues to be used as the sole source of reference in Moslem societies, and the basis for all rules, regulations, and codes of conduct that govern the Moslem world. Everyone seeks in the Holy Book the confirmation of things they want to establish. This book, like all other written texts, has been subject to human manipulations. Needless to say, personal opinions, ideologies, and individual tastes are very much a determining factor in the interpretation of the Holy verses. The meaning that is found is based on the way the reader wants to understand it, and not the way it really is. As in all human societies, one way or other, man has kept following his rules of “ignore and deny” or

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<sup>9</sup> A comparison of multiple translations of the Holy Koran into French and English reveals the subjectivity of the translators and editors. The reader will understand if I do not give an extensive bibliography of these inadequate and tendentious versions. I will cite just one: N.J. Dawood, 1956, 1959, 1966, 1968, 1974, printed in Great Britain by C. Nicholls and Company Ltd., and available through Penguin Books in England, USA, Australia, Canada, and New Zealand. This least costly and most accessible translation is arranged not by verses but by clusters of variable numbers of verses (7-10-13, etc.) in order to give more freedom of speech to the translator, who indiscriminately uses his taste in choosing a vocabulary that could be considered by many as pejorative. This same N.J. Dawood has translated the *Tales From The Thousand and One Nights*, which he himself describes (at the end of his Koran translation) as “the lively expression of a lay secular imagination in revolt against religious austerity and zeal in Orient literature”.

<sup>10</sup> The word /k<sup>ā</sup>mele/ means the one who has all the qualities to be complete and perfect. The word /mokammel/, from the same root, means the one with the ability to complete others and bring them to perfection. This expression implies first full *knowledge*, then the ability to *speaking, teaching, guiding* and *forming* effectively.

<sup>11</sup> “Spiritual” is used here to make a distinction from politically oriented figures who have been ruling the Islamic world through years.

“divide and rule”, taking from the Koran and interpreting it to fit his own purposes

The Holy Koran was sent to the Prophet of Islam Hazrat Mohammad on the night preceding the 27th day of the month of Ramaz<sup>ā</sup>n, known as the Night of *Ghadr*, as told in the Holy Koran (Sura 97: 1-5):

- إِنَّا أَنْزَلْنَا فِي لَيْلَةِ الْقَدْرِ (١)  
وَمَا أَدْرِيكَ مَا لَيْلَةُ الْقَدْرِ (٢)  
لَيْلَةُ الْقَدْرِ خَيْرٌ مِنْ أَلْفِ شَهْرٍ (٣)  
تَنْزَلُ الْمَلَائِكَةُ وَالرُّوحُ فِيهَا بِإِذْنِ رَبِّهِمْ مِنْ كُلِّ أَمْرٍ (٤)  
سَلَامٌ هِيَ حَتَّىٰ مَطْلَعِ الْفَجْرِ (٥)

We revealed the Koran on the Night of *Ghadr* (1)  
Would this let you know how the Night of *Ghadr* is (2)  
The Night of *Ghadr* is better than a thousand months (3)  
On that night, by the permission of their Lord and at His command,  
the angels and the Spirit<sup>12</sup> came down with all decrees (4)  
That Night is Peace until the rising of the dawn (5)

For the knowledgeable, the Holy Koran remains a celestial book, because the source of its meaning is not to be found on earth. What man has extracted from the Koran is commensurate with his own needs and subjectivities. The source and the true meaning of the Holy Koran is not accessible to the ordinary man because of his inability to go beyond his own physical senses. Unable to reach and understand, he applies his convenient rule of “ignore and deny”, which means that whatever he is unable to understand does not exist.

Through the years, the beautiful, the pure, and the uncovered manifestation of the holy inspirations from the realm of absolute reality has become cluttered by the mindset of human beings and their relative, subjective, and limited ability to understand. I can refer here to the famous words of شیخ محمود شبستری Sheikh Mahmud Shabastari<sup>13</sup>, the great 13th-century Iranian scholar.

<sup>12</sup> Angel Gabriel, the angel of the highest rank.

<sup>13</sup> Shabastari, Sheikh Mahmud, reprint 1989 *Golshane R<sup>ā</sup>z*. p.43. Zab<sup>ā</sup>no Farhange Ir<sup>ā</sup>n, Tahuri, Teheran, Iran. (He is one of the most famous 13th-century Iranian scholars.)

چو نبود ذات حق را شبه و همتا  
ندانم تا چگونه داند آنرا  
چو آیات است روشن گشته از ذات  
نگردد ذات او روشن ز آیات  
همه عالم ز نور اوست پیدا  
کجا او گردد از عالم هویدا  
زهی نادان که او خورشید تابان  
بنور شمع جوید در بیابان

Nothing can be compared with the Pure Essence of God,  
How could a man recognize Him?  
As the verses in Koran are understood by Essence,  
How could the Essence be explained by verses?  
The whole world can be seen by His light,  
How then could He be seen through worldly things?  
O! so many ignorant are looking,  
To find the Sun by a weak candle-light.

As a book, the transparent purity of the Holy Koran has been tarnished by human beings and their subjective understanding and interpretations. Otherwise, from the point of view of its content alone, once the layers of human explanations are dissipated, the true meaning of the Holy Koran gleams with the tangible reality, pure simplicity, and radiance of a drop in the early breeze of Dawn:

Holy Koran (Sura 50:16)

وَ لَقَدْ خَلَقْنَا الْإِنْسَانَ وَ نَعْمَ مَا تَوْسَّوْسُ  
بِهِ نَفْسُهُ وَ نَحْنُ أَقْرَبُ إِلَيْهِ مِنْ حَبْلِ الْوَرِيدِ

(We created man and are aware of his temptations; We are closer to him than his jugular vein).

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# ISLAM

## CONCEPTS AND ELEMENTS

**Introduction:** Islam continues to be vigorous in a world of modern technology, where the human condition is in a highly critical state of anguish and chaos. As the last revelation of the cycle of Prophets, Islam invites the human race to *submission* to the divine order<sup>1</sup>, which leads to inner peace and harmony, gifts of God the Creator.

Islam addresses, with precision, everyone in the human race about his position in creation and in front of God; this takes place in a world of confusion and discord where modern schools of thought have come to systematically ignore the fundamental human question about the "raison d'être" (reasons for being born, for living in this world, and for dying). Furthermore, the world of advanced technology has become entangled with the philosophy of the "Absurd", the "Death of God" and the rebirth of the "empty preacher" and "human puppets" whose existence and movements are controlled by material satisfaction. And man is conditioned to embrace such philosophies in societies where only material wealth speaks and those without it remain powerless (although no longer silent).

In the confusion of this world, the human being remains distracted, his energies dispersed, unable to reach inner understanding and peace. Since he is unclear about the fundamental question, his "raison d'être", man cannot reach the deepest state of peace and tranquility. Reflective people come to understand this dilemma at some point in their lives and look for answers.

Thus we have seen particular interest directed towards the East and its culture, poetry, literature, and mysticism. However, Islam as it is understood in the West has often been ignored in spite of its ability to address the deepest of mankind's aspirations. Only those who are able to distinguish the reality of Islam from what human beings have done with it in order to follow their own motivations are able to adhere to it and benefit from it. Many are aware of Islamic Sufism, which stands apart from political manipulation and addresses the reality of *religion* and the essence of the human being defined by the absolute, without racial, sexual, or political bias.

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<sup>1</sup> The word Islam means Submission, and by extension Submission to God.

The metaphor of faith is a dangerously potent instrument in the wrong hands, and religion has been consistently misused in our societies. In the previous section (*Meaning and The Holy Koran*), we have seen the way people handle concepts and meanings based on their own views, according to their own experiences, and for their own purposes. Religion has been subject to the same treatment, and through thousands of years has been manipulated by people towards purposes other than its original one, which is the well-being of mankind. Instead it has been used by politicians to "divide and rule" people and populations.

*Ignorance*, the first handicap; the *inability* to know and acknowledge that "ignorance", the second; and being targeted through the unstable *frame of the senses*, the third handicap, have made man vulnerable and open to be exploited through religion. This is observed in all aspects of religion, in different layers of societies, among different countries and people, and the discussion is not at all exclusive to Islam.

Unfortunately, Islamic studies around the world have not always been impartial and objective. Political issues have interfered with the outcome of most works on the subject<sup>2</sup>, not only recently, but over many generations. Islam has been severely manipulated for political and economical gain; separatists have exploited the gap between Shiite and Sunni in order to divide the Islamic faith and rule more effectively. The literature on the subject remains extremely biased. Common knowledge about Islam is usually both limited and erroneous; its teachings have been deformed and reduced to gross exaggerations. Many still think about Islam in terms of the three famous notions of Fanaticism, Fatalism, and Polygamy. Recent events in Iran and on the world political scene, where Islam has been misused for the fulfillment of political ends, have not improved understanding of Islam.

Within the scope of this work we intend to objectively consider some of the most primary underlying concepts. The reader remains the judge, but one who is now more aware of the subjectivity involved both here and in his own way of perceiving and reasoning. We expect this will help dissipate some of the misconceptions that have been created in the minds of people by the subjectivities discussed in the previous section, and by political situations and events generally related to economic gains.

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<sup>2</sup> Du Pasquier, Roger, 1984. *Découvert: de l'Islam*, p.16. Institut Islamique de Genève, Edition des Trois Continents.



**The Meaning<sup>3</sup> of the word Islam:** It is important to point out that Islam اسلام /islām/ means *Submission to God*, which is the universal notion of conformity to God's will; it is based on the reaffirmation of the eternal Reality, and the re-establishment of the universal Revelation, including what preceded Islam. This Arabic word is closely related to /selm/ سلم and /salām/ سلام (peace), and to /salāmat/ سلامت (salvation).

**I The Teaching of Islam:** According to Molana Salaheddin Ali Nader Angha<sup>4</sup>, "...the place for peace and stability lies within the spiritual dimension of man...while the teachings of the Holy Prophet Moses (peace be upon him) were directed to train man in relationship to his fellow man and the environment, the Holy Prophet Jesus (peace be upon him), in the more elevated school of God, came to teach affection and the more delicate aspects of man... he wanted to teach mankind a vaster sphere of awareness... [and Holy Prophet Mohammad (peace be upon him) came to teach the essence of man]... For this reason, from the point of view of *Erfān* (Sufism), it is necessary to know man and his universal personality... his central and original inner source that researchers do not know... In *Erfān*, recognition of the true sense of religion, the ultimate goal of the Holy Prophet and Saints has been the attainment of an ideal, which is synonymous with eternity and final peace... Islam, as the eternal essence of religion, reaffirms the preceding messages sent for the humanity by God and through other messengers."

True Islam is a timeless faith that allows realities and values from the past to evolve to present ways of life.

**I.1 The Meaning of the word Allāh:** The word *Allāh* ﷲ means "God" and is used among Moslem populations regardless of nationality and native language. This word refers to Him, the absolute divine. It is erroneously interpreted by many in the West as the name of the Moslem "God", different from the "God" Christians and Jews worship, as if several existed. This is another example of people's subjectivity that needs to be pointed out. The crucial fact sustained by Islam is that **God is Unique, but people's understandings of God are many.**

<sup>3</sup> The capital letter is used as a reminder of the general subjectivity involved in our perception of "meaning" and of the "world".

<sup>4</sup> Angha, Molana Salaheddin Ali Nader Shah, 1987. *Peace*, p.17, 27, 28. Verdugo City, California, M.T.O. Shahmaghsoudi Publications. Hazrat Pir is the 42nd master of Maktab Tarighat Oveyssi Shahmaghsoudi which goes back to Oveys Gharan, a contemporary of the Prophet Mohammad and Imām Ali, founder of *Erfān*, Islamic Sufism. See references to Hazrat Oveys Gharan in *Kashfol Mahjub*, pp. 83-85.



Holy Koran (Sura 2: 255)

اللّٰهُ لَا إِلَهَ إِلَّا هُوَ الْحَيُّ الْقَيُّومُ...

(God is not but Him, the Absolute life and the Eternal one<sup>5</sup>)

**I.2 The Concept of Religion, /din/ دين:** In Islam, there is no notion of original sin, therefore there is no imperative pressure into the religious act (e.g. baptism). Religion is viewed as the light that illuminates the way for the mankind. It frees man from misery and dark ignorance, and leads him towards peace and harmony.

Holy Koran Sura 2: 256

لَا إِكْرَاهَ فِي الدِّينِ قَدْ تَبَيَّنَ الرُّشْدُ مِنَ الْغَيِّ

(There is no coercion in religion, which is the path of true guidance distinct from error)

**I.3 The declaration of faith:** An indication of Islam's clear message for all is in the apparent explicitness of its doctrinal enunciations as demonstrated by شهادت /shah<sup>ad</sup>at/ (declaration of faith):

لَا إِلَهَ إِلَّا اللَّهُ مُحَمَّدٌ رَسُولُ اللَّهِ

/l<sup>a</sup> el<sup>h</sup>a ellall<sup>h</sup> mohammadan rasuloll<sup>h</sup>/

(No God is, but God. Mohammad is the Messenger of God)

These simplest of s<sup>t</sup>atements have the potential to contain the universe if truly understood. The true understanding of /l<sup>a</sup>/ لَا , /all<sup>h</sup>/ اللّٰهُ , and other concepts discussed here cannot be achieved through simple translation. For basic cultural understanding, which is our goal, it is important to mention that love, compassion, God, and religion are felt from within and forever reside in the heart of the true Moslem.

In societies where individual fulfillment has replaced family loyalty, responsibility, respect, and authority, and in a world where most established values, disciplines, and principles are rejected, the teaching of Islam and submission to God's will مشيئة /mashiyyat/

<sup>5</sup> Special attention should be given to the Arabic construction of sentences. Notice that the first sentence starts with the word اللّٰهُ (God), and the "declaration of faith" (see below) starts with the word لَا (not). Each word has its own place, its own impact, and its own significance accordingly.

may sound outdated to many. On the other hand, for those who explore enough to find out about the importance given to individual human beings and their mental, physical, and spiritual well-being, Islam brings the long-awaited self-conscious discipline necessary to maintain a healthy balance between body and soul. Let us consider a few of the most important concepts, keeping in mind that in trying to review such deeply ingrained notions in a short period of time we will get only a sketchy overall impression, but one that will be hopefully beneficial in clarifying some of the important principles.

## II Koranic Concepts:

**II.1 The Opening Sura in the Holy Koran, /f<sup>ā</sup>teha/ فاتحه :** This opening Sura is considered the most important Sura, an all-inclusive summary of the content of the Holy Koran. It is cited at the beginning of each /roḵ'at/ ركعت (recitation) of the prayer and at many other occasions. A translation of its words would be the best explanation we could offer the reader.

- It is important to notice that many have spoken about each letter and every word contained in this Sura. The main issue is to be aware and reflect at the level of the essence of each word, and not to repeat words without a deep awareness of what each one stands for.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

To the Name of God:

the Compassionate, the Merciful.

Praise to God,  
Lord of heavens and of earth,  
the Compassionate, the Merciful,  
Lord of the day of judgment.

It is You that we worship,  
It is You that we implore.

Guide us on the right path:  
the path followed by those You have fulfilled with Your Grace,  
and not the one followed by those who deserve Your anger, and those who are lost.

II.2 Prayer الصلاة */assal<sup>at</sup>/*, نماز */nam<sup>az</sup>/* (prayer)<sup>6</sup>: The word */sal<sup>at</sup>/* means “call” and it refers to a sincere and profound longing and wanting خواست و طلب */kh<sup>ast</sup> va talab/*. It is seeking closeness to God and His will, مشييت */mashiyyat/*, through one’s own inner pure essence of being, فطرت */fetrat<sup>7</sup>/*. *Sal<sup>at</sup>* is to be performed with حضور قلب */hozure ghalb/* (presence of heart), the state of concentration, the renunciation of all thought (good or bad), and the complete mental and spiritual commitment to the intent of seeking God: man with God, and nothing separating them. This is the reality of religion and prayer in عدل و ميزان */adl va miz<sup>n</sup>/*, where the human being is established in perfect balance and harmony with God. The *presence of heart* encompasses all these other considerations, and is the main indispensable condition for the prayer to be true. The Prophet of Islam, Hazrat Mohammad (peace be upon him) said:

لا صلوة إلا بحضور القلب

(There is no prayer, but with the presence of heart)

A few other elements of Prayer are:

- Commencing with *knowledge*. This is the spiritual knowledge and cognition of God which can be reached only through the heart. This knowledge is not a simple mental exercise during which, like a computer, our brain functions based on what has been fed into it, rather, it takes source from a deeply ingrained knowledge in فطرت */fetrat<sup>7</sup>/*. Thus, it is with a profound cognition at the level of the deep personality that نماز */nam<sup>az</sup>/* (prayer) is to be accomplished by the individual relieved from all thoughts other than God, and concentrated in his *heart*. Without such a state a prayer is not considered a true prayer, rather it is seen as a superficial way of performing religious duties.
- Rising with *Modesty*, performing with *reverence*, and returning with *awe*. These all come together in one and the same attitude which is the dissipation of the individual’s outward personality in order to allow his deep */fetrat/* فطرت to surface. In that state of physical and

<sup>6</sup> What follows is based on the teaching of Hazrat Salaheddin Ali Nader Shah Angha; see also Molana Shah Maghsoud Sadegh Angha, 1915. *Al Ras<sup>ad</sup>el* reprint 1986. University Press of America, Lanham, New York, London.

<sup>7</sup> The concept of فطرت */fetrat/* has been commonly translated by the layman as “deep tendencies”. A fuller translation would be: the pure essence of the human being and the inner potential for spiritual growth. فطرت is also discussed under **X Responsibility** in this section.

spiritual readiness, in touch with its own reality, *من* /man/ (I, self) addressing God can only be *modest*, in *reverence*, and with *awe*. The prayer is thus accomplished with body and soul involved, truly from the heart, /man/ *من* (I, self) alone with God.

**II.3 Praising God** *ذِكْرٍ* /zeker/ (mention, invoke the name of God, praising of God, commemoration, remembrance): This word means mention, and performing *zeker* is not only with the lips but also from the heart, with the engagement of the whole body and soul. This means with total respect in adherence to the Sacred Law in the movement of the body<sup>8</sup>. Hazrat Ali said this about *zeker*:

“*Zeker* is the joy of lovers, the light, the growth and the key to recognition”,  
and about prayer:

“I did not worship you for the promise of paradise, nor the fear of hell, but in *greatness* I saw You, then I worshipped.”

- Performed in humility, combined with truthful words and rightful deeds, *zeker* is the purifier, which prevents the heart from transgression and brings peace and tranquility to mankind.

Holy Koran (Sura 55:1)

الرَّحْمَنُ عَلَّمَ الْقُرْآنَ خَلَقَ الْإِنْسَانَ عَلَّمَهُ الْبَيَانَ

(The Merciful, He taught the Koran, He created mankind, He taught the speech)

Holy Koran (Sura 13: 28)

...تَطْمَئِنُّ قُلُوبُهُمْ بِذِكْرِ اللَّهِ...

(Their hearts find comfort in the remembrance of God)

Holy Koran (Sura 4:103)

إِنَّ الصَّلَاةَ كَانَتْ عَلَى الْمُؤْمِنِينَ كِتَابًا مَّوْقُوتًا

(Prayer is a duty for the faithful, to take place at appointed times)

<sup>8</sup> Angha, Molana Shah Maghsoud Sadeh, 1915, reprint 1986. *Al Rasa'el*, pp. 25, 33, 35. University Press of America, Lanham, New York, London.

Holy Koran (Sura 11: 114)

واقِمِ الصَّلَاةَ طَرَفِي النَّهَارِ وَزَكْفًا مِنَ اللَّيْلِ إِنَّ الْحَسَنَاتِ يُذْهِبْنَ السَّيِّئَاتِ ذَلِكَ ذِكْرِي لِلذَّاكِرِينَ

(Pray on both sides of the day and at night, as good deeds make amends for sins, and that is the praising of God for those who mention His name)

Holy Koran (Sura 2:152)

فَاذْكُرُونِي أَذْكَرْكُمْ وَأَشْكُرُوا لِي وَلَا تَكْفُرُونِ

(Remember Me, and I will remember you. Give thanks to Me and never deny Me)

From Persian literature, these are lines of the famous poem by San<sup>a</sup>i (the complete poem is included in the Selected Readings):

ملکا ذکر تو گویم که تو پاکی و خدائی

/malek<sup>a</sup> zekre to guyam ke to p<sup>a</sup>kiyo khod<sup>a</sup>i/

(Lord, I will speak your praise, for you are pure and you are God)

نروم جز بهمان ره که توام راهنمایی

/naravam joz beham<sup>a</sup>n rah ke to'am r<sup>a</sup>hnam<sup>a</sup>i/

(I will not follow any path, but the one you guide me through)

#### II.4 Faith ایمان /im<sup>a</sup>n/ (faith, trust, believe):

• *Faith* in God, *trust* in God, and *belief* in God have been explained in the Holy Koran by the metaphor of a strong unbreakable *cord* attaching the human beings to salvation, well-being and peace. Similar to the umbilical *cord*, attaching *fetus* to *mother*, this image is particularly strong and reassuring at the same time. True *im<sup>a</sup>n* requires knowing and understanding; it is from the heart and unshakable.

Holy Koran (Sura 2: 256)

فَمَنْ يَكْفُرْ بِالطَّاغُوتِ وَيُؤْمِنِ بِاللَّهِ فَقَدِ اسْتَمْسَكَ بِالْعُرْوَةِ الْوُثْقَىٰ لَا انْفِصَامَ لَهَا وَأِنَّهُ سَمِيعٌ عَلِيمٌ

(Whoever renounces worshipping others, and puts his faith in God, has grasped a strong, unbreakable cord)

Holy Koran (Sura 3: 193)

رَبَّنَا اِنَّا سَمِعْنَا مُنَادِيًا يُنَادِي لِلْاِيْمَانِ اَنْ اٰمَنُوْا بِرَبِّكُمْ فَاٰمَنَّا رَبَّنَا ...

(Lord, we heard the call:" believe in the Lord"; and we believed)

Holy Koran (Sura 42: 36)

وَمَا عِنْدَ اللّٰهِ خَيْرٌ وَّابْقِيَ لِلَّذِيْنَ اٰمَنُوْا وَعَلٰى رَبِّهِمْ يَتَوَكَّلُوْنَ ...

(And what is of God is better and more enduring to those who have faith and put their trust in Him)

Holy Koran (Sura 22: 38)

اِنَّ اللّٰهَ يُدَافِعُ عَنِ الَّذِيْنَ اٰمَنُوْا ...

(Indeed God will protect those who have faith)

**II.5 Repentance** توبه /towbe/ (repentance) is purifying oneself of past sins and avoiding temptations, learning from mistakes.

• The first step for the purification of the heart and for all prayers to be accepted is *towbe*. True *towbe* is supported by truthful remorse, which is shown through the person's actions. In other words, the true *towbe* is not considered to be achieved with words and prayers alone, but through the individual's continuing behavior.

Holy Koran (Sura 20: 122-123)

ثُمَّ اٰجْتَبٰهُ رَبُّهُ فَتَابَ عَلَيْهِ وَهَدٰهُ

(Then He accepted his repentance and rightly guided him)

فَمَنْ اَتَّبَعَ هُدٰىيْ فَلَا يَضِلُّ وَلَا يَشْقٰى

(And whoever followed His directions, did not become lost and in pain)

Holy Koran (Sura 29:69)

وَالَّذِيْنَ جَاهَدُوْا فِىْنَا لَنَهْدِيْنَهُمْ سُبُلَنَا

(Those who strive to believe in My realm, We will guide them to Our Paths)

**II.6 Responsibility:** In Islam, a greater responsibility than in other beliefs is borne by the human being as the most perfect of creatures. The notion of "original sin" is not admitted; man is created in total perfection, while sin is only learned later and is not innate.

Holy Koran (Sura 95: 4)

لَقَدْ خَلَقْنَا الْإِنْسَانَ فِي أَحْسَنِ تَقْوِيمٍ

(We created Man in the most noble perfection)

Holy Koran (Sura 32: 9)

ثُمَّ سَوَّاهُ وَنَفَخَ فِيهِ مِنْ رُوْحِهِ ...

(Then He completed his full development, and breathed into him His spirit. Gave him eyes, ears, heart and intelligence)

Holy Koran (Sura 31: 28)

مَا خَلَقَكُمْ وَلَا بَعَثَكُمْ إِلَّا كُنْفُسًا وَّاحِدَةً إِنَّ اللَّهَ سَمِيعٌ بَصِيرٌ

(He created you from one unique essence, He will bring you back to life. He hears all and observes all)

- The basis of every human life is /fetrat/ فطرت , which is best translated by the true essence of human beings' existence. Thus, we are born with deep knowledge of the innate Truth, this absolute, unchangeable central point called God and the inner center of our existence. This potential is the foundation of all human beings and in Erfān, it is compared to the purity and oneness of pure gold.
- /fetrat/ فطرت , the perfect knowledge, becomes diffused and the innate pure gold encumbered with the accumulation of *learned experiences* within the *frame of the senses*, which are deviations from the Truth. This condition is compared to gold still mixed with earth.
- Only through the practice of Islam (Submission), and with the light of Revelation (the Prophet), who is the perfect model, and his direct appointee (the Imām), can one dissipate the obstacles and reach this pure inner knowledge.
- Those who deliberately deny the inner light, which would enable them to perfectly understand the meaning of the Revelation, take a step further into their self-inflicted ignorance and take a greater responsibility for it.



The Holy Prophet, Hazrat Mohammad رسول اکرم (Peace be upon him):

مَنْ عَرَفَ نَفْسَهُ فَقَدْ عَرَفَ رَبَّهُ

کسیکه خود را شناخت خدای خود را شناخته است

(Whoever knows himself has known God)

**II.7 Predestination or free choice:** Every man is born with the potential in his heart to reach the light of knowledge; man is given potential from within, and guidance from God's Messengers, but he has the limited choice either to follow or to be lost.

- The potential is in every human being to receive Islam; the heart can find the light towards a unity with God.
- He is shown both paths; the power of God is in the making, and the freedom of man is to choose the path.

Holy Koran (Sura 15: 1)

تِلْكَ آيَاتُ الْكِتَابِ وَقُرْآنٍ مُبِينٍ

(These are the verses of the Koran, the indicator of right from wrong)

Holy Koran (Sura 90: 10)

وَهُدًى بَيْنَ النَّجْدَيْنِ

(And didn't we show him the two paths?)

Holy Koran (Sura 18: 29)

وَقُلِ الْحَقُّ مِنْ رَبِّكُمْ فَمَنْ شَاءَ فَلْيُؤْمِنْ وَمَنْ شَاءَ فَلْيُكْفُرْ...

(Say: this truth is from your Lord, he who wants, will believe in it, and he who wants, will deny it)

Holy Koran (Sura 13: 11)

...إِنَّ اللَّهَ لَا يُغَيِّرُ مَا بِقَوْمٍ حَتَّىٰ يُغَيِّرُوا مَا بِأَنْفُسِهِمْ...

(God does not bring forth change amongst people, unless they themselves move what is within them)

### III The Holy Prophet

**III.1 Prophetic mission:** رسالت /res<sup>3</sup>lat/ (Prophet and his mission), Hazrat Mohammad (peace be upon him) says: *I was sent to complete the noble qualities of character.*

The Holy Prophet is referred to as the كاملٍ مكملٍ /k<sup>2</sup>mele mokammel/ the complete, the perfect one - completing and perfecting one. /nabovvat/ نبوت , /be'sat/ بعثت , /res<sup>3</sup>lat/

پیغمبر /peyghambar/ رسالت are a few of the expressions that refer to the prophetic mission. Unfortunately, there is a misconception at this level; many think they all have the same meaning and are interchangeable. It is important to point out the distinction between these concepts, by giving a simple definition for each word.

- /nabovvat/ نبوت : The deep, inherent connection between man and God.
- /be'sat/ بعثت : Appointed by God, chosen to guide mankind.
- /res<sup>3</sup>lat/ رسالت : The prophetic mission from God, and carried by His messenger.
- /peyghambar/ پیغمبر ~ /pay<sup>3</sup>mbar/ پیامبر : The messenger of God.

The Night of *Ghadr* and the announcement of the prophetic mission was discussed earlier (page 30). Holy Koran (Sura 53: 1-11)

## النَّجْمِ

Holy Koran (Sura 53: 1-11)

وَالنَّجْمِ إِذَا هَوَىٰ (١) مَا ضَلَّ صَاحِبُكُمْ وَمَا غَوَىٰ (٢) وَمَا يَنْطِقُ عَنِ الْهَوَىٰ (٣) إِنْ هُوَ إِلَّا وَحْيٌ يُوحَىٰ (٤) عَلَّمَهُ شَدِيدُ الْقُوَىٰ (٥) ذُمْرَةَ فَأَسْتَوَىٰ (٦) وَهُوَ بِالْأُفُقِ الْأَعْلَىٰ (٧) ثُمَّ دَنَا فَتَدَلَّىٰ (٨) فَكَانَ قَابَ قَوْسَيْنِ أَوْ أَدْنَىٰ (٩) فَأَوْحَىٰ إِلَىٰ عَبْدِهِ مَا أَوْحَىٰ (١٠) مَا كَذَّبَ الْفُؤَادُ مَا رَأَىٰ (١١)

- 1 - Sworn by the star that comes from the realm of purity to earth,
- 2 - Your master<sup>9</sup> has not been in error or lost.
- 3 - He does not speak out of his own senses,
- 4 - His words are nothing less than an inspired revelation,
- 5 - Taught to him by the mighty one<sup>10</sup>.
- 6 - The mighty one remained in perfect balance.
- 7 - He<sup>11</sup> stood on the pinnacle of perfection.
- 8 - Then as He drew nearer,
- 9 - He came within the distance of the two bows or even closer<sup>12</sup>,
- 10 - Then God revealed to His servant what was revealed.
- 11 - His<sup>13</sup> vision was confirmed by His own heart.

The Prophet of Islam was sent to guide human beings to discover and understand their own essence and distinguish their own shortcomings and mistakes as well as their heavenly qualities from within. Because of difficulties in understanding and interpreting that hinder the true perception of human beings, the messenger of God was chosen from the same people in order to be the best communicator:

Holy Koran (Sura 7: 63)

أَوْعَجِبْتُمْ أَنْ جَاءَكُمْ ذِكْرٌ مِّنْ رَبِّكُمْ عَلَىٰ رَجُلٍ مِّنكُمْ لِيُنذِرَكُمْ وَلِتَتَّقُوا وَلَعَلَّكُمْ تُرْحَمُونَ

(Do you think it strange that a warning should come to you from your Lord through a mortal like yourselves, and that He should exhort you to guard yourselves against evil so that God may show you mercy?)

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<sup>9</sup> Hazrat Mohammad.

<sup>10</sup> Angel Gabriel.

<sup>11</sup> Hazrat Mohammad.

<sup>12</sup> Angha, Shah Maghsoud Sadegh, reprint 1987. *Principle of Faghr and Sufism*, p.3. Verdugo City, California, M.T.O. Publications. Reference is made to the point of connection between the two bows of *امكان* /emk<sup>4</sup>n/ (Creation), literally this word means "possible", and *لامكان* /l<sup>4</sup>mak<sup>4</sup>n/ (Realm of God), literally this word means "beyond time and space". This pair of expressions are also used to refer to both worlds: earth (in reference to the physical world), and skies (in reference to the spiritual world).

<sup>13</sup> Hazrat Mohhamad.

**III.2 Warnings:** The Holy Prophet's warnings are clear and simple. In the Holy Koran, there is mention of Satan (the devil), his tribe, his deception, and Paradise. As we have seen, words are only used as points of reference in order to facilitate understanding of general issues and concepts. However, human beings have gone so far as to personify those and many other expressions. We have now in our minds images of a horned, ferocious animal-like character called **Satan**, and some science-fiction place as an image of **Paradise**. Islam is not about these man-made effects. Contrary to those conceptions, Satan does not have a defined face and figure that one could see and recognize<sup>14</sup>. Because of that, the deception is infinitely stronger. Everything and everyone that divert one's attention from pure heavenly qualities can be considered as Satan, be it our own animal instinct or our closest friends and relatives. Paradise is the place of peace and stability reached from within, when the conscience is clear of all wrongdoings towards yourself and others.

The prophetic mission is to help mankind first to get to know their own weaknesses and strengths; second, to strive towards the development of the heavenly gift of pure /fetrat/ from within, which is their strength; and third to be aware of and to avoid their own weaknesses as well as those of their peers. For the individual to achieve this task, which leads him to know peace and stability (Paradise), there needs to be first true faith; second, true recognition of mistakes; and third, true purification of heart and mind in order to better understand and follow the teachings. The rest remain unbelievers. Thus, we will end this chapter with the following Sura from the Holy Koran: (Sura 7: 27)

يَا بَنِي آدَمَ لَا يَفْتِنَنَّكُمُ الشَّيْطَانُ كَمَا أَخْرَجَ آبَايَكُم مِّنَ الْجَنَّةِ يَنْزِعُ عَنْهُمَا لِبَاسَهُمَا لِيُرِيَهُمَا  
سَوَاتِهِمَا إِنَّهُ يَرِيكُمْ هُوَ وَقَبِيلُهُ مِمَّنْ حَيْثُ لَا تَرَوْنَهُمْ إِنَّا جَعَلْنَا الشَّيَاطِينَ أَوْلِيَاءَ لِلَّذِينَ لَا يُؤْمِنُونَ

(Children of Adam! Let Satan not deceive you, as he deceived your parents out of Paradise. He stripped them of their garments to reveal to them their nakedness. He and his tribe see you whence you cannot see them. We have made the devils guardians over the unbelievers.)

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<sup>14</sup> Hazrat Ali Amir-al-Mo'menin (Peace be upon him). In *Nahjolbal'ghe*, on the nature of human beings, and the deceit of the face or appearances as opposed to what truly takes place in the heart.

# PHONETICS & PHONOLOGY

## I RULES OF PHONOLOGICAL TRANSCRIPTION

Human beings have been communicating for millions of years, using articulatory sounds and body motions to convey ideas. Compared with these ways of communicating, writing is one of man's relatively new inventions, which developed through written signs and was later turned into a system of alphabets.

It is important to keep in mind that in a phonological system, only the spoken sounds of a language are considered. Under no circumstances should the phonology be combined with or mistaken for the actual writing of words. Failure to maintain the distinction between speech sounds and orthography has been a common mistake among orientalists who have tried to use different phonological symbols to represent sounds that are alphabetically different. Further discussion in this section will shed light on the problem.

Another source of difficulty in discussing the sounds of a language is the misunderstanding or misinterpretation of terminology used by linguists. Some technical terms have created an undue sense of complication. This can be avoided by simply considering each element separately, and based on its pure scientific value within the system.

The purpose of this work is not to provide a lesson in linguistics or on phonetics and phonology. Literature is available on these subjects, and a bibliography is given at the end of this study with some of the most classical and comprehensive works of scholars in the field. However, in order to avoid confusion, a few of the commonly used expressions in phonology will be described in this section.

**I. 1 Phonetics** - The subject matter of phonetics is sound-features and the way they are organized into speech-sounds. This science provides us with detailed descriptions of all of the characteristics of the sounds of a language, called *phones*. Each phone is studied, precisely described and classified based on articulatory physiology, according to aspects of the vocal cords and the mouth cavity. Instruments such as spectrographs, sonographs, and other devices are used to measure the length, intensity,

pitch, and other characteristics of speech sounds. Based on these specifications, a set of symbols has been created to represent, as accurately as possible, most individual and regional variations of the sound qualities in a given language.

An example of phonetic differences in English is the vowel quality in the word *car* as it is pronounced in Massachusetts, /kar/, versus Maryland, /k<sup>ə</sup>r/. The same vowel is pronounced differently without changing the meaning of the word. Another example is that consonant quality may be subtly changed when pronounced after various different sounds, as in the last consonant of *feel* vs. *full*. These are specific characteristics of *phones*, and they are studied and classified by phonologists and phoneticians.

In this study, however, we are not concerned with detailed phonetic descriptions, whether regional variations of the same sound, or contextual variants. Our focus will be on *phonemes*, distinctive sounds that change the meaning of a word if they replace another sound of the same language.

**I. 2 Phonemics** - The subject matter of phonemics is the organization of phones into meaningful groups, based on the distinctive meaningful features of sounds (i.e. *phonemes*, which make a difference in the meaning of a word or *morpheme* if replaced by another sound). Phonemes are ideally identified by comparing pairs of words in which only one sound is different.

An example from English would be the pairs *pat* vs. *bat*, *pin* vs. *bin*, *pie* vs. *buy*, etc., which demonstrate a meaningful distinction between the consonant sounds /p/ and /b/ in English. The difference in vowel quality in the pair /k<sup>ə</sup>r/ vs. /ke yr/, which changes the meaning of these words from “car” to “care”, is a meaningful distinction not to be confused with the above example of /k<sup>ə</sup>r/ vs. /kar/. The last case is only a *dialectal* distinction which represents a different pronunciation of the same word “car” in two regions of the United States. Notice that the phonological representation of the consonant /k/ remains the same, regardless of the phonetic differences imposed on this phoneme by the vowel directly following it.

**I. 3 Common Mistakes** - A common unfortunate mistake among orientalist who work with Persian has been the effort to combine phonological transcription, which only refers to sounds of a language, with the alphabetical representation of words. They have tried to represent with different symbols the same phonological sounds which are spelled differently in the writing system.

An example of this in English would be the consonant sound /k/ in the word **quake**, which is transcribed /kweyk/. The phonological symbol /k/ is used to represent both occurrences of the sound /k/, despite the fact that the word is spelled with both **q** and **k**, letters from the alphabet.

Examples of similar phenomena from Persian:

the sound /t/ is represented by the following letters: ط ت

the sound /s/ is represented by: ث س ص

the sound /z/ is represented by four different letters: ذ ز ض ظ

the sound /gh/ by: ق غ

the sound /h/ by: ح ه

**Notice:** In Arabic, some of these letters are pronounced differently and need to be represented by different phonological symbols. However, in Persian there is no phonological distinction between them. Thus they are simply transcribed with the same phonological symbols.

Unfortunately, many of the materials about Persian language do not make this distinction and thus phonology gets entangled with spelling. Needless to say, through the years the unscientific combination of phonological transcription with alphabetical transliteration, on the one hand, and the variety of symbols used by different scholars to represent the same sounds on the other, have created considerable chaos and confusion for most readers of translated Persian material.

Compounding this confusion is the fact that the Library of Congress continues to use a very archaic transcription system in which the /e/ sound is transcribed with /i/ and semivowels are abundantly and indiscriminately used. In order to be consistent with the main library, many teachers use the same system in their classroom, making book searches a challenge when the right phonological transcription is used. What is more significant and problematic is that some textbook writers have taken to using the same archaic system in their work, thus adding further complication to what should be a relatively simple issue.

The effort of orientalists to represent orthographic differences (transliteration) while giving a sound representation of words (phonological transcription) seems to be related to the issue of *homophones* (two or more words that sound the same but differ in spelling).



In most languages using the Roman alphabet, this issue is resolved by a parallel representation of the written form of the word along with a phonological transcription. The problem for Persian was that in the past, technical shortcomings did not permit the printing of a combination of Roman and Arabic alphabets and it was impossible to have both the Persian word and its phonological transcription side by side. Concerned with accuracy, scholars tried to provide a transliteration to overcome this difficulty, but in the process many unaware scholars combined the transliteration of words with their phonological transcription. With advances in technology, it is now possible to combine the two alphabets, give a representation of words using Arabic alphabet, and avoid the problem altogether. However, many are still under the influence of what was previously written and fail to provide a simple phonological transcription which is always useful for students to have.

For all intents and purposes, the question of homophones and orthographic differences does not need to be addressed at the same time as the phonological transcription; on the contrary, the two matters should be kept independent and separate. The Arabic alphabet, once introduced, gives an accurate representation of words which makes transliteration obsolete and the phonological transcription serves its sole purpose of exclusively representing sounds.

## II TRANSCRIPTION CONVENTIONS

**II. 1 Phonological Transcription** - "Phonology" generally refers to both phonetics and phonemics. But a phonological transcription is mainly focused on the phonemes (distinctive sounds), as opposed to a phonetic transcription which attempts to represent the phones (details of speech sounds). Our goal here is to provide a phonological transcription, as a reliable tool to be used for the transcription of Persian words, and not an in-depth approach to the phonetics of the language.

For the purpose of this study and other works involving Persian, the attached table of phonological transcription has been developed based on the International Phonetic Association (taking into consideration keyboard restrictions). *Phonemes* are usually presented between slants / /, as opposed to *phones*, represented between square brackets [ ]. We use parentheses ( ) for translations. An asterisk \* indicates an incorrect form or an ungrammatical sentence. A question mark ? indicates a form or a sentence that either can be improved or is only acceptable for some people. A colon / : / is used to show vowel length when necessary. The / ~ / indicates another variety of the same.

**II. 2 Transcription Rules** - A phonological system represents the sounds of a given language; it is not to be considered as an alphabetical system in which variations of the same symbols can be used, e.g. , capital letters, a combination of different fonts, italics, etc. All capital letters and other variations in a phonological transcription represent other preassigned sound values. An example from the International Phonetic Association is the symbol /G/, which when used in this form (capital 'g') represents the voiced uvular stop consonant, as in the initial sound of the Arabic word قال /gh<sup>h</sup>la/ (/G/ = /gh/). Thus, in phonological transcription, each symbol represents a specific sound, and by changing any symbol into a capital letter, italic, etc., we change its assigned sound value. As you will see on the chart, capital letters and italics are not used in our phonological transcription system.

- Capital letters used in the English transcription of Persian proper nouns simply indicate the written form of such a noun in the Roman alphabet. Such written forms are not to be mistaken for a phonological transcription of the word. Most readers prefer all new expressions from another language and unusual names of cities and places to be transcribed phonologically at their first occurrence. For the sake of clarity we will keep this practice as much as possible. However, as we will see in some cases, cluttering of text has been avoided by using phonological symbols directly.

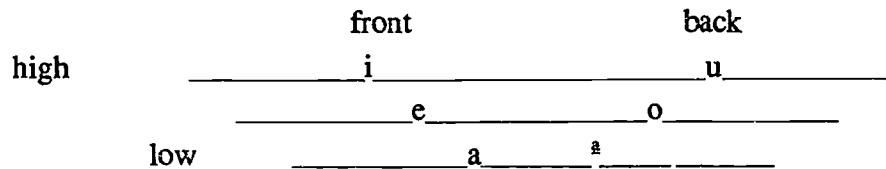
- For convenient use of the keyboard, some sounds are represented by two symbols. In those cases, both elements combined represent the sound as an entity and are not separated by a space or any other signs, i.e., /sh/, /zh/, /kh/, /gh/. However, all morphemes ending with /s/, /z/, /k/, /g/, and followed by another morpheme starting with /h/, will be distinguished by a hyphen / - / between the two sounds. This will clearly indicate the separation of the two sounds and avoid confusion with the sounds that require both symbols, e.g.:

/rus/ روس	==>	/rus-h <sup>h</sup> / روسها	and not	*/rus h <sup>h</sup> /*	*روشا
/ruz/ روز	==>	/ruz-h <sup>h</sup> / روزها	and not	*/ruz h <sup>h</sup> /*	*روزا
/kork/ كرك	==>	/kork-h <sup>h</sup> / كركها	and not	*/kork h <sup>h</sup> /*	*كرخا
/barg/ برگ	==>	/barg-h <sup>h</sup> / برگها	and not	*/barg h <sup>h</sup> /*	*برقا

### III SOUNDS & TRANSCRIPTION

**A** - All words, whether of Persian, Arabic, Turkish, or Russian origin, are transcribed based on their standard Persian pronunciation. Standard Persian pronunciation refers to the pronunciation of official spoken Persian widely used in the capital city of Teheran, and generally used by the media throughout Iran.

**B** - The sound system of Persian is not very unusual or difficult for English speakers. With a few exceptions, most consonants can be pronounced almost like their English counterparts. The vowels of Persian fall in a front-back, high-low system of sounds.



Traditionally they have been divided into long and short vowels, but this is questionable; the difference between the vowels /a/ and /<sup>ɤ</sup>/ is not strictly related to length, but more importantly to a distinct vowel quality: /a/ is a low front unrounded vowel, while /<sup>ɤ</sup>/ is a low central unrounded vowel. This distinction is recognized and represented by the phonological symbols alone, which eliminates the /:/ sign that many have automatically added to /<sup>ɤ</sup>/. (Note that, as mentioned earlier, /:/ is used to represent vowel length when it does occur separately from vowel quality, i.e. in most glides.)

**C** - The semi-vowels /w/ and /y/:

1. /w/ in Persian only occurs after the vowel /o/, as an off-glide (i.e. as the second part of the diphthong /ow/):

/lowh/ لوح

/mowj/ موج

/dowr/ دور

Unlike English, Persian /o/ is not always diphthongized: in some words the off-glide can be clearly perceived, while in others the vowel /o/ is “pure”:

/dowr/ دور vs. /dorr/ در  
 /mowlud/ مولود vs. /molzem/ ملزم

There are some words which in Arabic contain a /w/ sound, while the Persian counterpart does not:

/v<sup>h</sup>hed/ واحد and not \*/w<sup>h</sup>hed/ (Arabic pronunciation)

2. The semi-vowel /y/ appears both as the off-glide of the diphthong /ey/, and as a single phoneme at the beginning of a word or syllable:

/vey/ وی      /key/ کی      /pey/ پی      /peym<sup>an</sup>/ پیمان  
 /yek/ يك      /y<sup>ar</sup>/ یار      /yaghin/ یقین  
 /diy<sup>ar</sup>/ دیار      /hay<sup>at</sup>/ حیات

**D** - Glottal stop (hiatus) /' / is transcribed mostly in medial and final positions; it is not phonologically transcribed in initial position:

/erf<sup>an</sup>/ عرفان      /<sup>ad</sup>am/ آدم      /ehter<sup>m</sup>/ احترام  
 vs.  
 /ma' ruf/ معروف      /mo' ud/ موعود      /e' tem<sup>d</sup>/ اعتماد  
 /asm<sup>a</sup>/ أسماء      /sham'/ شمع      /a' z<sup>a</sup>/ أعضاء

**E** - /tashdid/ represents a strong stress on a consonant sound which makes it longer, and is transcribed phonologically by the duplication of the same sound symbol. Tashdid is only present in medial and final positions:

/ezzat/ عزت      /ghovvat/ قوت  
 /mojallal/ مجلل      /mogharrab/ مقرب  
 /dorr/ در      /jadd/ جد

For reasons of economy, the phonological representation of /tashdid/ in the affricates, /kh/, /gh/, /sh/, /zh/, /ch/, can be omitted in final position and whenever there is no semantic conflict:

/hagh/ حق                      /hagh<sup>a</sup>niyyat/ حَقَانِيَّت

and not:

?/haghgh/                      ?/haghgh<sup>a</sup>niyyat/ حَقَانِيَّت

**F** - It is best to include the written Persian form of all transcribed words. Notice that, based on the spelling of a word, there are the following possibilities in Persian:

1. There may be variations of the same word with the same meaning:

/gohar/ گهر                      (gem, jewel)                      /gowhar/ گوهر

/shahpar/ شاهپر (longest feather in a wing)                      /sh<sup>a</sup>hpar/ شاهپر

2. There may be two words with the same pronunciation but spelled differently with different meanings (homophones):

/ghows/ (arc, bow, curve) قوس                      /ghows/ (defender) غوث

/gharib/ (near, related, close) قریب                      /gharib/ (far, strange, rare) غریب

/nasib/ (share, fate, lot) نصیب                      /nasib/ (related, high in rank or birth) نسیب

**Note:** As explained above, the phonological transcription is used to give a representation of the meaningful sounds of Persian. Symbols or letters in **boldface** are used to highlight points of reference and do not bear any other phonological significance.

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**TABLE OF PHONOLOGICAL TRANSCRIPTION**  
for  
**PERSIAN**

Sounds	Typed symbols	Descriptions	Examples
<b>Vowels &amp; Semi-Vowels ~ Glides</b>			
/ā/	ā	Low, central, unrounded as: Initial vowel in English word	<b>off</b>
/a/	a	Initial vowel in English word	<b>after</b>
/i/	i	Initial vowel in English word	<b>into</b>
/e/	e	Initial vowel in English word	<b>enter</b>
/o/	o	Initial vowel in English word	<b>open</b>
/u/	u	Final vowel in English word	<b>too</b>
/j/	y	Initial sound in English word	<b>year</b>
/w/	w	Final sound in English word	<b>tow</b>
/ʔ/	'	Glottal sound as: Medial sound in Arabic word	<b>mo'ud</b>
<b>Consonants</b>			
/p/	p	Initial sound in English word	<b>pat</b>
/b/	b	Initial sound in English word	<b>bat</b>
/t/	t	Initial sound in English word	<b>tap</b>
/d/	d	Initial sound in English word	<b>dab</b>
/k/	k	Initial sound in English word	<b>cat</b>
/g/	g	Initial sound in English word	<b>go</b>
/x/	kh	Uvular, fricative, unvoiced as: Initial sound in Spanish word	<b>jabon</b>
/G/	gh	Uvular, stopped, voiced as: Initial sound in Arabic word	<b>q<sup>h</sup>la</b>
/f/	f	Initial sound in English word	<b>fat</b>
/v/	v	Initial sound in English word	<b>vat</b>
/s/	s	Initial sound in English word	<b>sat</b>
/z/	z	Initial sound in English word	<b>zinc</b>
/ʃ/	sh	Initial sound in English word	<b>sure</b>
/ʒ/	zh	Initial sound in French word	<b>jour</b>
/tʃ/	ch	Initial sound in English word	<b>chat</b>
/j/	j	Initial sound in English word	<b>joy</b>
/m/	m	Initial sound in English word	<b>moon</b>
/n/	n	Initial sound in English word	<b>noon</b>
/l/	l	Initial sound in English word	<b>law</b>
/r/	r	Initial sound in English word	<b>raw</b>
/h/	h	Initial sound in English word	<b>how</b>

Phonological Table developed based on "International Phonetic Association" symbols modified and adapted to the keyboard.

# WRITING

## ALPHABET & SOUNDS

**Introduction:** Due to an extremely free approach to the writing system in this language, many different ways of combining letters are found in what is available from Persian manuscripts to prints. This is partly because of a tendency towards calligraphy, whereby the writing has been considered a form of art in which accuracy is secondary to beautification, and partly because of the limitations of the old type settings available, and later the restrictions imposed by the typewriter. However, it should be pointed out that the general rule for the orthography has been consistent in spelling each word according to its origin. Only a few authors have tried to do away with borrowed words altogether, or to give a Persian spelling for words of Arabic origin.

The main controversy about spelling starts at the level of attaching prepositions and affixes to words vs. keeping them separate, looking for the best way to spell compound words, looking for the combination of letters from the alphabet that would be easiest to read and most economical to write, etc. Unfortunately, the definitions of "easy", "economical", "compound words", and "composed forms" have not been based on formal linguistic theory, data-based research, or any type of empirical classification, but often determined by individual preferences.

The issue is complicated by the fact that many educated individuals have been exposed to a variety of possible combinations of letters during their studies and think that the whole matter is only a question of taste. Lacking anything more authoritative to go on, scholars use each other's writings, old or new spellings found in manuscripts, books, and newspapers as valid sources -- and we have just noted the inconsistent manner in which these materials were written or published. Traditionally, editing a text for publication was viewed as optional, if considered at all. A publisher would later examine the text in order to standardize it with the typeset available to him. Nowadays, with greater standardization in publishing technology, there is a need to find answers to many orthographic questions, but we are confronted with a lack of well-formulated linguistic rules.



Research shows a large number of Persian grammars available. In his *Dasture J<sup>a</sup>me'e Zab<sup>a</sup>ne F<sup>a</sup>rsi*, Abdolrahim Hom<sup>a</sup>yunfarrokhi (1337 shamsi, ca.1958) lists over one hundred Persian grammars (see his bibliography). This list does not include western orientalist, and most of the works on the list are not full grammars but instead treat specific areas of the language. The work of Hom<sup>a</sup>yunfarrokhi (the result of 38 years of research) has been considered as authoritative by many grammarians for the basic syntactic elements of the language. And whether explicitly or not, this important and highly respected work has been used as a source by many among them. In its 1200 pages, using a traditional descriptive approach, a complete morphological classification of most syntactic elements of the Persian language has been provided. Unfortunately, the detail-oriented work does not prevent some omissions in a few areas.

I will just enumerate a few others whose work is either contemporary of Hom<sup>a</sup>yunfarrokhi (1337 second edition), or follows it. Among others I can mention the work of Ass<sup>a</sup>r 1975; B<sup>a</sup>teni 1348; Boyle 1966; Elwell-Sutton 1971; Gharib, Bah<sup>a</sup>r, Foruz<sup>a</sup>nfar, Hom<sup>a</sup>i, Y<sup>a</sup>semi, 1338; Jaz<sup>a</sup>yari 1969; Kh<sup>a</sup>nlari 1352; Khayy<sup>a</sup>mpur 1344; Lambton 1971; Lazard 1957; Mo'in 1343; Suratgar 1978.

Most of the above works have not taken a clear, formal position on the specific subject of the written word and how to combine prepositions and affixes to words in general. Some researchers working recently on the writing system have been motivated by the so-called "purification" of the Persian language. Many have tried to introduce new Persian words from Pahlavi and other ancient roots to replace borrowed vocabulary from Arabic and other languages. They have suggested extracting or replacing certain letters or words and at the same time they have offered new ideas about writing. Some people have gone so far as to try to write most letters unattached to each other, in an effort to imitate Roman writing with the Arabic alphabet. Others have called the writing system a "script", as though this was something other than an alphabet. This expression is also used to mean "cursive" as opposed to the "print" form which does not exist in this alphabet. As discussed in the section *Language, Origin & History*, the alphabet used in Persian is the same one used in Arabic with slight modification, but these two languages are from totally different origins.

Although writing systems do not fall into my special field of interest in linguistics, I will point out problems and provide information as it becomes necessary. It is important to note that orthographic rules need to be based on elements of morphology and grammar, and not on past and present practices. Most people are not aware that a language dictates its own inherent rules and that linguists only extract them from the language itself, formulating them in a way that is explicit for all. Non-linguists, on the other hand, try to establish rules based on convenience, intuition, and considerations other than the structure of language; those rules remain isolated, sporadic, and inadequate. To begin, the following general premises are suggested:

- The Persian writing system and its alphabet are adequate if rules are established based on linguistic elements and grammatical functions and not individual tastes.
- The phenomenon of borrowed vocabulary needs to be considered, as in many other languages of the world, an enrichment of a given language. The borrowed vocabulary usually fits into the existing language structure and is treated like any other morpheme of that language. It can only enhance the linguistic potential to communicate new concepts and subtle nuances.
- Efforts to replace borrowed vocabulary with old and archaic terminology are not very realistic, especially if the borrowing has taken place based on everyday use, convictions, and natural needs through many years. An improved lexicon of such vocabulary would be more productive and certainly valuable to research.
- In all world languages there are some exceptions to the rules; similarly in Persian, rules can be formulated based on the most general features, with a margin of exceptions and flexibility. This would allow for a number of variants, and does not necessarily imply that in each case one or the other variant is ungrammatical; for example, compound words and verb prefixes /be-/ -ب , /mi-/ -می , and the preposition of place and person /be/ -ب ~ به are a few such cases, as we will see at the end of this section.

## I. THE ALPHABET

There are 33 letters in the Persian alphabet, representing the 21 consonants of the language. These letters include only three vowel representations, though we count a total of 6 vowel sounds, 2 semi-vowel sounds, and one glottal sound. We have previously seen a table of phonological transcription which covers all the sounds of the language. A detailed alphabet table is included at the end of this section. It provides for each letter (1) all four forms according to its initial, medial, final, and free standing position in the written word; (2) its name in Persian; and (3) its phonological transcription. In this section we will review the details of how the system works.

Persian writing is from right to left, and the hand motion goes in the same direction as the hands of a clock. The same alphabet is used as in Arabic, with the exception of the following letters: /g/ گ /zh/ ژ /ch/ چ /p/ پ, which represent a Persian extension of that alphabet (as was briefly pointed out in the section on *Language Origin & History*).

It is convenient to know that with the exception of a few words, all others using the following letters are of Arabic or Turkish origin: ث ح ص ض ط ظ ع غ ق . Some exceptions which are Persian words but still spelled with the above letters are: /kiyumars/ کيومرث /tahmures/ طهمورث /ghuch/ قوچ /ghuz/ قوز /ghahrem<sup>n</sup>/ قهرمان /tapidan/ تپيدن /tasht/ طشت /tehr<sup>n</sup>/ طهران /sad/ صد /senowbar/ سنوبار. In most of these words both /ت/ and /ط/ are nowadays acceptable, e.g. تهران، تپيدن.

Most letters of the alphabet have four representations according to their position: initial, medial, final, and their separate form in the written word (see the attached table). They are referred to as:

- a. **منفصل** /monfasel/ (separate): these seven letters ا د ز ر ز و can be attached to the letter preceding them, but not to the letters following them.
- b. **متصل** /mottasel/ (joint): this group includes all other letters of the alphabet, which can be joined to other letters on each side.

## II. SOUNDS & WRITING

### II.1 Vowels and Semi-Vowels

**II.1.1** In writing, Persian words are generally formed by a combination of consonants. In the initial position, the sounds /a/, /e/, /o/, /<sup>h</sup>/ are represented clearly by the letter /alef/ ا. In most other positions vowels are not represented, because consonants act as carriers of vowel sounds. The vowels /i/ and /u/ are more clearly marked by the letters /ye/ ی and /v<sup>h</sup>v/ و. As a general rule, a consonant cluster potentially accepts any of the vowels according to the meaning of the word. For our purpose we will call this phenomenon the "vowel potential": each written consonant has the potential to carry an unmarked vowel sound, which can vary according to the meaning of the word, e.g.: the written consonant cluster /pst/ carries the vowel potential for /a,o,e/ according to the meaning of the word:

/past/	پست	(low)
/post/	پُست	(post office)
/peste/	پسته	(pistachio)

**II.1.2** The three letters of the alphabet representing vowels are

/alef/ ا                      /v<sup>h</sup>v/ و                      /ye/ ی

In the absence of vowel symbols, the sounds may be schematized over or under any written letter by what is commonly called /e'rāb/ اعراب. These are small symbols added over or under a letter to indicate the desired vowel sound according to the meaning of the word. The اعراب signs are:

<u>Sign</u>	<u>sound</u>	<u>Persian name</u>	<u>Arabic name</u>
ˊ	/a/	/zebar/ زبر	/fathe/ فتحه
ˋ	/e/	/zir/ زیر	/kasre/ کسره
ˆ	/o/	/pish/ پیش	/zamme/ ضمه
˙	/ø/	/sokun/ سکون	/jazm/ جزم

Although these symbols are very useful to know, in Persian writing they are used only occasionally and almost exclusively in order to avoid ambiguity. Most often /e'r<sup>ab</sup>/ is used to differentiate homographs, words with the same spelling but with different meanings according to their different pronunciation. A written form can be used with two to four combinations of different vowels:

مُلْك /molk/ (kingdom)

مَلَك /malak/ (angel)

مَلِك /malek/ (king)

مَلِك /melk/ (property)

and:

دیر /dir/ (late)

دیر /deyr/ (convent)

دور /dur/ (far)

دور /dowr/ (around)

جور /jur/ (sort, assorted)

جور /jowr/ (oppression, pain)

میل /mil/ (rod, bar)

میل /meyl/ (desire)

(More than four different pronunciations for the same spelling are very unusual, and variants of two are the most common.)

**II.1.3** /madd/ or /madde/ (mostly used in initial position), very similar to a small /~/, is used over /alef/ ا in order to represent the sound /a/ ا (low, central, unrounded as in medial position *calm, father*, and in initial position *on, off*), e.g.:

آفتاب	ʔftʔb/	(sun)
آدم	ʔdam/	(Adam, human being)
آوردن	ʔvardan/	(bring)

In medial and final positions /a/ ا loses the /madde/ (with the exception of a few cases like in the word: قرآن /ghorʔn/), e.g.:

آتش	ʔtash/ (fire)	ایجاد	/ijʔd/ (creation, production)
آباد	ʔbʔd/ (prosperous)	مداد	/medʔd/ (pencil)
آداب	ʔdʔb/ (ceremonies)	کتاب	/ketʔb/ (book)

**II.1.4** /hamze/ /ء/ is used in combination with /alef/ ا, /vʔv/ و, and /ye/ ی, and represents a hiatus or a glide, e.g.:

تأثیر	/ta'sir/	(effect)
لؤلؤ	/lo' lo/	(pearl, luster, splendor)
آئین	ʔʔin/ ~ ʔʔyin/	(ordinance, institution)
دریائی	/daryʔi/ ~ /daryʔyi/	(of the sea)
سوء	/su'/	(negative)
جزء	/joz'/	(part, portion, particle)

**II.1.5** /alef/ ا. In initial position, the vowels /<sup>a</sup>/, /a/, /e/, /o/ are represented by an /alef/, which could be pronounced as any of the above vowels, e.g.:

/ <sup>a</sup> / :	أفتاب	/ft <sup>a</sup> b/	(sun)
/a/ :	ابر	/abr/	(cloud)
/e/ :	امروز	/emruz/	(today)
/o/ :	امید	/omid/	(hope)

**II.1.6** The vowels /a/, /e/, /o/ in medial position are not necessarily made with /alef/ as required in the initial position, e.g.:

/abro b<sup>a</sup>do maho khorshido falak dar k<sup>a</sup>rand/  
 ابر و باد و مه و خورشید و فلک در کارند  
 /t<sup>a</sup> to n<sup>a</sup>ni be kaf <sup>a</sup>riyo be gheflat nakhori/  
 تا تو نانی بکف آری و بغفلت نخوری

(Clouds, wind, moon, sun and heavens are all busy about,  
 For thy sake, to find a bit of bread and eat it not in ignorance.)  
 (سعدی Sa'di, 13th century)

Examples of /a/:

/mah/ مه /falak/ فَلَک /dar/ دَر /k<sup>a</sup>rand/ کارند

Examples of /e/:

/be kaf/ بَکف and /be gheflat/ بَغفَلت

Examples of /o/:

/khorshid/ خورشید and /nakhori/ نَخُوری

Examples of /u/:

/khub/ خوب and /nush/ نوش

Comparing the phonological transcriptions with the written forms of these words in Persian, we find that in this example the consonants /m/, /f/, /l/, /d/, and /r/ bear the vowel sound /a/; the consonants /b/ and /gh/ bear the vowel sound /e/; and the letter /v<sup>a</sup>v/ is present to represent the vowels /o/ and /u/.



## II.1.7 The letter /ye/ ی has a complex use which deserves to be addressed.

a. /ye/ ی after /alef/ represents the vowel /i/, e.g.:

/in/ این (this)      /ir<sup>ā</sup>n/ ایران (Iran)      /im<sup>ā</sup>n/ ایمان (faith)

b. Between two consonants or in final position, it represents the vowel /i/, e.g.:

<u>Medial</u>	<u>Final</u>
/shir/ شیر (lion)	/p <sup>ā</sup> ki/ پاکی (honesty, cleanness)
/din/ دین (religion)	/r <sup>ā</sup> sti/ راستی (honesty, straightness)
/did/ دید (saw)	/dusti/ دوستی (friendship)

c. /ye/ ی can represent the semi-vowel /y/, e.g.:

<u>Initial</u>	<u>Medial</u>	<u>Final</u>
/yek/ يك (one)	/dary <sup>ā</sup> / دریا (sea)	/pey/ پی (foundation)
/yaghin/ یقین (certainty)	/peyd <sup>ā</sup> / پیدا (visible)	/key/ کی (when)
/yazd <sup>ā</sup> n/ یزدان (God)	/riy <sup>ā</sup> / آریا (Aryan)	/vey/ وی (him/her)

d. /ye/ ی in final position sounds /i/ and represents the indefinite article, e.g.:

/ket<sup>ā</sup>bi kharidam/ کتابی خریدم (I bought a book)

/leb<sup>ā</sup>si pushidam/ لباسی پوشیدم (I put on a dress)

e. A few words from Arabic origin are spelled with /ye/ ی in final position, where this

letter is pronounced as /<sup>ā</sup>/ 1 , e.g.:

/a <sup>1a</sup> /	'اعلی	(superior)
/shor <sup>a</sup> /	'شوری	(counsel)
/hatt <sup>a</sup> /	'حتی	(even)

There is a general tendency to write those words ending with an /alef/ in Persian, e.g.:

/taghv <sup>a</sup> /	'تقوی	==>	تقوا	(piety, purity)
/mortez <sup>a</sup> /	'مرتضی	==>	مرتضا	(a name)
/tamann <sup>a</sup> /	'تمنی	==>	تمنا	(wish)

Caution is recommended as in some cases there is a semantic difference based on the orthographic form of the word, e.g.:

/da <sup>v</sup> /	'دعوی (claim) but:	/da <sup>v</sup> /	دعوا (dispute)
/hav <sup>a</sup> /	'هوی (desire) but:	/hav <sup>a</sup> /	هوا (air, weather)

**f** . The final /ye/ ی (indefinite, relative, qualitative, etc.) requires a /hamze/ ء if attached to a word ending with: /alef/ ا, /he/ ه, /v<sup>a</sup>/ و, and /ye/ ی. And /hamze/ ء is used either over a /ye/ ی or over an /alef/ ا, as will be described.

**f.1** After /alef/ ا, /hamze/ is used over a /ye/ ی, e.g.:

دریا	==>	/dary <sup>a</sup> i zharf/	دریائی ژرف	(a deep sea)
مینا	==>	/min <sup>a</sup> i derakhshande/	مینائی درخشنده	(a brilliant enamel)
صدای	==>	/sed <sup>a</sup> i delnav <sup>a</sup> z/	صدائی دلنواز	(a pleasant voice)

**f.2** After /he/ ه , /hamze/ is used over a /ye/ ی or an /alef/ ا , e.g.:

خانه /kh<sup>h</sup>ne/ ==>

/kh<sup>h</sup>ne'i kharidand/ خانه ئی خریدند ==~== خانه ای (they bought a house)

میوه /mive/ ==>

/mive'i khordand/ میوه ئی خوردند ==~== میوه ای (they ate a fruit)

دانه /d<sup>h</sup>ne/ ==>

/d<sup>h</sup>ne'i k<sup>h</sup>sh<sup>h</sup>tand/ دانه ئی کاشتند ==~== دانه ای (they planted a seed)

(==~== indicates variation of the same, which means either of the two forms is acceptable).

**f.3** After /v<sup>h</sup>v/ و , /hamze/ is preferably used over a /ye/ ی , e.g.:

دارو ==> /d<sup>h</sup>ru'i/ داروئی (a medication)

دانشجو ==> /d<sup>h</sup>neshju'i/ دانشجوئی (a student)

نو ==> /leb<sup>h</sup>se noyi/ لباس نوئی (a new dress)

**f.4** After /ye/ ی , /hamze/ has been used over both /ye/ ی and /alef/ ا , e.g.:

روشنائی ==>

/rowshan<sup>h</sup>i'yi did/ روشنائی ای دید ==~== روشنایی دید (he saw a light)

Notice that the different spelling does not interfere with the pronunciation, as shown by the same phonological transcription. In order to avoid confusion in the case of two connecting /ye/ ی , it has been advised to use /hamze/ ه over /alef/ ا , after /ye/ ی and over /ye/ ی , after /alef/ ا , e.g.:

پری (angle)	==> /pariyi/ پریئی*	but ==> پری ای
قالی (rug)	==> /gh <sup>ā</sup> liyi/ قالیئی*	ut ==> قالی ای
and:		
دارا (wealthy)	==> /d <sup>ā</sup> rāi/ دارائی*	but ==> دارانی
تماشا (spectacle)	==> /tam <sup>ā</sup> sh <sup>ā</sup> i/ تماشائی*	but ==> تماشانی

The following words extracted from Persian writing best demonstrate this orthographic phenomenon. Notice, in two variations of the same word, the Arabic spelling that ends with /ye/ is followed by an /alef/ and the Persian spelling that ends with /alef/ is followed by /ye/ for the use of /hamze/:

/tamann<sup>ā</sup>/ تمنی ' تمنی ای ==> /tamann<sup>ā</sup>i/ تمنی (a wish)

/tamann<sup>ā</sup>/ تمنأ تمنائی ==> /tamann<sup>ā</sup>i/ تمنائی (a wish)

/sakh<sup>ā</sup>/ سخی ' سخی ای ==> /sakh<sup>ā</sup>i/ سخی (a generosity)

/sakh<sup>ā</sup>/ سخا سخائی ==> /sakh<sup>ā</sup>i/ سخائی (a generosity)

**We can formulate the following spelling rule:**

Based on the above analysis the following rules can apply:

/hamze/ ء is used over ی, in the environment of ا و ه

the use of /hamze/ over ا is obligatory in the environment of ی, and optional in the environment of ه.

**Note:** Many are of the opinion that hamze /ء/ is interchangeable with a small /ی/, at least in words from Persian origin.

**Remark:** As pointed out in the introduction to this section, all possible combinations of the above have been used through the years and can be found in the written literature. Thus, at any given time, any of the forms are recognized as correct by some scholars and incorrect by others. For this reason, a conscious effort to establish rules in order to maintain a much-needed uniformity in the orthographic system of Persian is very important. Based on morphology and grammar, considering the orthographic requirements, some rules for spelling compound words, for the use of verb affixes, and for prepositions have been formulated at the end of this section.

## II.2 Consonants and Consonant Clusters

### II.2.1 Use of Consonants: Consonants are well-represented in Persian writing.

Words are spelled mainly by consonants, which are all generally marked and have vowel potential, as discussed above (to bear the vowel sound and/or the mark of the vowels that is not represented in writing).

Modern Persian does not permit a consonant cluster like /sp-/ or /ps-/ at the beginning of a word. English words like "stop", "special" and French /psychologie/ would be automatically pronounced /estop/, /eshpesh<sup>al</sup>/ and /pisikolozhi/ if borrowed by Persian. The same feature is noticed in words coming from Middle Persian to Modern Persian, e.g.:

#### Middle Persian

/khrat/

/frahang/

#### Modern Persian

/kherad/ خرد (wisdom)

/farhang/ فرهنگ (culture)

**II.2.2 Letters vs. Sounds:** We have seen earlier and we will see under 3.a./b./c./d./e./, letters that are written and not pronounced or vary in their pronunciation II.1.7.e., II.1.7.c., . However, one of the main features that needs to be pointed out is that several letters of the alphabet may represent the same sound, and only the word origin will determine the way it is spelled. These letters are indicated below:

ع ا ا ==> /' / (glottal stop)

/emruz/ امروز (today) [in initial position, glottal stop is not marked in the transcription]

/ta'sir/ تاثیر (effect)

/ma'lum/ معلوم (evident)

ط ت ==> /t/

/tabrik/ تبریک (congratulations)

/tebb/ طبّ (the science of medicine)

ص ث س ==> /s/

//s<sup>ə</sup>bet/ ثابت (firm)

/s<sup>ə</sup>lem/ سالم (healthy) /s<sup>ə</sup>degh/ صادق (sincere)

ه ح ==> /h/

/haml/ حمل (carry)

/hame/ همه (all)

ظ ن ز ض ظ ==> /z/

/z<sup>ə</sup>viye/ زاویه (angle) /z<sup>ə</sup>ri/ زمین (earth)

/za'if/ ضعیف (weak) /z<sup>ə</sup>her/ ظاهر (appearance)

ق غ ==> /g h/

/gham/ غم (sorrow)

/ghalam/ قلم (pen)

## II.2.3 The letter /v<sup>2</sup>v/ و and its function in the Persian writing system.

a. /v<sup>2</sup>v/ و represents both vowel sounds /o/ and /u/ in writing, e.g.:

/o/ : /to/ تو (you)                      /do/ دو (two)

/u/ : /mu/ مو (hair)                      /dur/ دور (far)

b. /v<sup>2</sup>v/ و is also used to represent the diphthong /ow/. There is a general tendency in regular speech to substitute the strong diphthong by its lengthened equivalent vowel sound /o/. With the exception of some poetry recitals, the strong upward, back, glide quality of this diphthong does not occur very often in normal speech. Some variation exist among people's pronunciations with more or less emphasis on the glide, e.g.:

<u>Full glide</u>		<u>long vowel</u>		
/mowj/	=~=	/mo:z/	موج	(wave)
/showgh/	=~=	/sho:gh/	شوق	(joy)
/sowt/	=~=	/so:t/	صوت	(sound)
In final position:				
/partow/	=~=	/parto:/	پرتو	(ray)
/now/	=~=	/no:/	نو	(new)
/mow/	=~=	/mo:/	مو	(vine)

c. The letter /v<sup>2</sup>v/ و is also used to represent the consonant sound /v/ , e.g.:

<u>Initial</u>	<u>Medial</u>	<u>Final</u>
/vojud/ وجود (existence)	/parv <sup>2</sup> z/ پرواز (to fly)	/n <sup>2</sup> v/ ناو (boat)
/vaght/ وقت (time)	/ <sup>2</sup> v <sup>2</sup> z/ آواز (song)	/k <sup>2</sup> v/ کاو (search)
/vazir/ وزیر (minister)	/dav <sup>2</sup> / دوا (medicine)	/sarv/ سرو (cypress)



**d.** In words remaining from the Pahlavi morpheme /khova/ خو، the letter /v<sup>2</sup>v/ و is spelled but not pronounced, and it is called /ma'dule/ معدوله in the literature. e.g.:

**/kh<sup>2</sup>/ خوا :**

/kh<sup>2</sup>har/ خواهر (sister)

/kh<sup>2</sup>hesh/ خواهش (request)

/kh<sup>2</sup>b/ خواب (sleep)

/kh<sup>2</sup>je/ خواجه (eunuch, distinction title)

/kh<sup>2</sup>ndan/ خواندن (read)

/kh<sup>2</sup>st/ خواست (wish)

**/khi/ خوی :**

/khish/ خویش (oneself, relative)

/khish/ خویشتن (oneself)

/khish<sup>2</sup>vand/ خویشاوند (relatives)

**/kho/ خو :**

/khod/ خود (self)

/khorshid/ خورشید (sun)

/khosh/ خوش (happy, well)

**e.** Written by itself, /v<sup>2</sup>v/ و is the conjunction of coordination "and", which can be pronounced /o/ or /va/ according to the speech style and the speaker. /va/, from Arabic /wa/, generally indicates a more formal level of language; it is also used in alternation with /o/ in formal speech as a variant to avoid repetitions, or to introduce a new phrase. Persian poetry, however, uses the /o/ form of this conjunction and very seldom /va/. Some examples of the use and pronunciation of /va/ و (and) are:

/mano to/ من و تو (me and you)

/dasto p<sup>a</sup>/ دست و پا (hand and leg)

/gofto gu/ گفت و گو (conversation) ==> گفتگو

/shom<sup>a</sup> va kh<sup>a</sup>nume doctor da'vat d<sup>a</sup>rid/ شما و خانم دکتر دعوت دارید (lit. you and the lady doctor are invited)

Optional choice of /va/ ~ /o/ :

/hamido zario mor<sup>a</sup>do hasan<sup>a</sup>madand va behamegi khosh gozash/

(Hamid, Zari, Mor<sup>a</sup>d and Hassan came, and every one had a good time.)

And from Sh<sup>a</sup>hn<sup>a</sup>me Ferdowsi شاهنامه فردوسی (11th century) in a description of /m<sup>a</sup>zandar<sup>a</sup>n/ مازندران (northern region of Iran by the Caspian sea):

/hav<sup>a</sup> khosh gov<sup>a</sup>ro zamin por neg<sup>a</sup>r/ هوا خوش گوار و زمین پر نگار  
(lit. the air is pleasant and pure and the earth so colorful)

/na garmo na sardo hamishe bah<sup>a</sup>r/ نه گرم و نه سرد و همیشه بهار  
(lit. forever Spring and not too warm and not too cold)

/deyo bahmano<sup>a</sup>zaro farvadin/ دی و بهمن و آذر و فرودین  
(lit. December and January and November and March)

/hamishe poraz l<sup>a</sup>le bini zamin/ همیشه پر از لاله بینی زمین  
(Forever, you will see the Earth covered with Tulips)

## II.3. Diacritics (Signs used with the alphabet)

We have already seen (under II.1.2.) the /e'r<sup>ab</sup>/ اعراب as a set of small symbols added over or under the letters of the alphabet to indicate the desired vowel sound. As explained earlier, those signs are not considered a requirement of Persian orthography. Unlike the /e'r<sup>ab</sup>/, the following signs are required by the orthography and need to be learned and used properly.

**II.3.1 /tashdid/ تشدید:** The geminate sound is represented by a /' / /tashdid/ over the letter which is stressed. Used in Persian with less stress than in Arabic, the geminate is mainly found in words borrowed from that language and used very frequently in Persian , e.g.:

/modabber/	مدبّر	(wise)
/ghovvat/	قوت	(strength)
/v <sup>ghe</sup> 'iyyat/	واقعیّت	(truthfulness)

The geminate is not as frequently found in Persian words and seems to be used often with the sound /r/ in those words. e.g.:

/farrokh/	فرخ	(happy and fortunate)
/borr <sup>n</sup> /	بران	(cutting)
/arre/	اره	(saw)

**II.3.2 /tanvin/ تنوين:** Used in words borrowed from Arabic, it is represented by /<sup>ˆ</sup>/ and sounded as a /n/. In Persian /tanvin/ is mostly used over an alef / ا /, always in final position to indicate the adverbial form of the noun, e.g.:

/asl/	اصل	/aslan/	اصلاً
/v <sup>ˆ</sup> ghe'/	واقع	/v <sup>ˆ</sup> ghe'an/	واقعاً
/maj <sup>ˆ</sup> z/	مجاز	/maj <sup>ˆ</sup> zan/	مجازاً

This feature is exclusive to borrowed words from Arabic and is considered as a grammatical mistake if used with Persian words, e.g.:

/n <sup>ˆ</sup> char/	ناچار	*/n <sup>ˆ</sup> charan/	* ناچاراً
/zab <sup>ˆ</sup> n/	زبان	*/zab <sup>ˆ</sup> nan/	* زباناً
/nezh <sup>ˆ</sup> d/	نژاد	*/nezh <sup>ˆ</sup> dan/	* نژاداً

### III. SOME SPELLING RULES

#### III.1 Prepositions and affixes

Verb prefixes /be-/ -ب and /mi-/ -می , and the preposition of place and person /be/ -ب ~ به represent one of the cases treated with much confusion in Persian orthography.

**III.1.1** The verb prefix /be-/ -ب is always attached to the verb stem to give the *imperative* or the *subjunctive* form, e.g.:

/begu/	بگو	(say)
/bekhar/	بخر	(buy)
/beshno/	بشنو	(listen)
/agar begiram/	اگر بگیرم	(if I take)
/agar bekh <sup>a</sup> ham/	اگر بخواهم	(if I want)
/agar bedaham/	اگر بدهم	(if I give)

**III.1.2** The verb prefix /mi-/ is attached to the verb stem to give the *continuous* forms - *present* or *past*, and by its grammatical function this prefix should also be attached to the verb stem like the prefix /be-/. However, there is a trend among teachers and textbook writers to enforce a detached form of this prefix based on convenience only. It needs to be pointed out that purely based on its linguistic value and function this prefix should be attach to the verb stem in the same way as the prefix /be-/ is. e.g.:

/midaham/	میدهم	(I give, I am giving)	می دهم ؟
/mid <sup>3</sup> dam/	میدادم	(I was giving)	می دادم ؟
/mishenavam/	میشنوم	(I hear, I am hearing)	می شنوم ؟
/mishenidam/	میشنیدم	(I was hearing)	می شنیدم ؟
/mikonam/	میکنم	(I do, I am doing)	می کنم ؟
/mikardam/	میکردم	(I was doing)	می کردم ؟

Where ( ؟ ) refers to its optional use. Unlike this prefix, no exceptions are noticed in the case of verb prefix /be-/, which is always attached to the verb stem as we have seen above.

**III.1.3** The preposition of person and place is /be-/ به ~ ب . Both forms of the same preposition are used and there is no confusion between the verb affix /be-/ and this preposition because the latter is attached to words other than verb stems. This preposition could be thought of as one that presents a flexibility in spelling to allow both attached and detached forms of one preposition, e.g.:

<u>Attached form</u>		<u>Separate form</u>	
/be man goft/	بمن گفت	(s/he told me)	به من گفت
/be ir <sup>3</sup> n raft/	بایران رفت	(s/he went to Iran)	به ایران رفت
/be kh <sup>3</sup> tere u/	بخاطر او	(for his sake)	به خاطر او
/be to goftam/	بتو گفتم	(I told you)	به تو گفتم

The detached form, /be:/ به is spelled in the same way as /beh/ به (better) or (fruit quince), but the phonological distinction between /be:/ and /beh/. dissipates all ambiguities in the spoken language and the conflict is limited to situations in written text where context is missing.

**III.1.4** /b<sup>a</sup>/ با (with), and /bi/ بی (without) are independent morphemes and are to be treated the same and kept separate in writing. However, /bi/ is sometimes used as an element of a compound word, in which case it is preferable to attach it in writing to the other element, e.g.:

/bi man/	بی من	(without me)
/bi ta'm/	بی طعم	(without taste)
/bi jav <sup>ab</sup> /	بی جواب	(without reply)
<b>but:</b>		
/bikhod/	بیخود	(without reason)
/bid <sup>ad</sup> /	بی‌داد	(lit. without justice, unjust)
/birahm/	بی‌رحم	(lit. pitiless, cruel)
/bik <sup>ar</sup> /	بی‌کار	(lit. without work, unemployed)
/bich <sup>are</sup> /	بیچاره	(lit. without solution, poor, helpless)

Persian dictionaries are full of different spellings of the same words, and unless there is an in-depth study to measure and determine the linguistic value of compound words versus composed expressions, this difficulty will persist.

**We can formulate the following spelling rules:**

/be-/ verb prefix (v.pref.)	==>	always attached to verb stem (v.stem)
/mi-/ v.pref.	==>	always attached to v.stem
/be:/ preposition	==>	both attached and detached to words other than v.stem
/b <sup>a</sup> /	==>	always detached
/bi/	==>	either attached or detached depending on its semantic value



## III.2 Compound vs. composed forms

There has been much confusion about combination of words and the ways to connect them in orthography. The important fact to remember is that words can be combined in different ways depending on their semantic value.

**III.2.1** A *compound* word is usually a combination of two words or morphemes that are ordinarily used separately in the language, but can be combined to convey another specific meaning. A compound must be learned as one entity and not as simply the association of two elements. For the same reason, the most usual and most appropriate approach is to write them as one word, e.g.:

/yekshambe/	یکشنبه	(Sunday)
/ket <sup>a</sup> bforushi/	کتابفروشی	(bookstore)
/ <sup>a</sup> tashb <sup>a</sup> zi/	آتشبازی	(firework)
/hafsin/	هفتسین	(The set of necessary things for Noruz set-up)

The separate spelling of each of the above words should be used for the contexts in which the semantic value is kept separate, and each word has its own meaning, e.g.:

/yek/	یک	(one)	/shambe/	شنبه	(Saturday)
/ket <sup>a</sup> b/	کتاب	(book)	/forushi/	فروشی	(sale)
/ <sup>a</sup> tash/	آتش	(fire)	/b <sup>a</sup> zi/	بازی	(game)
/haft/	هفت	(seven)	/sin/	سین	(/s/ sound in the alphabet)

Notice the semantic difference when the words are written separately

a. /yek shambe bedidane u kh<sup>h</sup>him raft/

يك شنبه بدیدن او خواهیم رفت  
(we will go to visit him on a **Saturday**)

a'. /yekshambe bedidane u kh<sup>h</sup>him raft/

يكشنبه بدیدن او خواهیم رفت  
(we will visit him on **Sunday**)

b. /ket<sup>ab</sup> forushi k<sup>ar</sup>re sar garm konandeyist/

کتاب فروشی کار سرگرم کننده ایست  
(selling **books** is a nice occupation)

b'. /ket<sup>ab</sup>forushi b<sup>az</sup> karde ast/

کتابفروشی باز کرده است  
(he has opened a **bookstore**)

c. /bacheh<sup>a</sup> behtar ast b<sup>a</sup> <sup>a</sup>tash b<sup>azi</sup> nakonand/

بچه ها بهتر است با آتش بازی نکنند  
(it is best if children do not play with **fire**)

c'. /<sup>a</sup>nh<sup>a</sup> dust d<sup>ar</sup>and <sup>a</sup>tashb<sup>azi</sup> tam<sup>a</sup>sh<sup>a</sup> konand/

آنها دوست دارند آتشبازی تماشا کنند  
(they like to watch **firework**)

d. /dar in jomle haft sin bek<sup>r</sup> borde shode ast/

در این جمله هفت سین بکار برده شده است  
(seven "**sin**" have been used in this sentence)

d'. /hafs<sup>in</sup> az zaruriyy<sup>a</sup>te noruz ast/

هفتسین از ضروریات نوروز است  
(**hafs**in is one of the essentials Noruz)

**III.2.2** The composed forms are made by using other linguistic elements like the connecting /ez<sup>2</sup>fe/ اضافه /e/ in Persian to join words, e.g.:

/vez <sup>2</sup> rate farhang/	وزارتِ فرهنگ	(Ministry of Education)
/behd <sup>2</sup> shte melli/	بهداشتِ ملی	(national health)
/mo <sup>2</sup> mel <sup>2</sup> te melki/	معاملاتِ ملکی	(real transactions)

In some cases the composed form also refers to a new specific meaning, e.g.:

/vez <sup>2</sup> rat farhang/	وزارت فرهنگ	(Ministry of Education)
/bong <sup>2</sup> he mo <sup>2</sup> mel <sup>2</sup> te melki/	بنگاهِ معاملاتِ ملکی	(Realtor's office).

However, this type of word combination using /ez<sup>2</sup>fe/ is entirely different from compound words described above and should not be spelled as one word.

**We can formulate the following spelling rules:**

<i>Compound</i> words	==>	always spelled attached in one word.
<i>Composed</i> forms	==>	always spelled separately

## RULES

/hamze/ ه is used over ی, in the environment of ا و ه

the use of /hamze/ over ا is obligatory in the environment of ی, and optional in the environment of ه

The formal rule would be:

ه == over ی { ا و ه }

ه == over ا obl. { ی }, opt. { ه }

where { } means in the environment of

/be-/ v.prefix ==> always attached to v.stem

/mi-/ v.prefix ==> always attached to v.stem

/be:/ preposition ==> both attached and detached to words other than v.stem

/bʔ/ ==> always detached

/bi/ ==> either attached or detached depending on its semantic value

**Compound words** ==> always spelled attached in one word

**Composed forms** ==> always spelled separately

**Note:** According to the earlier explanations in this section, students will encounter different ways of spelling the same words throughout their studies of Persian texts. It is important to point out that there is a general trend to systematically write the prefix /mi-/ می separated from the verb stem, and all compound words in two words, without any specific grammatical reasons and only based on convenience.

## Calligraphy of Persian alphabet (Naskh)

Phonological symbols  
Name of letters  
Initial, medial, final and alone

/ʔ/	ع	eyn	ا	/d/	د	d <sup>ʔ</sup>	ا	alef maddo
/gh/	غ	gheyn	ب	/z/	ذ	z <sup>ʔ</sup>	ا	alef
/t/	ت	te	پ	/r/	ر	re	ب	be
/gh/	ق	gh <sup>ʔ</sup> f	ف	/z/	ز	ze	پ	pe
/k/	ک	k <sup>ʔ</sup> f	ک	/zh/	ژ	zhe	ت	te
/g/	گ	g <sup>ʔ</sup> f	گ	/s/	س	sin	ث	se
/l/	ل	l <sup>ʔ</sup> m	ل	/sh/	ش	shin	ج	jim
/m/	م	mim	م	/s/	س	s <sup>ʔ</sup> d	ح	che
/n/	ن	nun	ن	/z/	ض	z <sup>ʔ</sup> d	خ	he
/v/	و	v <sup>ʔ</sup> v	و	/t/	ط	t <sup>ʔ</sup>	ک	khe
/h/	ه	he	ه	/z/	ظ	z <sup>ʔ</sup>		
/i/ye/	ی	ye	ی					
/ʔ/	ء	hamze	ء					

v <sup>ʔ</sup> v	je	ze	re	z <sup>ʔ</sup>	d <sup>ʔ</sup>	alef
و	ژ	ز	ر	ذ	د	ا

The seven separate letters  
They join the preceding letters  
The following letters do not get attached to them

Shape of letters				Name of letters	Phonological symbols
Alone	Initial	Medial	Final		
آ	—	—	آ	alef madde	/a/
ا	—	—	ا	alef	/a/e/o/
ب	ب	ب	ب	be	/b/
پ	پ	پ	پ	pe	/p/
ت	ت	ت	ت	te	/t/
ث	ث	ث	ث	se	/s/
ج	ج	ج	ج	jim	/j/
چ	چ	چ	چ	che	/ch/
ح	ح	ح	ح	he	/h/
خ	خ	خ	خ	khe	/kh/
د	د	د	د	d <sup>h</sup>	/d/
ذ	ذ	ذ	ذ	z <sup>h</sup>	/z/
ر	ر	ر	ر	re	/r/
ز	ز	ز	ز	ze	/z/
ژ	ژ	ژ	ژ	zhe	/zh/
س	س	س	س	sin	/s/
ش	ش	ش	ش	shin	/sh/
س <sup>د</sup>	س <sup>د</sup>	س <sup>د</sup>	س <sup>د</sup>	s <sup>d</sup>	/s/
ز <sup>د</sup>	ز <sup>د</sup>	ز <sup>د</sup>	ز <sup>د</sup>	z <sup>d</sup>	/z/
ت <sup>ه</sup>	ت <sup>ه</sup>	ت <sup>ه</sup>	ت <sup>ه</sup>	t <sup>h</sup>	/t/
ز <sup>ه</sup>	ز <sup>ه</sup>	ز <sup>ه</sup>	ز <sup>ه</sup>	z <sup>h</sup>	/z/
ع	ع	ع	ع	eyn	/ʾ/
غ	غ	غ	غ	gheyn	/gh/
ف	ف	ف	ف	fe	/f/
غ <sup>ف</sup>	غ <sup>ف</sup>	غ <sup>ف</sup>	غ <sup>ف</sup>	gh <sup>f</sup>	/gh/
ک	ک	ک	ک	k <sup>f</sup>	/k/
گ	گ	گ	گ	g <sup>f</sup>	/gh/
م	م	م	م	l <sup>m</sup>	/l/
میم	میم	میم	میم	mim	/m/
ن	ن	ن	ن	nun	/n/
و	و	و	و	v <sup>v</sup>	/v/
ه	ه	ه	ه	he	/h/
ی	ی	ی	ی	ye	/y/i/
ء	—	—	ء	hamze	/ʾ/

# VERBS

## I SIMPLE SENTENCES AND WORD ORDER

**Different types of simple sentence:** Indicative, interrogative, imperative and exclamatory, e.g.:

Indic.	/sahar nevisandeye in ket <sup>ab</sup> ast/ (Sahar is the author of this book)	سحر نویسنده این کتاب است
Inter.	/ki ket <sup>ab</sup> r <sup>a</sup> neveshte ast/ (who is the author of the book?)	کی کتاب را نوشته است؟
Imper.	/ket <sup>ab</sup> r <sup>a</sup> bede/ (give me the book)	کتاب را بده
Excl.	/che ket <sup>ab</sup> be j <sup>al</sup> ebiyast/ (what an interesting book!)	چه کتاب جالبی است!

**Word order in a simple sentence:**

- Subject, predicate, verb "to be"
- Subject + (complement + Verb) (complement+ predicate)

## II GENERALITIES ABOUT PERSIAN VERB FORMATION

### II.1 General Remarks:

- The verb is always placed at the end of sentence (with some exceptions in poetry).
- The Persian verb has either a *simple* form (one word), or a *composed* form (a word + a verb). The group of verbs with which the *composed* forms are constructed have been called "accessory" verbs in my work on Persian verbs (Mir-Djalali 1974). As the expression "auxiliary" designates the verbs that are used in the formation of different tenses in all verbs, we are using the word "accessory" to mean a tool verb that allows the formation of the *composed* verb



forms. A list of *auxiliary* verbs, *accessory* verbs, and *simple* verbs is provided at the end of this section.

- c. There is only one phonological stem for each verb. This form combines with other morphemes and undergoes morphophonological changes in order to provide all other forms and tenses. However, most textbooks and grammars give two stems (the stem of the present tense and the stem of the past tense) for each verb, so for pedagogical convenience we will do the same.

## II.2 Morphological Formation:

A. The infinitive form of all verbs ends with /-an/ اَن :

to bring	آوردن	/ʔvardan/
to be	بودن	/budan/
to have	داشتن	/dʃshtan/
to sew	دوختن	/dukhtan/
to say	گفتن	/goftan/
to cut	بریدن	/boridan/
to buy	خریدن	/kharidan/

B. The sound immediately before the infinitive ending /-an/ is the morpheme of the past tense. All forms of this morpheme are represented in the above list of infinitive forms, namely /-d-/, /-t-/ and /-id-/.

/-d-/:

آوردن	/ʔvardan/	to bring
بودن	/budan/	to be

/-t-/:

داشتن	/dʃshtan/	to have
دوختن	/dukhtan/	to sew
گفتن	/goftan/	to say

/-id-/:

بریدن	/boridan/	to cut
خریدن	/kharidan/	to buy

C. The stem of the past tense is obtained, without exception, by eliminating the infinitive ending /-an/ from the infinitive form of the verb, e.g.:

English	Infinitive	Past tense stem	English
to bring	آوردن / <sup>ʌ</sup> vardan/	آورد / <sup>ʌ</sup> vard/	brought
to be	بودن /budan/	بود /bud/	was
to have	داشتن /d <sup>ʌ</sup> shtan/	داشت /d <sup>ʌ</sup> sht/	had
to sew	دوختن /dukhtan/	دوخت /dukht/	sew
to say	گفتن /goftan/	گفت /goft/	said
to cut	بریدن /boridan/	برید /borid/	cut
to buy	خریدن /kharidan/	خرید /kharid/	bought

D. The stem of the present tense is obtained by either simply eliminating the morpheme of the past tense (-d-, -t-, -id-), without any other changes, or by removing the past tense morpheme and sustaining some morphophonological change as well. Based on this feature the Persian verbs have been classified as *regular* or *irregular*. Otherwise in their conjugated forms, most Persian verbs maintain the same regularity with only a few exceptions<sup>1</sup>. Most transformations that take place in what have been called "irregular" verbs are at the level of change from past stem to present stem:

Transformations	Past stem	Present stem	Present	Past
/-sht-/ ==> /-r-/	/d <sup>ʌ</sup> sht/ ==> /d <sup>ʌ</sup> r/	دار <== داشت		
/-kht-/ ==> /-z-/	/dukht/ ==> /duz/	دوز <== دوخت		
/-ft-/ ==> /-u-/	/goft/ ==> /gu/	گو <== گفت		
/-st-/ ==> /-h-/	/kh <sup>ʌ</sup> st/ ==> /kh <sup>ʌ</sup> h/	خواه <== خواست		
/-ud-/ ==> /-ʌy-/	/ <sup>ʌ</sup> sud/ ==> / <sup>ʌ</sup> sʌy/	آسای <== آسود		

1. one of the exceptions is the verb "to be" بودن/budan/:

/-ud-/ ==> /-ʌsh-/	/bud/ ==> /bʌsh/	باش <== بود
--------------------	------------------	-------------

E. Regardless of tense, all conjugated verb forms end with the same **personal pronoun endings**, which mark person and number, and do not mark gender.

	<u>Singular</u>	<u>Plural</u>
1st pers.	مَ /-am/	یم /-im/
2d pers.	ی /-i/	ید /-id/
3rd pers.	∅ ∅	ند /-and/

F. A number of affixes are used with the verb stems to mark modes (aspects) and tenses. They are: /mi-/ می- for the progressive mode, and /be-/ ب- for the imperative and subjunctive forms; causative /-<sup>2</sup>n-/ ان- , and agentive /-ande/ -انده .

G. On the present stem are built the following verb forms (for the verb "to bring" /<sup>2</sup>vardan/ آوردن , the stem of the present is /<sup>2</sup>var/ آور):

Imperative	/ <sup>2</sup> var/	آور	(bring!)
Present	/mi <sup>2</sup> varam/	میاورم	(I bring, I am bringing)
Subjunctive	/biy <sup>2</sup> varam/	بیاورم	(that I bring)
Present participle	/ <sup>2</sup> var <sup>2</sup> n/	آوران	(in the process of bringing)
Agent noun	/ <sup>2</sup> varande/	آورنده	(the one who brings)

H. The past stem is used for the following verb forms (for "to bring" /<sup>2</sup>vardan/ آوردن , the stem of the past is /<sup>2</sup>vard/ آورد):

Preterite (simple past)	/ʔvardam/	آوردم	(I brought)
Imperfect (past progressive)	/miʔvardam/	میاوردم	(I was bringing)
Past participle	/ʔvarde/	آورده	(brought)
Infinitive stem	/ʔvard/	آورد	(he/she brought) <sup>2</sup>

I. The verb to be \*/hastan/ is an archaic form which is no longer used in the infinitive. The infinitive form of the verb /budan/ بودن (to be) has replaced this and all other forms and tenses of this verb, with the exception of the present tense forms represented below.

To be: بودن (هستن) \*/hastan/

<u>English</u>	<u>Persian</u>	<u>Ph. Transcription</u>	<u>pers. pn. endings</u>	
	<u>Verb form</u>			
I am	هستم	/hastam/	م	/-am/
you are	هستی	/hasti/	ی	/-i/
he/she is	هست / است <sup>3</sup>	/hast/ /ast/	∅	∅
we are	هستیم	/hastim/	یم	/-im/
you are (pl.and polite)	هستید	/hastid/	ید	/-id/
they are (pl.and polite)	هستند	/hastand/	ند	/-and/

2. The infinitive form consists of the stem (e.g. /ʔvard/) + the infinitive ending /-an/; the stem by itself is used with no personal ending as the 3rd person singular of the simple past.

3. The form /ast/ است is only used in the 3rd person singular. There is a semantic difference between /ast/ است and /hast/ هست that must be kept distinct: the form /hast/ هست has an underlying meaning of physical existence "there is" or "it is available", as opposed to the form /ast/ است which always refers to the state of being and simply means "is". .

**J.** There are four *auxiliary* verbs in Persian used for the construction of different verb tenses:

1. /budan/	بودن	to be
2. /shodan/	شدن	to become
3. /kh <sup>a</sup> stan/	خواستن	to want
4. /d <sup>a</sup> shtan/	داشتن	to have

**K.** There are at least twenty four *accessory* verbs used for the construction of *composed* verb forms and they are the followings:

1. / <sup>a</sup> madan/	آمدن	to come
2. / <sup>a</sup> vardan/	آوردن	to bring
3. /oft <sup>a</sup> dan/	افتادن	to fall
4. /and <sup>a</sup> khtan/	انداختن	to throw
5. /bordan/	بردن	to take away
6. /bastan/	بستن	to close
7. /budan/	بودن	to be
8. /peymudan/	پیمودن	to traverse
9. /peyvastan/	پیوستن	to join
10. /kh <sup>a</sup> stan/	خواستن	to want
11. /khordan/	خوردن	to eat; to get hit
12. /d <sup>a</sup> dan/	دادن	to give
13. /d <sup>a</sup> shtan/	داشتن	to have
14. /didan/	دیدن	to see
15. /residan/	رسیدن	to arrive, reach, attain
16. /raftan/	رفتن	to go
17. /zadan/	زدن	to strike, hit
18. /shodan/ (/gashtan/ , /gardidan/)	شدن	to become
19. /farmudan/	فرمودن	to prescribe, command
20. /kardan/ (/nemudan/ , /s <sup>a</sup> khtan/ , /gard <sup>a</sup> ndan/)	کردن	to do, make
21. /keshidan/	کشیدن	to drag, draw
22. /gereftan/	گرفتن	to take, receive, obtain
23. /goz <sup>a</sup> shtan/ (/nah <sup>a</sup> dan/)	گذاشتن	to put
24. /y <sup>a</sup> ftan/	یافتن	to find

L. Most of the verbs ending with **/-idan/** are regular verbs, with some exceptions like: **/shenidan/ شنیدن** (to hear), and **/didan/ دیدن** (to see). Many of the words borrowed from Arabic have been turned into Persian verbs by the use of this ending e.g., **/fahmidan/ فهمیدن** (to understand), **/talabidan/ طلبیدن** (to call, summon, want, request), **/raghsidan/ رقصیدن** (to dance). Once again, the expressions "regular" and "irregular" are used based on the morphophonological changes that occur at the level of what is conventionally called the "verb stem", and do not refer to any irregularity at the level of the conjugated verb forms. A complete list of all Persian "simple" verbs (241) is included in Recherche sur la structure transformationnelle du verbe persan: le verb "simple", pp.249 - 255 (Elahé Mir-Djalali, 1974). 150 of these, approximately 70 regular and 80 irregular, are provided here.

### III CRITERIA OF CLASSIFICATION

#### PERSIAN VERBS

#### "REGULAR"

For regular verbs, the stem of the present tense is obtained by simply eliminating the infinitive ending */-an/* and the morpheme of the past tense (*-d-*, *-t-*, *-id-*), without any other changes, e.g.:

*/-id-/ + /-an/* are omitted:

<u>inf.</u>	<u>present stem</u>	<u>present form</u>	<u>imperative form</u>
<i>/boridan/</i>	==> <i>/bor/</i>	==> <i>/miboram/</i> میبُرم	==> <i>/bebor/</i> بَیْر
<i>/porsidan/</i>	==> <i>/pors/</i>	==> <i>/miporsam/</i> میپُرسَم	==> <i>/bepors/</i> بَپُرس
<i>/tarsidan/</i>	==> <i>/tars/</i>	==> <i>/mitarsam/</i> میترسَم	==> <i>/betars/</i> بترس

*/-d-/ + /-an/* are omitted:

<i>/kh<sup>a</sup>ndan/</i>	==> <i>/kh<sup>a</sup>n/</i>	==> <i>/mikh<sup>a</sup>nam/</i> میخوانم	==> <i>/bekh<sup>a</sup>n/</i> بخوان
<i>/khordan/</i>	==> <i>/khor/</i>	==> <i>/mikhoram/</i> میخورم	==> <i>/bekhor/</i> بخور
<i>/kandan/</i>	==> <i>/kan/</i>	==> <i>/mikanam/</i> میکنم	==> <i>/bekan/</i> بکن

*/-t-/ + /-an/* are omitted:

<i>/koshtan/</i>	==> <i>/kosh/</i>	==> <i>/mikosham/</i> میکُشم	==> <i>/bekosh/</i> بکُش
<i>/shek<sup>a</sup>ftan/</i>	==> <i>/shek<sup>a</sup>f/</i>	==> <i>/mishek<sup>a</sup>fam/</i> میشکافم	==> <i>/beshk<sup>a</sup>f/</i> بشکاف

## IV LIST OF REGULAR VERBS

/ʔ/ ا			
/ʔshʔmidan/	آشامیدن	to drink	1.
/ʔmorzidan/	آمرزیدن	to absolve	2.
/a/ ا			
/arzidan/	ارزیدن	to be worth	3.
/andishidan/	اندیشیدن	to reflect, think	4.
/b/ ب			
/bakhshidan/	بخشیدن	to pardon, forgive, give	5.
/boridan/	بریدن	to cut	6.
/busidan/	بوسیدن	to kiss	7.
/p/ پ			
/pʔshidan/	پاشیدن	to sprinkle, scatter	8.
/parastidan/	پرستیدن	to adore, worship	9.
/porsidan/	پرسیدن	to ask	10.
/paridan/	پریدن	to fly, jump, hop	11.
/pasandidan/	پسندیدن	to admire, select	12.
/pusidan/	پوسیدن	to decay, rot, wear out	13.
/pushidan/	پوشیدن	to wear	14.
/pichidan/	پیچیدن	to wrap, twist, turn, roll	15.
/t/ ت / ط			
/tarʔshidan/	تراشیدن	to scrape, shave	16.
/tarsidan/	ترسیدن	to fear	17.
/tarakidan/	ترکیدن	to burst, crack, explode	18.
/tapidan/	تپیدن / تپیدن	to palpitate, beat (heart beat)	19.
/talabidan/	طلبیدن	to call, summon, request	20.



/j/ ج			
/jombidan/	جنبیدن	to oscillate, move	21.
/jushidan/	جوشیدن	to boil	22.
/ch/ چ			
/charkhidan/	چرخیدن	to spin, rotate, whirl	23.
/chasbidan/	چسبیدن	to stick, cling, adhere	24.
/cheshidan/	چشیدن	to taste	25.
/chekidan/	چکیدن	to drip, trickle	26.
/chal <sup>a</sup> ndan/	چلانیدن	to squeeze, press	27.
/kh/ خ			
/khorushidan/	خروشیدن	to roar, shout	28.
/kharidan/	خریدن	to buy, purchase	29.
/khoshkidan/	خشکیدن	to dry up	30.
/khandidan/	خندیدن	to laugh, smile	31.
/kh <sup>a</sup> bidan/	خوابیدن	to sleep	32.
/kh <sup>a</sup> ndan/	خواندن	to read, sing	33.
/khordan/	خوردن	to eat, to get hit	34.
/d/ د			
/darakhshidan/	درخشیدن	to shine	35.
/daridan/	دریدن	to devour	36.
/dozdidan/	دزدیدن	to steal	37.
/davidan/	دویدن	to run	38.
/r/ ر			
/r <sup>a</sup> ndan/	رانیدن	to drive, chase away	39.
/residan/	رسیدن	to arrive, ripen	40.
/raghsidan/	رقصیدن	to dance	41.
/ranjidan/	رنجیدن	to take offence	42.
/ru <sup>i</sup> dan/	روئیدن	to grow	43.

/s/ س			
/sanjidan/	سنجیدن	to weigh, measure, evaluate	44.
/sh/ ش			
/shek <sup>2</sup> ftan/	شکافتن	to split, cleave, undo stitches	45.
/gh/ غ / ق			
/gh <sup>2</sup> pidan/	قاییدن	to snatch	46.
/ghorridan/	غریدن	to grumble, rave	47.
/ghaltidan/	غلتیدن	to roll	48.
/f/ ف			
/fahmidan/	فهمیدن	to understand	49.
/k/ ك			
/koshtan/	کشتن	to kill	50.
/keshidan/	کشیدن	to draw, drag	51.
/kandan/	کندن	to excavate, dig, pluck, take off	52.
/kubidan/	کوبیدن	to pound, smash	53.
/kushidan/	کوشیدن	to endeavour, try, make efforts	54.
/g/ گ			
/gardidan/	گردیدن	to revolve, become	55.
/gazidan/	گزیدن	to sting, bite	56.
/gosh <sup>2</sup> dan/	گشادن	to open, resolve	57.
/gonjidan/	گنجیدن	to be contained	58.
/l/ ل			
/larzidan/	لرزیدن	to tremble, shiver	59.
/laghzidan/	لغزیدن	to slip, stumble	60.

/m/ م			
/m <sup>l</sup> idan/	مالیدن	to rub	61.
/m <sup>n</sup> ndan/	ماندن	to stay, remain	62.
/makidan/	مکیدن	to suck	63.
/n/ ن			
/n <sup>l</sup> idan/	نالیدن	to lament, groan	64.
/n <sup>a</sup> midan/	نامیدن	to name, call	65.
/navardidan/	نوردیدن	to travel over, traverse, climb	66.
/nushidan/	نوشیدن	to drink	67.
/v/ و			
/varzidan/	ورزیدن	to knead, exercise, train	68.

## V CRITERIA OF CLASSIFICATION PERSIAN VERBS "IRREGULAR"

For "irregular" verbs, the stem of the present tense is obtained by removing the past tense morpheme and sustaining a morphophonological change as well. We have seen example of those under **D** in this section.

## VI LIST OF IRREGULAR VERBS

	ا / اِ / اِ / اِ / اِ / اِ	اُ / اِ / اِ / اِ / اِ / اِ		
/ʔʔidan/ (ʔʔstan/)	ارائیدن ، آراستن		to decorate, arrange	1.
/ʔzordan/	آزردن		to annoy, oppress	2.
/ʔzmudan/	آزمودن		to test, experience	3.
/ʔsʔidan/ (ʔsudan/)	آسائیدن ، آسودن		to rest	4.
/ʔfaridan/	آفریدن		to create	5.
/ʔludan/	آلودن		to contaminate, taint	6.
/ʔmadan/	آمدن		to come	7.
/ʔmukhtan/	آموختن		to learn	8.
/ʔmikhtan/	آمیختن		to mix	9.
/ʔvardan/	آوردن		to bring	10.
/ʔvikhtan/	آویختن		to hang, cling	11.
/oftʔdan/	افتادن		to fall	12.
/afrukhtan/	افروختن		to kindle, burn	13.
/afzudan/	افزودن		to increase, add	14.
/andʔkhtan/	انداختن		to throw, cast	15.
/andukhtan/	اندوختن		to accumulate, save	16.
/engʔshtan/	انگاشتن		to suppose, imagine	17.
/istʔdan/	ایستادن		to stand	18.

/b/ ب			
/b <sup>ā</sup> khtan/	باختن	to lose	19.
/b <sup>ā</sup> yestan/	بایستن	to be necessary	20.
/bard <sup>ā</sup> shtan/	برداشتن	to take, lift, remove	21.
/bordan/	بردن	to carry, take, lead	22.
/bastan/	بستن	to close, shut	23.
/bargashtan/	برگشتن	to return	24.
/budan/	بودن	to be	25.
/p/ پ			
/p <sup>ā</sup> yidan/	پائیدن	to watch, observe	26.
/pokhtan/	پختن	to cook	27.
/paziroftan/	پذیرفتن	to accept, admit, receive	28.
/pard <sup>ā</sup> khtan/	پرداختن	to pay, polish	29.
/peymudan/	پیمودن	to travel, traverse	30.
/peyvastan/	پیوستن	to join, connect	31.
/t/ ت			
/t <sup>ā</sup> khtan/	تاختن	to gallop, rush	32.
/t <sup>ā</sup> ftan/	تافتن	to shine, twist	33.
/tav <sup>ā</sup> nestan/	توانستن	to be able	34.
/z/ ج			
/jastan/	جستن	to jump, leap, escape	35.
/jostan/	جستن	to search, seek, find	36.
/javidan/	جویدن	to chew	37.
/ch/ چ			
/chidan/	چیدن	to pick, clip, arrange	38.
/kh/ خ			
/khoftan/	خفتن	to sleep	39.
/kh <sup>ā</sup> stan/	خواستن	to wish, want, ask, request	40.

<b>/d/ د</b>			
/d <sup>a</sup> dan/	دادن	to give	41.
/d <sup>s</sup> htan/	داشتن	to have	42.
/d <sup>a</sup> nestan/	دانستن	to know	43.
/dary <sup>a</sup> ftan/	دریافتن	to receive, understand	44.
/dukhtan/	دوختن	to sew	45.
/didan/	دیدن	to see	46.
<b>/r/ ر</b>			
/rastan/	رستن	to escape	47.
/raftan/	رفتن	to go	48.
/rikhtan/	ریختن	to pour, spill, cast	49.
<b>/z/ ز</b>			
/z <sup>a</sup> yidan/	زائیدن	to give birth, generate	50.
/zadan/	زدن	to strike, hit, beat, play	51.
/zistan/	زیستن	to live, subsist	52.
<b>/s/ س</b>			
/s <sup>a</sup> khtan/	ساختن	to build, make, forge, fabricate	53.
/sepordan/	سپردن	to trust, deposit	54.
/sukhtan/	سوختن	to burn	55.
<b>/s h/ ش</b>			
/sh <sup>a</sup> yestan/	شایستن	to merit, suit, become	56.
/shodan/	شدن	to become	57.
/shostan/	شستن	to wash	58.
/shekastan/	شکستن	to break	59.
/shemordan/	شمردن	to count	60.
/shen <sup>a</sup> khtan/	شناختن	to know, recognize	61.
/shenidan/	شنیدن	to hear	62.

/f/ ف

/ferest <sup>ā</sup> dan/	فرستادن	to send	63.
/farmudan/	فرمودن	to command, order, say	64.
/forukhtan/	فروختن	to sell	65.
/feshordan/	فشردن	to press, squeeze, tread	66.

/k/ ك

/k <sup>ā</sup> shtan/	كاشتن	to plant	67.
/kardan/	كردن	to do	68.

/g/ گ

/god <sup>ā</sup> khtan/	گداختن	to melt, fuse	69.
/goz <sup>ā</sup> shtan/	گذاشتن	to put, place, let	70.
/gozashtan/	گذشتن	to pass, overlook, spare	71.
/gereftan/	گرفتن	to take, catch, capture	72.
/gorikhtan/	گریختن	to flee, run away	73.
/geristan/	گریستن	to weep	74.
/gozidan/	گزیدن	to choose, select	75.
/gashtan/	گشتن	to turn, search, become	76.
/goftan/	گفتن	to say	77.
/gom <sup>ā</sup> shtan/	گماشتن	to appoint	78.

/m/ م

/mordan/	مردن	to die	79.
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/n/ ن

/neshastan/	نشستن	to sit	80.
/neveshtam/	نوشتن	to write	81.
/nemudan/	نمودن	to do	82.

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**PART TWO**  
**INSTRUCTOR'S MATERIAL**



# FOR THE TEACHER

## I CLASSROOM PLANNING

### COMMUNICATIVE INTERACTION

**Introduction:** In the words of Socrates (469-399 B.C.), as reported by Plato (ca. 427-347 B.C.), "books cannot be argued with; they always say the same thing to you, however often you read them." One of the reasons Plato chose to use the format of dialogue may have been to avoid this static quality of most books. He wrote his famous dialogues as an act of homage to his great teacher, and he maintained that philosophy as a human activity is best learned through an exchange of ideas, within the context of rational conversation.

Similarly, language learning as a human activity needs to be interactive, involving the give-and-take of discussions, as well as setting up the students in an active communicative mode which will create the energy and enthusiasm necessary to generate a continuum of interactive sentences between them. In such positions, the learners will use what they have learned in a natural manner following their own objectives and interests, and at their own pace. The focus will then be directed towards solving a communication problem, rather than conscious classroom performance. Each point of culture within the target language could be referred to as a communication problem to be solved by the learner. In other words, each issue of cultural differences, once extracted and described, could be addressed as a point on which there is not an automatic consensus. The scenario is then built around it and the class and the teacher will explore possibilities generated in that setting as a way to solve the communication problem<sup>1</sup>. The more static and prescriptive approaches are thus replaced by the dynamic of "newly generated" material at each interaction<sup>2</sup>.

The concepts and methodology of learning language through interaction have been analyzed, discussed, and recommended by many professionals in the field of second language acquisition including B. Abbs (1980); R. Allwright (1982, 1984); R.J. Di Pietro (1976,

<sup>1</sup> Di Pietro, Robert J. 1987. *Strategic Interaction: Learning Language through Scenarios*, pp. 47-48. New York: Cambridge University Press; Savignon, Sandra J. 1983. *Communicative Competence: Theory and Classroom Practice*. Reading, Mass.: Addison-Wesley Publishing Company.

<sup>2</sup> Allwright, R. 1984. "The importance of interaction in classroom language learning." *Applied Linguistics*, 5, 156-171. He argues that the classroom thus generates its own educational material and teachers and learners are not only practitioners but experimenters of the classroom.

1978, 1980, 1981, 1982, 1983, 1984, 1987, 1990); C. Kramsch (1981, 1984, 1985, 1986, 1988); S. Krashen (1982, 1983); W.A. Rivers (Ed.) (1986); S.J. Savignon (1983, 1984, 1987); D. Tannen (1984); and L. Wong-Fillmore (1976, 1979), to name a few.

The Strategic Interaction method provides a new teaching environment conducive to the reorientation of the students' focus from dry teaching material to live linguistic performance. The learning happens while a communication problem is solved and the attention is directed to the subject at hand, not to the language learning task. Language teachers who have used this approach recognize it as being the closest to the way natural language acquisition takes place.

## SCENARIOS AND THE BENEFITS OF GROUP WORK

Most teachers at some time become frustrated with the dilemma of trying to reach every student in the class while not ignoring the needs of all the others. The traditional solution has been to work one-on-one with each student, hoping to give each equal time to perform or recite. A more recent idea is to allow a 'silent phase' (see S. Krashen and T. Terrell, 1983) in which all the students are allowed to listen without giving any demonstrable feedback to the teacher. In such an approach, the students speak when they feel sufficient confidence to do so. In both cases, the teacher's main contribution of imparting knowledge of the subject matter as well as instructional skills -- analytical and applicational -- is significantly reduced.

Scenarios, on the other hand, allow the teacher to provide direction and intervention right from the start of instruction without losing the benefits of any silent phase being undergone by individual learners. Scenarios allow the teacher to break up the class into small, effective working groups to which the teacher may act as a consultant, provider of information and general guide as needed by each group. Members of the groups also help instruct each other, as they acquire different bits and pieces of the target language and share their acquired knowledge as needed by others in their groups.

Since the flow of knowledge must eventually be to the individual learner, each group is given a task that represents the group as if it were one individual. Once the group has worked out a number of possible avenues to explore in completing the task, a representative of the group is chosen to interact with a representative of a different group that also has a task to

accomplish. As the two representatives interact, they may turn to their groups for help or advice at any time. In this way, knowledge is imparted to the individual that is immediately applicable and functional. This feature of scenario work does away with the traditional methods of instruction that attempt to follow a general regimen of grammar that is supposedly suitable to the entire class. ("Coverage", as it is commonly called in the profession, has as its major purpose protection for the teacher who can claim, when students fall short of prescribed goals of learning, that since the material in question had been presented to the class, the student must take responsibility for all that has not been learned.) The interaction between the students then continues to its final stages, where the teacher can enhance the activity and encourage more participation by asking for other suggestions and variations toward achieving the task.

After the performance, the class is brought together as a whole in the third phase (following *planning* and *performance*) called *debriefing*. During this third phase, each student is allowed to ask any questions about the performance and the structural/cultural points being used. The teacher should lead the discussion, and may entice the students to participate by asking them such questions as "What were the most important words or expressions used in the scenario?" "What other possible solutions could have been reached?" The teacher should also address major errors made by the students during this debriefing phase. It is important for the teacher to discuss the error and not identify the error-maker. In this way, students do not lose confidence in themselves. The emphasis must always be placed on what the students have managed to achieve, rather than where they fell short of the mark.

By progressing in terms of task completions that involve the students ever more deeply in Iranian language and culture, the grammar and cultural points are learned in a functional, interactive way. The solutions achieved in each scenario serve to fix the language in the students' minds because the target language is being used as any natural language is used, namely, in social interaction with members of groups.

The routine of the scenario (from preparation by small groups to performance by group representatives to final debriefing as a full class led by the teacher) allows the full range of teacher skills to be used in the classroom. At the same time, the students take the initiative for learning because they must accomplish the tasks before them. The teacher changes, in their eyes, from someone to satisfy to someone who helps them satisfy themselves. Groups have a healthy effect on their individual members because they tend to build up weaker members through their sharing of the task. The teacher should observe the students as they work in groups; if some of the members do not seem to be cooperating, then these students should be assigned to new groups with other students who did not seem to be cooperating in their original groups. In this way, they will have to motivate each other in order to complete the task

given to them by the teacher. Working with scenarios, the teacher dictates the task and not the way to achieve it. Some related reading and writing will be assigned which will be used as reinforcement of classroom performance and students' interaction. Each lesson plan contains grammar points, vocabulary and interaction exercise with the scenarios.

## II CLASSROOM ORGANIZATION

### USE OF INTERACTION SKILLS

Persian classrooms in the U.S. are not typically overcrowded at this time, but the scenario activities are still beneficial for smaller groups. The emphasis here on benefits of working in groups should not divert the reader's attention from the main issue in scenario work, which is the direct and "open-ended" involvement of the individual language student in the classroom.

The tasks of the scenarios in this text have been taken from potential points of interaction that come from Persian culture and society. The attention is turned towards solving a real interaction problem, rather than reciting scripted material. As we have seen, this approach encourages free thinking and stimulates genuine efforts to communicate. Therefore, in the classroom, students should be organized in groups and each group should prepare for a free encounter with the other. The teacher's role remains the same as always:

- to stimulate independent thinking and participation;
- to provide supportive material as food for thought, including vocabulary, grammar points and cultural clues; and
- to give direction so as to guide and not to dictate what to think or what to say.

In the classroom setting, we propose that the **teacher should prepare the ground for the students in the following manner:**

- Explanation:** A brief introduction should be provided about the **Key Concept**, and the **Situation** introduced in the lesson plan<sup>3</sup>. At this point, the teacher may review and

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<sup>3</sup> Notice in the first lesson, the underlying concept is family, the Key Concept is /noruz/ (New Year), and the Situation is what was described in the scenario about /kh<sup>h</sup>ne tak<sup>h</sup>ni/ (house cleaning).

discuss cultural content, facts, and values, especially those that are different from the students' background.

- b. **Examples:** The teacher will provide at least three examples of **Situations**<sup>4</sup> from the same **Key Concept** under study.
- c. **Scenario preparation:** Two interconnecting roles are designed and each briefly described separately in writing. The scenario preparation is based on the following premises:

A) **Clarification** of the concepts for the students.

- 1) **Key Concept (KC)** - Examples of Key Concepts are "New Year", "marriage", "education", "religion", etc. These independent concepts could be considered as parts of an overall underlying concept; i.e. issues mentioned above are all closely related to the concept of family. These are referred to as separate Key Concepts, but the students will undoubtedly use their acquired knowledge about the "family" in all of them as it becomes necessary.
- 2) **Situation** - The specific situation for which the students have received a scenario in order to prepare to interact. For example, under New Year, the situations include "house cleaning", "growing seeds", "visiting protocol", "/haftsini/", "/sizde bedar/", etc.; under marriage, "asking in marriage", "/mahriye/", "wedding ceremony", "divorce", "/jah<sup>2</sup>z/", etc.

The underlying concept in each situation remains the basis on which all other variations are constructed. The numerous situations presented in a diversity of scenarios are essential for the students' performance in the classroom, and facilitate their language acquisition. An example of a KC is /t<sup>2</sup>rof/ as illustrated in situations involving a taxi driver and passenger, guests and the host, or a friend and another friend<sup>5</sup>. Some other Key Concepts that could be developed are friendship, entertainment, politics, socio-economic issues, etc. A more abstract KC could be chosen as the core of the scenario construction depending on the level of the students' sophistication, e.g. punctuality, honor, greed, self-interest, courage, embarrassment, fear, shame, etc. The Key Concept as the abstract issue is developed through a number of concrete happenings and situational examples.

<sup>4</sup> The three situations chosen for this first lesson are /kh<sup>2</sup>ne tak<sup>2</sup>ni/ (house cleaning), /haftsino tahvile s<sup>2</sup>/ (the seven "s" and the transition to the New Year), and /dido b<sup>2</sup>did/ (visiting protocol).

<sup>5</sup> These are examples from the Lesson Plan preparation on /t<sup>2</sup>rof/.

Key Concept = abstract issue

vs.

KC  $\neq$  Situation

Situation = concrete happening

**B) Situation-oriented task** - In this phase, a scenario is chosen that assigns learners to their respective roles based on problems posed within the context of Iranian culture. To initiate the interaction the following points need to be included<sup>6</sup>:

- 1) **Shared information**: provides a purpose for the interaction. This is the most obvious and concrete part of the scenario. An interaction is based on some facts known to both parties, e.g. the taxi driver and a passenger share the knowledge of the place of pick-up, the destination address, the time of day, the weather and traffic conditions. The conversation starts based on these common grounds.
- 2) **Unshared information**: gives individual variety to the interaction. This is the subjective and personal part of the scenario. Based on facts and conditions unknown to the other party, each individual decides on his/her own strategy and plan of interaction, e.g., the passenger's haste to get to his destination arises because he is late for an important appointment (the driver does not know this). The taxi driver may wish to take a longer route either for a better fare (the day has been very quiet...) or for a chance to chat with someone from Washington, DC, where he has some family, or for a better chance to pickup another passenger, etc. It is based on this unshared information that the interaction task will evolve.

**C) Main expressions and vocabulary**: In preparation for an interaction on a particular concept, the teacher should introduce some relevant vocabulary. This should include a number of nouns, verbs, and expressions to be used by both participants in conducting their interaction, and any other vocabulary required by the students in classroom.

<sup>6</sup> Di Pietro, Robert J. 1987. *Strategic Interaction: Learning Language through Scenarios*, pp. 47-48. New York: Cambridge University Press.

\_\_\_\_\_. July 1990. "Helping People Do Things With English". University of Delaware: English Teaching Forum.



### III CLASSROOM PARTICIPATION

#### STRATEGIC INTERACTION

1. The teacher distributes scenario roles, written both in English and Persian in early lessons, and only Persian in later lessons. Students should be arranged in working groups, and supplied with a list of useful expressions and vocabulary. They should be given time to discuss and determine their attitude towards the role at hand, and make interaction plans in order to accomplish the task given in the scenario. Each group should consider several possible interactions. The teacher may provide to the groups any help that is needed during this stage.
2. On the basis of questions from the students, the teacher should provide each group with additional vocabulary, useful grammar points and cultural hints. (Remember that teacher's introduction to the cultural point and the scenario combined with the rehearsal for the scenario performance may take more than one class meeting, depending on how much time is allotted, e.g., 45 minutes may not be enough time for both activities).
3. When the students have *rehearsed* sufficiently, a representative is chosen from each group to enact the role. The other members may provide any help that might be needed. Other suggestions and alternative strategies should be welcomed. The activity within each group will keep all the students physically together, involved in listening, and free to participate in the ongoing interaction. This will allow the learners to participate at their own pace, expressing interest at will and naturally focused on the subject more than on the classroom setting.
4. To enhance the *performance*, the teacher may offer ideas to group representatives. To encourage participation from less forthcoming students, the teacher may request suggestions, variations, and alternatives to the on-going interaction. This will activate further interest and continue the dynamics of classroom exchange.
5. Depending on availability, the dialogue may be recorded using either audio or video equipment.
6. After the performance, the teacher should conduct a *debriefing* phase. Using schemata for notes and comments, the teacher debriefs the students on what transpired, offering

suggestions and corrections where needed. The audio or video recordings could become significant work tools at this time. The teacher uses the discourse generated during the performance phase as the basis for discussion of important elements of form, structure and culture. One way to start the debriefing would be to ask the following questions:

- 1) What were the key expressions and/or words used in this interaction?
- 2) What new or different sounds did you notice in the performance?
- 3) What words or expressions did you find difficult?
- 4) What would be another way of conveying the same ideas that were expressed in the conversation?

To facilitate the work of the debriefing, the teacher may want to ask the students to take notes about the major points discussed.

7. A related reading assignment should be given to *reinforce* language acquisition. The students are asked to read a paragraph on the cultural concept and related activities of the lesson: in this case, /noruz/ and the necessary preparations for cleaning the house. After the reading, the teacher and students might engage in a discussion of the similarities and differences between American and Iranian ways of celebrating the New Year. In the early lessons, the teacher should point out the differences between the way words are formally written and the way they are pronounced in an informal context (see section on phonological analysis). Points of grammar may be addressed in the same manner.
8. Following the debriefing, students may be asked to write a short composition on the KC, cultural topics contrasted with their own backgrounds, or on a situation as they would interact in it themselves. Possible written exercise: Write a letter to your family in the United States telling them about what happened to you during /noruz/. The goal is to reinforce and internalize what took place during the scenario, and to help develop writing skills.

**Variations in the syllabus:** In addition to the variety of psycho-social possibilities which arise from any interaction, much information could be included and discussed at the time of **Scenario** presentation and as the **Interaction** is taking place: the time of the day, location, weather, age, sex, level of education, physical appearances, socioeconomic status of the hypothetical participants, colors, calendar, landscape, nature, pets, etc. The use of these variants should be tied to the students' level of proficiency, age, background and interests.



**Language switching:** This will vary according to the teacher's evaluation of the class level. A general approach to the second year college level would be as follows:

- The performance of the interaction as well as the short composition are to take place in the target language (here Persian).
- Based on the students' language level, the rehearsal and debriefings may be done entirely in Persian with only occasional use of English, as necessary.
- The task should concentrate both on communicating the KC and on handling the special given situation in the scenario. Once the students know what they are trying to achieve, they should be expected to perform in the target language, and be free to work within their own knowledge and limitations of that language.
- The teacher's special input of vocabulary, information and other necessary tools, as well as student participation will provide dynamics necessary to push forward the level of performance in the target language.

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# COMMUNICATIVE PERFORMANCE

## CLASSROOM USE OF INTERACTION SKILLS

/dastam begerfto p<sup>a</sup> be p<sup>a</sup> bord/

دستم بگرفت وپا بپا برد

/t<sup>a</sup> shiveye r<sup>a</sup>h raftan <sup>a</sup>mukht/

تا شیوه راه رفتن آموخت

Iraj Mirz<sup>a</sup> ایرج میرزا

- The main reason for choosing the interactional classroom over the traditional one is to place students in real-life situations where they learn to think in the language and use it to achieve a communicative goal.
- The learning process takes place **during** interaction, as opposed to the student learning **about** an interaction.
- In the past students were taught different elements of the language as though they were being given separate boxes with which to build the structure of a construction.
- The new approach is to provide an environment where the linguistic skills are naturally developed, used, and reinforced.
- This means from pure memorization of boxes, the student is taken through a spiral of developing language-using skills.
- Thus we work towards the same skills as in natural language learning.
- This approach will allow students to make more errors; but in the interaction, the focus is on communication, not on grammar.
- Grammar points and other elements of the language are explained and taught during the *debriefing* period, where students maintain a vivid interest in communication.
- Practice with the scenarios will help the learner feel situated within a linguistic circumstance, confronted with a problem to solve or a task to accomplish.
- Communicative skills will be required, learned, and internalized as the interaction process evolves.
- Different points of grammar are practiced as the scenario lessons continue.
- The different *rehearsal* and *performance* phases are to provide practice on culture points, lexicon, grammar points, and useful expressions.
- The *debriefing* phase is useful in reinforcing the interaction highlights and cultural points, and in providing explanations on grammar and other linguistic elements.

## **SCENARIO ROLE**

**= / =**

## **ROLE PLAY**

- |  |   |
|--|---|
| <ul style="list-style-type: none"><li>• Student plays self and has to react naturally within the given situation.</li><br/><li>• Student is not told what to do or think in a given situation.</li><br/><li>• The interaction generates aspects of the target language to be explored.</li><br/><li>• The unknown elements of the interaction help create a real-life tension which is present in most natural situations.</li></ul> | <ul style="list-style-type: none"><li>• Student is given an artificial part to play.</li><br/><li>• Student is told what to do or think in a situation.</li><br/><li>• Some known items from the target language are practiced.</li><br/><li>• Students know what to expect from the other party.</li></ul> |
|--|---|

## **CONCLUSION**

- ✓ • Role play remains a classroom practice tool.
- Scenarios allow language proficiency to surface and to be reinforced.
- The open-ended nature of scenarios makes it possible to have a natural interaction in the classroom.
- Language instruction occurs based on a real-life effort to communicate.
- The same linguistic elements are involved in achieving the task: vocabulary, grammar, pronunciation, comprehension, skills at turn taking, cultural appropriateness, interrupting appropriately to ask questions.
- Scenarios are excellent feedback on how the student can use the elements of the target language.

# PHASES IN THE INTERACTIVE METHOD

1. **Teacher Tasks** in the Interactive Classroom
2. PHASE ONE - *Rehearsal*
3. PHASE TWO - *Performance*
4. PHASE THREE - *Debriefing*
5. PHASE FOUR - *Reinforcement*
6. Student Tasks in the **Evaluation Process**

## 1 . Teacher Tasks

- Review coverage of the subject in textbook and other related materials.
- Review proposed scenarios and prepare others related to the subject in the text.
- Prepare to play several types of interaction roles in the classroom.
- Consider the outline of the grammar which might be used through these transactions.
- Find reading selections that are related to the domain of the Key Concept under study.
- Prepare some questions derived from the scenarios for writing exercises.
- Seek to involve students in the evaluation process.
- Prepare to come up with a model from the students' performance to be used for the evaluation task.

## **2. PHASE ONE - Rehearsal**

- The students are divided into two or three working groups, according to the task.
- Teacher distributes a scenario to each group.
- Students are given time to discuss the scenario within each group.
- They will decide on a course of action to accomplish the task or resolve the problem at hand.
- They will make interaction plans.
- Each group plans several alternative interactions.
- Based on those plans, students will ask for additional vocabulary and verify useful grammar points and other cultural issues.
- This activity might well take one classroom session (45 minutes).

## **3. PHASE TWO - Performance**

- When the students have rehearsed sufficiently, a representative is chosen from each group to enact the scenario role.
- Other students are on stand-by and can make suggestions, and come up with helpful expressions needed by their representative.
- This phase is to be kept as much as possible a group-supported activity.
- Students are physically grouped together, and involved in listening and participating.
- Depending on availability, this performance may be recorded using audio or video equipment.
- In order to encourage participation from less forthcoming students, the teacher may ask for suggestions and variations at the final stages of the interaction.

#### **4. PHASE THREE - Debriefing**

- The teacher is to conduct this phase.
- Using schemata to illustrate comments and observations, the teacher will come up with a model of what was enacted in the interaction.
- The discourse used during the interaction will serve as the basis of a discussion about important elements of form, grammar, and culture.
- The audio or video recording could be very helpful in this phase.
- Another way to start the debriefing would be to ask WH-questions about the expressions used, different sounds, other difficulties, and other ways to convey the same ideas.
- To facilitate the work of the debriefing, the teacher may want to ask the students to take notes about the major points discussed.

#### **5. PHASE FOUR - Reinforcement**

- A relevant reading assignment is given.
- Related writing activities are done first on an individual basis and then by each group.
- The classroom experience will provide a common ground for this writing and the writing should reinforce the experience.
- The writing is thus a more real-life activity.
- From individual creativity the students will move towards collective work of communication with their peers.



## 6. Student Tasks in the Evaluation Process

- Each student is best prepared to answer for themselves the following questions:
- Could I have used more of my vocabulary?
- Could I have requested more help from the teacher?
- Was I able to convey what I needed?
- Could other students help more effectively?
- Other students as observers may use good judgement about originality and intelligibility of the interaction.

**Dr. Di Pietro's chart for evaluating students performance in scenarios**

<i>Performance features</i>	<i>Major evaluation by:</i>		
	<i>Teacher</i>	<i>Peers</i>	<i>Performer</i>
1. Role portrayal	√		
2. Cultural conventions	√		
3. Originality	√	√	
4. General intelligibility	√	√	
5. Grammatical accuracy	√	√	
6. Pronunciation		√	
7. Use of vocabulary			√
8. Use of teacher help			√

# EVALUATION

## FOR SCENARIO CLASSROOM

- The scenario has been performed in the classroom.
- Teacher looks for points of interaction development.
- task a & task b have been performed by Student A & Student B.
- For example, the scenario has been based on the taxi driver's refusal to accept his fare and the passenger's insisting as he is in a rush to get to an appointment.
- After the performance, in debriefing, the teacher will come up with a dialogue of what was communicated during the scenario interaction.
- This will give the students a model to practice with and ask relevant alternative questions.
- This is also the model on which the students can be tested.
- The most important principle in testing is that it is done in a coherent situation and within the right context.
- The student must be aware of the nature of the discourse, the task to be accomplished and/or the problem to be resolved.
- The testing of all linguistic elements (see chart attached) relating to the use of the language must be done within the motion by the student towards the resolution of the task.

- The format of the test is primarily oral with reading and writing adjuncts.
  - Want ads
  - Letters to family and friends
  - Newspaper headlines
  - Political commentary
  - School schedule
  - Hobbies
  - Travel description
  - etc.
  - Promissory notes
  - Open letters
  - Literary critics
  - Shopping lists
  - A special day's schedule
  - Sport activities
  - Radio announcements
- The style of learning is not dictated, but the task to perform is indicated and the learning style remains up to the ability of the students under the teacher's supervision.
- After the test, the teacher should sit with the students and see if they can evaluate their own work.
- 10 minutes per student for testing, 5 minutes for the teacher to score.

## LINGUISTIC & INTERACTION ELEMENTS

Feedback on how the student uses the language

### TESTED FOR ORAL PROFICIENCY:

- Pronunciation تَلْفَظ
- Vocabulary لغات و اصطلاحات
- Grammar Structure جمله بندی
- Comprehension تفاهم و ادراك

### STRATEGIES OF INTERACTION:

- Skill at turn taking نحوه نوبت گیری در صحبت
- Skill at interrupting for asking questions طرز قطع کردن و سئوال
- Skill at using the language interactively نحوه رد و بدل در مکالمه
- Cultural appropriateness رعایت نکات فرهنگی در گفتار

# EVALUATION SCORE SHEET

From *global* skills to *detail* skills

## *Global*

- 30 • **Strategies of Interaction:** Communicative performance and moves made to complete the Interactive task
- 20 • **Cultural constraints:** gestures and honorifics
- 20 • **Discourse coherence**
- 10 • **Grammatical accuracy**
- 10 • **Choice of lexicon**
- 10 • **Pronunciation:** based on intelligibility in context

## *Detail*

**Total      100      points**

# PROFICIENCY

## CONCEPT AND EXISTING GUIDELINES

**Introduction:** In view of recent social and political developments around the world, the study of Persian language and culture is receiving greater recognition. Many aspects of international relations suffer from inadequate communication between cultures and the importance of a better understanding is strongly felt, consequently language instruction is receiving more attention than in the past. Recent changes in the study of the Persian language reflect developments in the larger field of foreign language instruction over the last two decades in general, and the geopolitical importance of Persian-speaking areas in particular. The general move towards proficiency in language instruction is the only effective course to pursue as new teaching materials for Persian are developed.

Persian instruction was previously confined mainly to the teaching of literature in a narrow sense. Most often, instructors used the traditional grammar-translation method, in which Persian grammar would be "covered" in the initial stages, followed by reading and translation of classical literature. With concentration on the traditional classical works, most other forms and levels of language, including contemporary writings and the spoken language, were ignored. Studying spoken Persian was considered almost unacceptable, based on the premise that once students master the literary language it is easy to switch to the spoken language at any time during their instruction.

Another important fact is that cultural differences were not systematically addressed. Some issues of cultural value would emerge at random during the course of study of such literary works; the teacher would comment on them without too much clarity and often leave it to the students to draw their own conclusions. Based on the degree of attention paid in class or the student's sensitivity to the problem at hand, students would form their own impressions about the culture of the new language under study. The unfamiliar and unknown were often treated with apprehension and reservation; cultural differences were mostly perceived as negative and unreasonable. A systematic, objective, and empirical source of information on cultural issues was not available and the subject was not considered important for research and study.

In the general field of language instruction, especially among commonly taught languages, a new movement seems to become popular every ten to fifteen years. After the grammar-translation method and audiolingual teaching, communicative interactional learning and the notional-functional syllabus are receiving much attention. The term *proficiency* has become very popular among language instructors and material writers, who speak about proficiency-based language instruction, proficiency tests, proficiency requirements, proficiency orientations, and proficiency standards. The notion of proficiency is especially crucial with regard to the evaluation of students' level of performance in the target language, and is certainly a more reliable criterion than the number of hours an individual has received language instruction. However, it is important to keep in mind that proficiency-based teaching needs to be considered as a complex system of classroom activities which promote functional language acquisition and cannot be achieved without the teacher's full training and understanding of the instructional goals and changes<sup>1</sup>. For students, this diversity and the experience with the new methodology is exciting and rewarding. For instructors, the task is more complex, since they have to assimilate the concept of functional learning and language acquisition, do away with the more comfortable established method, and adapt to a new approach to language teaching.

### CURRENT STATE OF AFFAIRS

Recent decades have been marked by a growing number of Iranians in the United States, and an increased interest in bringing contemporary teaching methodologies to the instruction of Persian. The new approach to language teaching has raised concerns in the area of developing functional language proficiency through course design and objectives, changes in the choice of texts, classroom activities and other audio/video teaching, and testing instruments. One resource for professionals in the field is training from the American Council on the Teaching of Foreign Languages (ACTFL) to be used in oral interviews for Arabic, Hebrew, and other less commonly taught languages. In addition, teaching materials need to be designed with the student's proficiency in mind, and teachers of Persian language, like all other teachers, need to open up to the application of new methodologies applied to most other commonly taught languages in order to promote learning for proficiency.

<sup>1</sup> Freed, Barbara. 1984. "Proficiency in Context: The Pennsylvania Experience". In Sandra J. Savignon and Margie S. Berns, eds. *Initiatives in Communicative Language Teaching*. Reading, Mass: Addison-Wesley Publishing Company.

During the past few decades, a number of Persian instructors have prepared instructional material for teaching Persian as a foreign language, but the absence of agreed-upon proficiency guidelines means that they have often worked at cross-purposes. Persian instructors are aware of this problem and they identify the lack of reliable information on students' levels of proficiency as a major obstacle. In cooperation with other professionals in the field, I have proposed to develop guidelines and proficiency tests for Persian in a new research and development proposal to the Department of Education. Funding for that project is still pending.

Many scholars have focussed on the subject of learning for proficiency, just to name a few: J.B. Carroll (1980); J.L.D.Clark, ed. (1978, 1987); J.R.Firth, ed. (1980); Theodore V. Higgs, ed. (1984, 1982); Stephen D. Krashen (1982). In the decade after the "testing kit workshop" held by the Foreign Service Institute (FSI), and the development of the ACTFL "Provisional Proficiency Guidelines", significant progress has been made in establishing national proficiency goals and proficiency testing procedures in academia. However, in-service training, research, and development for Persian have fallen behind.

At this time, guidelines and tests are not available for measuring proficiency in Persian for university programs. Among the Middle East languages, proficiency guidelines and testing procedures have been established for developing Arabic proficiency tests at the University of Pennsylvania and the University of Michigan, through a grant from the U.S. Department of Education. Proficiency Tests developed at the Center for Applied Linguistics using the ACTFL/ETS proficiency guidelines for other less commonly taught languages, including Hebrew, Hindi, Chinese, and Portuguese, provide models for future research.

### **EVALUATION ACTIVITY AND PROFICIENCY TESTING FOR THIS PROJECT**

Language proficiency development has to be evaluated on several levels of performance -- *listening comprehension, speaking, reading, writing*, to which a common element of *cultural awareness and appropriateness* needs to be added. Guidelines for evaluating these should be based on general linguistic rules and also be open to variations with regard to language specific issues. The ACTFL Provisional Proficiency Guidelines provide a series of functionally defined proficiency standards for all four linguistic skills as



a language-specific, *generic* set which does not include the *cultural awareness and appropriateness* that I mentioned above.

In the previous section, under *Communicative Performance*, we discussed the evaluation process for this approach, provided a chart for evaluating students' performance in scenarios and a set of linguistic and interaction elements tested for oral proficiency, as well as an evaluation score sheet for the same. However, for the testing at the University of California at Berkeley of the teaching modules developed here, several important issues ought to be pointed out.

1. Time restrictions did not allow a full testing of all skills before and after the application of the teaching module, and because the main reason for testing was to evaluate the effectiveness of the instructional material, the evaluation test was designed only with that objective in mind. Thus, the evaluation sheet evolves from easier concepts to more complex issues, strictly to test the effect of the teaching material module and not the language proficiency of the students.
2. This evaluation task was performed in three sessions at the University of California at Berkeley, with a classroom of 10 students officially recognized as intermediate level, but ranging from high-novice to mid-intermediate in most skills.
3. Generally, a homogeneous level of students is important for their understanding, participation, and performance in the interactive classroom exchanges. However, in the absence of such circumstances, under time restrictions, we had to concentrate only on the previously explained objectives of this testing. This complication was partly remedied by allowing a certain degree of English to be used in the evaluation sheets and the explanation about the activity; in addition, the cultural issues were introduced to students with the use of some English in order to assure that all students understood the task at hand.
4. The task to be performed by the students was more demanding than their usual work in a regular classroom setting, as they were introduced at the same time to new teaching material as well as new methodology.
5. The Unit on T<sup>3</sup>rof was introduced and used only for the purpose of illustrating the methodology and explaining what was expected from the students.

6. The Unit on Noruz was used for the actual testing; a pre- and post evaluation sheet and a written assignment were collected from the students, to determine the effect of the class activity.

The results were extremely encouraging, since the interaction that took place in class and a comparison of the pre- and post evaluations show that the students who were not previously aware of the cultural issues presented in the lessons were receptive and open to the teaching material. Not only did they learn the cultural points, they also improved their functional language skills through interaction. There were a few students who were already familiar with the specific area of culture treated in the lesson plan; all of them demonstrated confusion about certain activities and relationships, and the lesson helped them put things in proper perspective, as well as providing them with proper Persian expressions and verb phrases to express what they had learned previously in English.

General acceptance of the new methodology was enthusiastic, as the practice class helped students to get acquainted to a certain degree with the scenario interaction; by the end, even the most reserved students were involved in the scenario exchange. (The interaction was recorded on tape and can be made available on request.) Eight of the ten students returned the written assignment, and all eight made positive comments about the effect of the teaching methodology, indicating that the cultural presentation had been useful and informative. An analysis of their evaluation tests indicated a clear improvement. The same test was administered in 15 minutes at the beginning of this process and again in 7 minutes at the end. On the same test completed in half the time, 90% of the students showed significant improvement both in the content of their responses and in their written language performance.

One of the most important outcomes of this testing was that the students responded positively to the new methodology and the cultural content of the material. Under more favorable conditions (without time constraints, and with students' familiarity with the interactive approach), the learners' task would be still more proficiency-oriented and would progress toward much higher functional language skill development.

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## **CLASSROOM TESTING OF MATERIAL**

### **STRATEGIC INTERACTION**

**U.C. BERKELEY**

#### **First day / first session**

#### **FAMILIARIZATION AND PRACTICE**

- Explain the testing requirement for the ongoing project.
- Encourage students to do the best they can.
- Distribute 15 minute pre-test Evaluation Sheets.
- Collect sheets after 15 minutes.
- Provide a short general introduction to scenario activities.
- Divide students into two groups.
- Distribute practice scenarios. (**T<sup>a</sup>rof**: taxi driver and passenger)
- The rehearsing begins. (only Persian is used)
- Each group is encouraged to ask for any vocabulary or grammar points required.
- 15 minutes interaction. (only Persian is used)
- Text of cultural points for **noruz** is distributed to students.
- The **Key Concept** is **noruz**, the Iranian New Year, for the next session.
- The session is closed by asking students to remain in the same group the following day, and to carefully review the handouts.

**Second day / first session**  
**REHEARSAL AND PERFORMANCE**

- Ask students if they have reviewed the handouts and go over the cultural points with them.
- Ask students to form their working groups.
- Review the idea of natural interaction based on a scenario.
- Remind the students that their efforts should be focused on giving explanations and communicating with each other within their respective group during the *rehearsal*.
- Distribute scenarios.
- This phase is totally in Persian.
- Encourage questions on vocabulary and grammar, without too much explanation on each point.
- Concentration is to be focused on the communicative aspects of this activity, and not on teaching grammar.
- Ask students to let you know when they are ready (10 to 15 minutes).
- Install the recording device central to the group representatives.
- Ask the representatives to begin the interaction (*performance*).
- Listen, and help when necessary, in order to accommodate the communication.
- Start a schema based on Student A, Student B and their strategies to get the point across.
- On the blackboard, in Persian, put down key sentences from each group interaction.
- Encourage other students from each group to help, make suggestions, and propose other alternatives.
- This should be an inviting atmosphere of positive enjoyable communication.
- A correction is only necessary if the distortion is very important.
- The performance ends once the task is accomplished.
- The teacher now has a model of this particular class interaction.

**Second day / second session**

**DEBRIEFING AND REINFORCEMENT**

- The teacher might start the *debriefing* by reviewing the interaction and asking for the students' input.
- During this review any phonology or grammar points which might stand out will be discussed.
- This phase is not to be used exclusively to point out mistakes, but rather to illustrate other ways to ameliorate a certain sentence, or coordinate verbal tenses, improve pronunciation, etc.
- Under regular circumstances, when time limitations are not pressing, the audio-tape could be used to look for more points to discuss and for the students' own evaluation.
- Write to a friend or a close family member about the KC, or on any of the particular KC activities (*reinforcement*).
- At least 10 lines are required from the intermediate level students, but they are encouraged to write more if they so desire.
- A reading passage is provided on the subject on which the students will be asked questions in class (next session).
- Distribute the test-sheets, to be completed in 15 minutes.
- Collect test-sheets.
- Thank students for their contribution to the ongoing project, a copy of which will be made available at the U.C. Berkeley library after completion.

## STRATEGIC INTERACTION

### REVIEW OF BASIC STEPS

1. Cultural concept (**noruz**, for example): Short text about noruz is discussed in class.
2. Scenario (the house guest at New Year's, for example). Teacher distributes scenario roles, in early lessons written both in English and Persian, in later lessons, in Persian only. Students are arranged in working groups to *rehearse* their roles and prepare some possible things to say in order to accomplish the task given in the role. The teacher provides any help that is needed to the groups during this stage. When the groups are sufficiently prepared, a representative is chosen from each group to enact the role. The other members provide any back-up that might be needed. After the *performance*, the teacher conducts a *debriefing* phase. Remember that rehearsal for the scenario performance may take more than one class meeting, depending on how much time is allotted, e.g., 45 minutes being the usual class period.
3. Useful and relevant vocabulary and expressions. Students may be supplied with a list of possibly useful expressions and vocabulary. This list may be given during the rehearsal phase before the performance of the scenario.
4. Schema for notes and comments following the performance (in the debriefing phase). The teacher uses the discourse generated during the performance phase as the basis for the discussion of important elements of form, structure, and culture. One way to start the debriefing would be to ask the following questions:
  1. What were the key expressions and/or words that were used in this interaction?
  2. What new or different sounds have you noticed from this performance?
  3. What words or expressions did you find difficult?
  4. What would be another way of conveying the same ideas that were expressed in the conversation?

To facilitate the work of the debriefing the teacher may want to ask the students to take notes about the major points discussed.

5. Related *reading* assignment. The students are asked to read a paragraph on the cultural concept and related activities of the lesson (in this case, noruz and the necessary preparations for cleaning the house). After the reading, the teacher and the students engage in a discussion of the similarities and differences between American and Iranian ways of celebrating the New Year. In the early lessons, the teacher should point out the differences between formal written words and the way they are pronounced in everyday speech, using a phonological analysis. Grammar points may be addressed in the same manner.
6. Possible *written* exercise. For example, write a letter to your family in the United States telling them about what happened to you at noruz.



# Test Evaluation Sheet

DATE \_\_\_\_\_  
NAME (first name only) \_\_\_\_\_  
AGE \_\_\_\_\_  
SEX (M / F) \_\_\_\_\_  
NATIVE LANGUAGE \_\_\_\_\_  
YEARS IN COLLEGE \_\_\_\_\_  
MAJOR SUBJECT OF STUDY \_\_\_\_\_  
YEARS OF PERSIAN LANGUAGE: \_\_\_\_\_  
Instruction in Persian \_\_\_\_\_  
Informal Exposure to Persian \_\_\_\_\_

- Please answer the following as best as you can (in Persian, as much as possible).
- Orthographic errors do not count.
- Use English only when you know the answer and cannot say it in Persian.

1. \_ What is the Iranian New Year called?

\_\_\_\_\_

2. \_ What is the date of that event?

\_\_\_\_\_

3. \_ What does that date coincide with?

\_\_\_\_\_

4. \_ Where did you learn about it?

\_\_\_\_\_

5. \_ What do Iranians do in preparation for this event?

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6. \_ Name some of the activities during Iranian New Year.

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7. \_ Who is حاجی فیروز /h<sup>a</sup>ji firuz/?

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8. \_ Can you describe چارشنبه سوری /ch<sup>a</sup>rshambe suri/?

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9. \_ Name a few items indispensable for هفتسین .

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10. \_ What do you know about the meaning of any of the items on the هفتسین ?

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۱۱. در مورد سیزده بدر چه میدانید؟ جوانان در اینروز چه میکنند؟

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۱۲. دید و بازدید در ایام عید چگونه برگزار میشود؟

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۱۳. توضیح بدهید بین هدیه و عیدی چه فرقی هست؟

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۱۴. چه فرقی بین عید ایرانی و سال جدید امریکائی هست؟

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۱۵. عید ایرانی یا سال جدید امریکائی کدام را ترجیح میدهید؟ و چرا؟

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# PART THREE

## CLASSROOM MATERIAL

# UNIT ONE

## FAMILY

### NORUZ

/noruz/ نوروز (new day)

### NEW YEAR

# UNIT ONE OUTLINE

Underlying Concept:	FAMILY خانواده ، فامیل	
Key Concept:	NORUZ نوروز	
Explanation about Noruz		164
Itemized Cultural Issues & Special Events		165
Noruz: Vocabulary & Expressions		170
<b>SITUATION 1- خانه تکانی kh<sup>2</sup>ne tak<sup>2</sup>ni</b>		172
Interaction Scenarios		173
Scenarios: Vocabulary & Expressions		176
Example of Classroom Interaction		178
New Vocabulary Used		182
Variation Scenarios		183
Scenarios: Vocabulary & Expressions		185
Teacher's Debriefing:		
Written text vs. Pronunciation		186
Phonological rules of the spoken language		188
Grammar points		192
Composition Topics		200
Vocabulary & Expressions for composition topics		201
<b>SITUATION 2- هفتسین و تحویل سال hafsin and tahvile s<sup>2</sup>l</b>		202
Interaction Scenarios		204
Scenarios: Vocabulary & Expressions		206
Other Related Vocabulary		207
Composition Topics		208
What we learned		209
<b>SELECTED READINGS</b>		212

## NORUZ /noruz/ نوروز IN THE FAMILY\*

### NEW YEAR

**Noruz**, one word, combined of two morphemes: /no/ نو (new), and /ruz/ روز (day), literally means "new day" and refers to the Iranian New Year. Noruz is Iran's most important national holiday. Officially, only two days are devoted to Noruz, but the schools are out for two to three weeks. The thirteenth day of the new year, /sizde be dar/ سیزده بدر, is another holiday, which traditionally marks the end of this period of festivities.

The celebration of Noruz dates back several thousand years, to the time of the Achaemenids. Noruz starts at the exact instant of the Vernal Equinox, which occurs each year around the 21st of March, the first day of spring. Although Islam has added additional meaning to this event, it basically remains an old traditional Persian festivity, and this first day of spring marks the beginning of the Iranian calendar year. Like all traditional events, this holiday is marked with a myriad of activities affecting everything from preparations and celebrations to food, clothing, gift giving, charity, and many other social and family activities.

Noruz is a celebration of the first instant of spring and the renewed earth cycle. As such, it symbolizes new life starting along with moderate temperatures, thawing of the ice, fresh water, first blossoms, and flowering of violets, tulips, and hyacinths. These are the themes widely used in thousands of years of Persian poetry and literature, with all their strong symbolism revolving around *Rebirth, Renewal, Nature, Life, Mankind, and Spirituality*.

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\* For further reference to "Family" please see chapter 4. in *Iranian and American perceptions and cultural frames of reference*.

## CULTURAL ISSUES &

### Special Events

The following is a brief explanation of some of the most important activities around Noruz. Prepared in English, it is suitable for all students from novice to advanced levels. Each cultural issue could be used as a "situation" in support of a scenario for classroom interaction as demonstrated in this unit.

- 1 • A complete and thorough house cleaning: /kh<sup>2</sup>ne tak<sup>2</sup>ni/ خانه تکانی. This activity involves an effort to end all unfinished business, return all things borrowed, and end all procrastination in cleaning and organization, in order to feel light and in control of one's own life; it is part of a tradition of good resolutions.
- 2 • Growing seeds, most commonly wheat grains /gandom/ گندم and/or lentils /adas/ عدس. The seeds are grown only in water, for the young to see how a dry closed grain has the potential to grow, develop, and prosper under the right conditions. It has also been reported that historically, many different kind of grains would be grown at this occasion, and the ones showing the strongest growth would be the most prosperous if cultivated that year.
- 3 • /hafsīn/ هفتسین (the seven /s/. Notice this word is spelled as /haftsīn/ and pronounced as /hafsīn/). The /hafsīn/ should include at least seven of the following items starting with the /s/ sound, each symbolizing a deeper concept than the object by itself:



/sabze/ سبزه (home grown greens) [symbol of growth, prosperity, and tightly woven roots],

/sombol/ سُنبل (hyacinth) [symbol of the development of the flower from the roots of its bulb],

/sim m<sup>ah</sup>i/ سیم ماهی (freshwater small carp) [symbol of life], /samak/ سمک (fish), this expression is rarely used in other contexts,

/sib/ سیب (apple) [the oldest fruit],

/sir/ سیر (garlic) [the oldest bulb],

/som<sup>agh</sup>/ سماق (sumac, a condiment) [the oldest condiment derived from a flower],

/serke/ سرکه (vinegar) [symbolic astringent agent],

/senjet/ سنجد (the fruit of the "mountain-ash", a wild tree with olive shaped orange fruit) [symbol of tart and sweet taste],

/samanu/ سمنو (a sweet prepared with the extract of young growth of wheat) [symbol of nature's sweetness],

/sekke/ سکه (coin) [symbol of permanence and prosperity] and,

/sepand/ سپند (wild rue, a flower seed used as incense) [symbol of good health and good luck this incense is also supposed to protect against evil eyes], this is an older form of the most commonly used expression which is /esfand/ اسفند.

/tokhme morgh/ تخم مرغ (eggs) [symbol of life potential].

/sofre hafsīn/ سفره هفتسین (the seven /s/ set up) is never complete without

/ghor<sup>ah</sup>n/ قرآن (the Holy Koran) [spiritual light],

/yine/ آینه/ آئینه (mirror) [symbol of purity and clarity], and

/sham'o shamd<sup>ah</sup>n/ شمع و شمعدان (candle and candle-holder) [symbol of light and warmth].

As we have seen, the theme of **/hafsīn/** mostly turns around spiritual light, purity, clarity, life, respect for the old tradition, warmth, sweetness, prosperity and togetherness. Most people also add:

**/noghlo nab<sup>2</sup>t/** نقل و نبات (**/noghli/** نقل is a small white candy made of sugar-covered almond, and **/nab<sup>2</sup>t/** نبات is the pure crystallized sugar) [symbol of good fortune and sweetness], with other sweets, and decorated eggs. The symbolic **/sim m<sup>2</sup>hi/** can be substituted with goldfish.

4 • Home-baked pastry: **/b<sup>2</sup>ghlav<sup>2</sup>/** باقلوا , **/soh<sup>2</sup>ne asal/** سوهان عسل ,

**/n<sup>2</sup>n nokhodchi/** نان نخودچی , **/n<sup>2</sup>n berenji/** نان برنجی ,

**/n<sup>2</sup>n panjere'i/** نان پنجره ای , **/reshte be reshte/** رشته برشته ,

**/gushe fil/** گوش فیل , **/noghli/** نقل , **/nab<sup>2</sup>t/** نبات , etc. mostly prepared with

**/peste/** پسته (pistachio), **/b<sup>2</sup>d<sup>2</sup>m/** بادام (almond), **/asal/** عسل (honey), **/kare/** کره

(butter), **/rde berenj/** آرد برنج (rice flour), **/kh<sup>2</sup>ke ghand/** خاک قند (powder sugar),

**/za'far<sup>2</sup>n/** زعفران (saffron), and **/helo gol<sup>2</sup>b/** هل و گلاب .

5 • Purchase of new clothes, shoes, etc. for everyone in the family. Most often referred to as **/rakhte eyd/** رخت عید (New Year's clothing), this expression covers all articles of clothing including shoes, hats, and other accessories, etc. **/leb<sup>2</sup>se eyd/** لباس عید is also used, but only refers to clothing with the exclusion of articles like shoes. This activity is basically for its **/shogune nik/** شگون نیک (good omen). It is commonly believed that your condition at the time of the change of Vernal Equinox will linger with you most of the coming year, and that is the reason for the thorough cleaning, organizing, good thoughts, the sweets, as well as the new clothing, etc.

6 • Preparation for the last Wednesday of the year includes:

**/ch<sup>a</sup>rshambe suri/ چهارشنبه سوری** (Wednesday celebration), which reportedly goes back to the time of the Prophet Zoroaster and the celebration of "fire" as the pure and the purifier. The more recent way of celebrating this day involves the arrangement of seven small bushes **/botte/ بُتّه**, which are set on fire and aligned so that one can jump over them one after the other while singing:

**/zardiye man az to/ زردی من از تو** (My yellow complexion be yours)

**/sorkhiye to az man/ سرخی تو از من** (Your red complexion be mine)

**/<sup>a</sup>tesh b<sup>a</sup>zi/ آتشبازی** (fireworks) and **/gh<sup>a</sup>shogh zani/ قاشق زنی** (making noise with a spoon) are two other activities related to this day, but the latter seems to be fading away.

**/h<sup>a</sup>ji firuz/ حاجی فیروز** (a dark complexioned man, wearing red, singing and dancing to amuse children) starts to be seen in the streets around this time. This is a commercialized personality working in the streets to amuse children and get some change. He usually carries a **/d<sup>a</sup>yre zangi/ دایره زنگی** (tambourine).

7 • **/eydi/ عیدی** (special New Year's gift) is usually given by the eldest to the young, made of a traditional **/sekke/ سکه** (coin), or an **/esken<sup>a</sup>se no/ اسکناس نو** (new bill), symbolizing the wish "prosperity be with you". Note: the tradition of giving **/eydi/**, is mostly based on symbolic rather than monetary value.

8 • **/hadye/ هدیه** (gift), offered by the young to the eldest, is very often either **/gol/ گل** (flowers), or **/shirini/ شیرینی** (cakes and pastry). Aside from parents and grandparents vis-à-vis their children, the notion of old and young among acquaintances is most often based on knowledge, wisdom, and seniority, more than actual age.

9 • /dido b<sup>z</sup>did/ دیدونازدید, refers to visiting, دیدن, and returning visits, بازدیدن. Here again the hierarchy of age, its obligations and its social implications are to be considered. In general, in order to present their best wishes in person, younger people are socially obliged to pay a visit to their seniors, whether members of their family, friends, or acquaintances; the visits are then often reciprocated by the elders, although not required as a rule.

10 • /sizde be dar/ سیزده بدر (the thirteenth day outing). The festivities, greeting cards, flowers and visiting activities generally take place between the first and the 12th day of the New Year. The 13th day, a national holiday, marks the end of the celebration by an outing, generally to fields or green open spaces, in order to make a bond with *nature*. On this occasion the green seeds grown at home are taken to be disposed of in a fresh natural current of water. Once in the fields, unmarried young people, especially girls, are encouraged to make small knots in the grass, along with a wish to be married within the year. This is done to insure symbolically the course of their destiny, /bakht/ بخت (destiny). The term is also used in the commonly used expression /b<sup>z</sup> shodane bakht/ باز شدن بخت (lit. the opening, starting of the destiny), in conjunction with the knotting of the grass.

## VOCABULARY &amp; EXPRESSIONS

	Noruz	لغتھا و اصطلاحاتِ نوروز	
/ʔashbʔzi/		آتشبازی	firework
/ʔrde berenj/		آرد برنج	rice flour
/ʔyine/		آئینه	mirror
/eskenʔs no:/		اسکناس نو	new bill
/bʔdʔm/		بادام	almond
/bʔghlavʔ/		باقلوا	baklava
/botte/		بته	bush
/bakht/		بخت	destiny
/peste/		پسته	pistachio
/tahvile sʔl/		تحویل سال	transition to the New Year
/tokhme morgh/		تخم مرغ	eggs
/chʔrshambe/		چهارشنبه	Wednesday
/chʔrshambe suri/		چهارشنبه سوری	Wednesday celebration
/hʔji firuz/		حاجی فیروز	the Noruz clown
/khʔke ghand/		خاک قند	powdered sugar
/khʔne takʔni/		خانه تکانی	house cleaning
/dʔyre zangi/		دایره زنگی	circle of tanned skin and rings
/didan/		دیدن	to see, to visit
/dido bʔzdid/		دیدوبازدید	visiting and returning visits
/rakhte eyd/		رخت عید	New Year garments
/reshte bereshte/		رشته برشته	special kind of cake
/zaʔfarʔn/		زعفران	saffron
/sabze/		سبزه	home grown greens
/sepand/ ~ /esfand/		سپند / اسفند	wild rue
/serke/		سرکه	vinegar
/sofre hafsin/		سفرة هفتسین	tablecloth, set-up of the seven "s"
/sekke/		سکه	coin
/somʔgh/		سماق	sumac
/samak/		سمک	fish, old expression replaced by mʔhi

/samanu/	سمنو	a sweet made of wheat sprouts
/sombol/	سنبل	hyacinth
/senjet/	سنجد	wild fruit from the rowan-tree
/soh <sup>a</sup> ne asal/	سوهان عسل	almond sweet with saffron
/sib/	سیب	apple
/sir/	سیر	garlic
/sizde bedar/	سیزده بدر	the thirteenth day outing
/sim m <sup>a</sup> hi/	سیم ماهی	freshwater small carp
/shogune nik/	شگون نیک	good omen
/sham'/	شمع	candle
/sham'd <sup>a</sup> n/	شمعدان	candle-holder, candlestick
/shirini/	شیرینی	cakes, pastry
/adas/	عدس	lentils
/asal/	عسل	honey
/eyd/	عید	New Year
/eydi/	عیدی	special New Year gift
/gh <sup>a</sup> shogh zani/	قاشق زنی	making noise with a spoon
/ghor' <sup>a</sup> n/	قرآن	the Holy Koran
/kare/	کره	butter
/gol/	گل	flower, flowers
/gol <sup>a</sup> b/	گلاب	rose water
/gandom/	گندم	wheat grains
/gushe fil/	گوش فیل	special kind of cake
/leb <sup>a</sup> s/	لباس	dress
/leb <sup>a</sup> se eyd/	لباس عید	New Year clothes
/n <sup>a</sup> n panjereh'i/	نان پنجره ای	special kind of cake
/n <sup>a</sup> n nokhodchi/	نان نخودچی	special kind of small cake
/nab <sup>a</sup> t/	نیات	crystallized pure sugar
/noghl/	نقل	sugar covered almond
/noruz/	نوروز	lit. new day, New Year
/hadye/	هدیه	gift
/hafsini/	هفتسین	the seven "s"
/hel/	هل	cardamom

## SITUATION 1

/kh<sup>a</sup>ne tak<sup>a</sup>ni/ خانه تکانی (house cleaning)

### **Brief Explanation by the Teacher**

To be given before students are divided into groups to work with scenarios and related material:

/kh<sup>a</sup>ne tak<sup>a</sup>ni/ خانه تکانی , literally means (house shaking) and is informally pronounced /khune takuni/ خونه تکونی. As implied by its meaning, this activity goes beyond just house cleaning. It encourages an overall review of everything accumulated during the year in order to find, organize and keep all useful things, return all things borrowed and to give to others the things that are not needed by the family. The basis of this tradition is to lighten the burden of extra elements left over from different activities in order to start the new year fresh, unencumbered, and uncluttered, with a thoroughly clean house, mind, and heart. In practice, /kh<sup>a</sup>ne tak<sup>a</sup>ni/ of course involves a lot of washing and cleaning of floors, walls, doors, windows, rugs, curtains, and all of the household goods and clothing.

# Scenarios

## A سناریو

"شیرین"، فامیل شما برای عید آماده میشود. همگی برای "خانه تکانی" مشغول فعالیت اند و شما در حال کمک به برادرتان "سهراب" هستید تا او نیز اطاق خود را تمام کند. هر دوی شما از اینکه دوستتان "لورا" اسبابهای خود را جمع نمیکند ناراحت هستید. چون "لورا" در منزل شما میهمان است درست نمیدانید چگونه با او بفهمانید که در کار نظافت و مرتب کردن عجله هست و اونیز باید هر چه زودتر چیزهایش را جمع و جور کند. چکار خواهید کرد که در ضمن با او برنخورد؟

A - Shirin, your family is getting ready for the Iranian New Year. Everyone is going through his own room and belongings for a final /kh<sup>2</sup>ne tak<sup>2</sup>ni/ (lit. "house shaking", house cleaning). You are helping your older brother Sohr<sup>2</sup>b finish his room. Both of you are disturbed by the fact that your friend Laura does not put away her belongings. As she is a guest in your home, you don't know how to make her understand the urgent need for cleaning and tidiness. HOW DO YOU DO THIS WITHOUT OFFENDING HER?



## B سناریو

"سهراب" ، شما می‌خواهید خواهرتان را کمک کنید تا قضیه "خانه تکانی" را بدوستش بفهماند. خودتان مشغول مرتب کردن اطاقتان هستید و درباره کتابها و صفحه های خود تصمیم میگیرید که کدام را ببخشید یا نگهدارید. در ضمن به "شیرین" راه حل های مختلفی پیشنهاد میکنید. مثلاً: از مادر بخواهد که به "لورا" بگوید ، به بهانه دیگری او را مجبور به اینکار بکند ، خود "شیرین" کار را انجام بدهد ، و غیره ... بالاخره تصمیم میگیرید که جلوی "لورا" ، با "شیرین" از عید نوروز و خوبی کارهای مقدماتی آن صحبت کنید.

**B - Sohr<sup>a</sup>b**, you want to help your sister **Shirin** inform her friend about the requirements of the yearly /**kh<sup>a</sup>ne tak<sup>a</sup>ni**/. While cleaning your own room, deciding which of your books and music will be given away, you offer **Shirin** different strategies, e.g. ask your mother to tell her, have her do it under false pretense, go ahead and do it for her, etc. You finally decide to have a conversation with **Shirin** in front of **Laura**, about the preparations for the Iranian New Year and on the benefits of a thorough house cleaning at this time. LET'S TALK WITH SHIRIN.

## سناریو C

"لورا"، شما تعطیلات خود را با يك دوست خود "شيرين" و خانواده اش ميگذرانيد. سعی دوستتان را دركار "خانه تکانی" بحساب بچگی اوميگذاريد، نه بخاطر احترام او به سنتهای خودش. فكر ميكنيد كه دوستتان هنوز از پدر مادرش ميترسد و ميخواهيد كمكش كنيد بفهمد كه ديگر بچه نيست. تصميم ميگيريد درعمل موضوع را باو حالي كنيد، يعني تمام لباسهای شما تا فردا ريخته و پاشيده بين چمدان و گنجه خواهند ماند. احدي شما را مجبوربكار ديگري نخواهد كرد!

C - Laura, you are spending your spring vacation with a friend Shirin, at her family home. You interpret your friend's zealous effort to clean house not as a sign of respect for her tradition, but as childish immaturity vis-à-vis her family. You think your friend is still very afraid of her parents, and wonder how to help Shirin understand that she is no longer a child. You decide to show her through your actions: all your clothes will stay haphazard, between the suitcase and the closet, until tomorrow--they won't make you do it! YOU THINK.

## VOCABULARY & EXPRESSIONS\*

### Scenario اصطلاحات سناریو

/ʔm²de shodan/	آماده شدن	to prepare, to get ready
/ahadi/	احدی	one person
/asb²b/	اسباب	things, belongings, equipment
/ez²fi/	اضافی	extras, excess
/ot²gh/	اطاق	room
/anj²m d²dan/	انجام دادن	to do, to accomplish, to execute
/bej²ye/	بجای	instead
/bekh²tere/	بخاطر	for the sake of
/bakhshidan/	بخشیدن	to pardon, to give
/bar khordan/	برخوردن	to get offended
/be bah²neye/	به بهانه	under the pretext
/pishnah²d kardan/	پیشنهاد کردن	to suggest
/tad²rok/	تدارک	preparation, provision
/tasmim gereftan/	تصمیم گرفتن	to decide
/ta²til²t/	تعطیلات	vacation
/tahiyye/	تهیه	preparation
/j²ru/	جارو	broom
/j²ru barghi/	جارو برقی	vacuum cleaner
/jam²o jur/	جمع و جور	tidying (lit. assembled and matched)
/chamed²n/	چمدان	suitcase
/chi²zh²/	چیزها	things, belongings
/h²li kardan/	حالی کردن <sup>1</sup>	to make understand
/kh²ne tak²ni/	خانه تکانی	house cleaning
/dar b²reye/	درباره	on the subject of
/dar hozure/	در حضور	in the presence of
/dar zemn/	در ضمن	at the same time
/dur rikhtan/	دور ریختن	to throw away

/dust/	دوست	friend
/r <sup>2</sup> he hall/	راه حلّ	solution
/rikhto p <sup>2</sup> sh/	ریخت و پاش	disorder, scattered
/sa'y kardan/	سعی کردن	trying, making efforts
/sonnat/	سنّت	tradition
/safhe/ ~ /safe/	صفحه	lit. sheet, record
/sohbat kardan/	صحبت کردن	to speak
/amal/	عمل	action
/fa' <sup>2</sup> liyyat/	فعالیت	activity, work
/fahm <sup>2</sup> ndan/	فهماندن <sup>1</sup>	to make understand
/ghaziyye/	قضیه	subject, issue
/komak/	کمک	aid, help
/gereft <sup>2</sup> ri/	گرفتاری	difficulty
/ganje/	گنج	closet
/l <sup>2</sup> zeme/	لازمه	necessity
/masalan/	مثلاً	for example
/majbur/	مجبور	forced, obligated
/mokhtalef/	مختلف	different
/morattab kardan/	مرتب کردن	to organize, put in order
/mos <sup>2</sup> ' edat/	مساعدت	assistance
/mashghul/	مشغول	busy, occupied
/moghaddam <sup>2</sup> t/	مقدمات	preparations
/mehm <sup>2</sup> n/	مهمان	guest
/nazdik/	نزدیک	close
/nez <sup>2</sup> fat/	نظافت	cleaning
/niy <sup>2</sup> zmand/	نیازمند	needy, in need of

**\*Notice:** for the users' convenience, most of the words and expressions used in scenarios are represented on the vocabulary list following each set of scenarios. However, only 30% of the expressions on the lists should be new or less familiar to intermediate level students.

1. These expressions are used when a certain difficulty or resistance is involved in the learning process. As a result they need to be used with caution and a full understanding of their nuance.

## EXAMPLE

### SCENARIO INTERACTION

The following is an attempt to demonstrate an actual interaction which **might** take place in class. This is not to be memorized and/or enacted by the students. Given the scenarios and the vocabulary, the students should be allowed and encouraged to come up with their own ideas and interactions. They might find a need to speak more about each person's activities, like putting away things, or making decisions about keeping, giving, or throwing away, etc. The teacher is only to help maintain interest and participation, against the backdrop of what has been prepared. The class has been organized into 3 different groups, each with a scenario to work with. The interaction is to take place in Persian.

In this case **Sohr<sup>a</sup>b (B)** starts the interaction:

1- B \_/Shirin jun y<sup>a</sup>det miy<sup>a</sup>d p<sup>a</sup>rs<sup>a</sup>l eydro/ ?

شیرین جون یادت میاد پارسال عید رو ؟

(Do you remember last year's New Year, Shirin dear?)

2- A \_/albate ke y<sup>a</sup>dam miy<sup>a</sup>d t<sup>a</sup>rikhi bud/

البته که یادم میاد ، تاریخی بود.

(Of course, I remember it was quite an event.)

3- B \_/t<sup>a</sup> kharin daghighe mashghule khune takuni budim/

تا آخرین دقیقه مشغول خونه تکونی بودیم.

(We were busy cleaning house, up to the 'last minute.)

4- A \_ /avazesh che<sup>a</sup>li bud/ /ba'd az tahvil hame chiz morattabo tamiz bud/

عوضش ، چه عالی بود . بعد از تحویل ، همه چیز مرتب و تمیز بود .

(But it was so nice, to have everything clean and organized, after the New Year.)

5- B \_ /ba'le v<sup>a</sup>ghe'an ke be zahmatesh miyarzid/

بعله ، واقعاً که بزحمتش میارزید .

( Yes, it was really worth the trouble.)

6- A \_ /ems<sup>a</sup>lam d<sup>a</sup>re dir mishe sh<sup>a</sup>yad behamun gereft<sup>a</sup>ri biyoftim/

امسال داره دیر میشه ، شاید بهمون گرفتاری بیافتیم .

(It's also getting late this year, we may run into the same problem.)

7- B \_ /yeki nist be in lor<sup>a</sup> befahmune ke l<sup>a</sup>zemeye eyde/

یکی نیست باین "لورا" بفهمونه که لازمه عیده .

(How can we get Laura to understand that this is a New Year's requirement?)

8- C \_ /chi mige/? / in bar<sup>a</sup>daretam be to dastur mide/?

چی میگه ؟ این برادرتم بتو دستور میده ؟

(What is he saying? Your brother also orders you around?)

9- A \_ /na b<sup>a</sup>b<sup>a</sup>/ /d<sup>a</sup>rim as eydo khune takunih<sup>a</sup>ye gozashte harf mizanim/

نه بابا ، داریم از عید و خونه تکونیهای گذشته حرف میزنیم .

(Not at all, we are talking about eyd and other house cleanings in the past.)

10- B \_ /hameye hav<sup>a</sup>sesh be dastur gereftane k<sup>a</sup>sh bej<sup>a</sup>sh harf gush mid<sup>a</sup>d/

همه حواسش بدستورگرفتنه ، کاش بجاش حرف گوش میداد .

(All she can think of is not to take orders, I wish she would listen instead.)

11- A \_ /hichi nagu badesh miy<sup>ad</sup> behesh bar mikhore/ !

هیچی نگو بدش میاد ، بهش بر میخوره !

(Don't say anything. She won't like it. She'll get offended.)

12- B \_ /bez<sup>r</sup> balke y<sup>ad</sup> begire/ /f<sup>r</sup>si khunde amm<sup>a</sup> h<sup>aj</sup>a ku t<sup>a</sup> chiz befahme/

بذار بلکه یاد بگیره ، فارسی خونده اما حالا کوتا چیز بفهمه.

(Let it be, she may learn something. She has studied Persian but it'll be a while before she understands anything.)

• LAURA, GETTING CLOSER TO THE BROTHER AND SISTER SAYS WITH A SMILE:

13- C \_ /shirin/ /nemid<sup>an</sup>estam be bar<sup>ad</sup>dare khod enghadr nazdik hasti/

شیرین ، نمیدانستم به برادر خود انقدر نزدیک هستی.

(Shirin, I didn't know you were so close to your brother.)

• SHIRIN, WITH LAUGHTER, WHILE KISSING HER BROTHER:

14- A \_ /z<sup>a</sup>heran doshmane khuni hastim/ /amm<sup>a</sup> eyd fargh mikone/

ظاهراً دشمن خونی هستیم ، اما عید فرق میکنه.

(We look like fierce enemies, but eyd is different.)

15- B \_ /etteh<sup>a</sup>de f<sup>r</sup>milye ke dar mav<sup>a</sup>ghe'e mohhem z<sup>a</sup>her mishe/!

اتحاد فامیلیه که در مواقع مهم ظاهر میشه !

(This is family solidarity that appears at critical times!)

16- A \_ /usulan/ /m<sup>a</sup> dar f<sup>r</sup>mi<sup>l</sup> kheyli mottaki beharndigar hastim/

اصولاً ، ما در فامیل خیلی متکی بهمدیگر هستیم.

(In principle, we are very much relying on each other, in the family.)

17- B \_ /lor<sup>ə</sup>/ /bahs sare ot<sup>ə</sup>ghe shom<sup>ə</sup> bud/ /k<sup>ə</sup>r be etteh<sup>ə</sup>de famili keshid/!

"لورا" ، بحث سر اطاق شما بود ، کار باتحاد فامیلی کشید !

(Laura, we were discussing your room, and got into family solidarity!)

18- C \_ /chetor shod/ ? /be ot<sup>ə</sup>ghe man che marbut/ ?

چطور شد ؟ باطاق من چه مربوط ؟

(What is going on? How did my room get into this?)

- THEY ALL LOOK AT EACH OTHER, EVERYBODY LAUGHS.

19- B \_ /gam<sup>ə</sup>nam shirin behtar tozih bede/

گمانم شیرین بهتر توضیح بده.

(I think Shirin can explain this better.)

- Shirin starts to tell Laura about the way /kh<sup>ə</sup>ne tak<sup>ə</sup>ni/ خانه تکانی should be perceived and accomplished. She explains that traditionally, /kh<sup>ə</sup>ne tak<sup>ə</sup>ni/ is done not only to encourage good cleaning and organizational skills but to discourage procrastination. This practice also helps one to assess things as they are, and to select things based on their utility. In addition, it helps one to think of others and to "put one's house in order". /kh<sup>ə</sup>ne tak<sup>ə</sup>ni/ is an exercise that can be expanded and applied to a wide range of activities. This is why having a cluttered room, with your belongings thrown around, is not what one usually expects to see, at least in this period. Also, in this particular case, it makes the cleaning of other areas more difficult if not impossible.

- GENERAL LAUGHTER... LAURA FINALLY UNDERSTANDS THE SUBTLE NATURE OF THE SITUATION. SHE GIVES IN, AND STARTS CLEANING UP HER ROOM.

- End of class interaction.



## NEW VOCABULARY USED

In this interaction

اصطلاحات جدید

/ <sup>a</sup> kharin daghighe/	آخرین دقیقه	last minute
/etteh <sup>a</sup> d/	اتحاد	united, to be united
/eyk <sup>a</sup> sh/ ~ /k <sup>a</sup> sh/	ایکاش / کاش	I wish!
/bahs/	بحث	discussion
/be zahmatash miyarzad/	بزحمتش میارزد	it is worth the trouble
/t <sup>a</sup> rikhi/	تاریخی	memorable, remarkable, (lit. historical)
/h <sup>a</sup> l <sup>a</sup> ku/	حالا کو	It'll be a while, (lit. now where is it?)
/hav <sup>a</sup> s/	حواس	attention, (lit. senses)
/dastur d <sup>a</sup> dan/	دستور دادن	to give orders
/dastur gereftan/	دستور گرفتن	to take orders
/doshmane khuni/	دشمن خونی	fierce enemy, (lit. blood enemy)
/z <sup>a</sup> heran/	ظاهراً	apparently
/ <sup>a</sup> li/	عالی	superior, wonderful
/mottaki budan/	متکی بودن	to rely on
/y <sup>a</sup> d <sup>a</sup> madan/	یاد آمدن	to remember
/y <sup>a</sup> d <sup>a</sup> vardan/	یاد آوردن	to remind

## Variation Scenario I

### سناریو A

(دختر ایرانی): دوست شما از آمریکا بدیدن آمده. شما با او در کالج هم اطاقی بوده اید. درست پیش از عید است و موقع تهیه تدارک و کارهای نظافت و خانه تکانی (بقسمت کارهای مخصوص فامیلی رجوع شود). دوست امریکائی شما چمدانش را باز کرده و رخت و لباسش همه جا پخش است. چطور با او توضیح میدهید که باید اطاقش را مرتب کند؟

(Iranian girl): Your American friend is visiting you. You and she were roommates together in college. It is just before Noruz, a time when Iranians must perform certain cleaning tasks (see section on special family activities). Your American friend has just unpacked her suitcase and has her clothing spread around the room. **HOW WILL YOU EXPLAIN TO HER THAT SHE MUST PUT HER ROOM IN ORDER?**

## سناریو B

(دختر امریکائی): برای دیدن دوست کالج خود که ایرانی است به ایران آمده اید. ماه مارس و نزدیک عید ایرانی است. شما را باطاقتان برده اند. چمدانتان را باز کرده اید در حمام قدری رخت شسته اید و دنبال جایی میگردید که آنها را پهن کنید. چطور این مسئله را با دوست خود در میان میگذارید؟

**B - (American girl):** You are visiting your friend from college, a member of an Iranian family living in Iran. It is March and almost time for the Iranian new year. You have been shown to your room where you have just unpacked your suitcase and have washed out some soiled laundry in the bathroom. You now need to find a place to dry it. HOW WILL YOU APPROACH YOUR IRANIAN FRIEND ABOUT THIS PROBLEM?

## VOCABULARY & EXPRESSIONS\*

### لغتھا و اصطلاحات سناریو Scenario

/pahn kardan/	پهن کردن	lit. spread flat, hang the laundry
/hamm <sup>2</sup> m/	حمام	bath, bathroom
/dokhtar/	دختر	lit. girl, young woman
/domb <sup>2</sup> l/	دنبال	behind, rear
/domb <sup>2</sup> l gashtan/	دنبال گشتن	to look for
/roju'/	رجوع	to refer, to return
/rakht shostan/	رخت شستن	doing the laundry
/m <sup>2</sup> rs/	مارس	March
/m <sup>2</sup> h/	ماه	month
/mas'ale/	مسئله	problem, question
/nazdik/	نزدیک	close, near

\* In addition to the list of vocabulary used for the first set of scenarios.

## TEACHER'S DEBRIEFING

The *debriefing* takes place after the *planning* and the *performance* phases. Students are free to ask any questions about the scenario performance, the structure of the sentences, the cultural points, the Key Concept, pronunciation, vocabulary, etc. The teacher encourages this process by asking a few questions. Any of the following might be discussed and students are free to take notes.

## PHONOLOGICAL RULES

With the exception of some dialectal and individual differences, standard Persian undergoes certain phonological transformations to produce the informal speech used in Tehran. These phonological rules will be addressed as we proceed with each lesson. However, at the intermediate level, students should already be familiar with some of these and so the teacher will spend more or less time on each point as appropriate. At this time, notice the following general observations as they apply to written vs. spoken Persian language.

### **Written text vs. spoken word**

In most languages there is a clear distinction between the written form and the spoken form of the language. Based on their communicative needs, individuals with different background, level of education, and socioeconomic status make different uses of the same common native language. Styles may range from the very formal, used in writing and some important situations, to the informal variety used in everyday

interactions with friends and family. The differences in styles may be as small as those found between individuals or as large as those between dialects. Through phonological transformations, Persian offers a wide range of styles in its spoken form.

Among other languages of this group (Indo-European), the general rule is that more formal situations require a speech style closer to written language. However, the sentence structure and the formality of written styles are rarely used in dialogues between people. In comparison to other languages like English and French, there is a more widespread tendency in Persian to use a set of phonological transformation rules that change the same words from formal to informal. There is a higher frequency of phonological changes and a more generalized pattern of phonological transformations in spoken Persian than there is in spoken French or English. This process of style shifting, is generally achieved without the use of an argot vocabulary, although there is no lack of such words in the language. Regular spoken Persian, no matter how formal, still differs phonologically from the pronunciation used in reading a written text, not only in intonation and sentence structure, but also in vowel and consonant quality. The language used by the media, announcing news over radio and television, is probably the closest spoken language to citations from written material.

The following examples illustrate some of those phonological transformations. Notice that they are not strictly followed by all users at all times. Some advanced students of Persian with almost perfect pronunciation still sound like they are reading a written text, because they have not mastered the phonological transformations that occur in the spoken language. Conversely, a new student might sound more advanced as soon as he/she learns to use the spoken form. Practicing the full form of all vocabulary is very important, but just as essential for the students' performance is the early introduction of the spoken form. At this intermediate level (second year college students), we should be working with students who already have some experience with the spoken form of the words. Let's examine the rules that operate in this class interaction.

## PHONOLOGICAL RULES

1. In informal speech, the vowel /<sup>a</sup>/ in medial position followed by /n/ and sometimes /m/, is pronounced /u/:

**Rule 1.** /<sup>a</sup>/ ==> /u/ ~ /<sup>a</sup>n/ /<sup>a</sup>m/ ==> /un/ /um/

/sh<sup>a</sup>ne/ ~ /shune/ شانه / شونه

/d<sup>a</sup>ne/ ~ /dune/ دانه / دونه

/j<sup>a</sup>n/ ~ /jun/ جان / جون

/n<sup>a</sup>n/ ~ /nun/ نان / نون

/b<sup>a</sup>m/ ~ /bum/ بام / بوم

/b<sup>a</sup>d<sup>a</sup>m/ ~ /b<sup>a</sup>dum/ بادام / بادوم

/<sup>a</sup>r<sup>a</sup>m/ ~ /rum/ آرام / آروم

/n<sup>a</sup>d<sup>a</sup>n/ ~ /n<sup>a</sup>dun/ نادان / نادون

/b<sup>a</sup>r<sup>a</sup>n/ ~ /b<sup>a</sup>run/ باران / بارون And from our text:

/kh<sup>a</sup>ne tak<sup>a</sup>ni/ ~ /khune takuni/ خانه تکانی / خونه تکانی

/f<sup>a</sup>rsi kh<sup>a</sup>nde ast/ ~ فارسی خوانده است

/f<sup>a</sup>rsi khunde ast/ ~ فارسی خونده است

/f<sup>a</sup>rsi khunde/ ~ فارسی خونده

/nemid<sup>a</sup>nestam/ ~ /nemidunestam/ نمیدانستم / نمیدونستم

/befahm<sup>a</sup>nad/ ~ بفهماند

/befahmunad/ ~ بفهموند

/befahmune/ ~ بفهمونه

**Notice:** In other phonological environments, the vowel /<sup>a</sup>/ remains unchanged as in many high frequency words: /y<sup>a</sup>d/ یاد, /d<sup>a</sup>d/ داد, /z<sup>a</sup>d/ آزاد, /z<sup>a</sup>r/ آزار, /v<sup>a</sup>z/ آواز, /fa<sup>a</sup>/ فعال, /esteghl<sup>a</sup>/ استقلال, /emted<sup>a</sup>d/ امتداد.

2. In final position, with much less frequency: /<sup>a</sup>/ ==> /o/.

The main example of this phonological transformation is found in /r<sup>a</sup>/, which is the "postposition" of reference and specificity. Thus we can have the following rules:

**Rule 2.** /<sup>a</sup>/ ==> /o/ ~ /r<sup>a</sup>/ ==> /r o/ ==> /o/

/r<sup>a</sup>/ رو ~ /ro/ روا

/<sup>a</sup>nr<sup>a</sup>/ آنرا ~ /<sup>a</sup>nro/ آنرو

**Rule 3.** /<sup>a</sup>/ ==> /u/ ~ /<sup>a</sup>n/ ==> /un/

/unr<sup>a</sup>/ اونرا ~ /unro/ اونرو ~ /uno/ اونو

/inr<sup>a</sup>/ اینرا ~ /inro/ اینرو ~ /ino/ اینو

**Notice:** In these examples /r<sup>a</sup>/ ~ /ro/ the /r/ is eliminated in the last examples in which the postposition /r<sup>a</sup>/ is simply replaced by the sound /o/.



3. In verb forms, the ending sound /-ad/ is transformed to the informal ending, e/ in third person singular, as follows:

**Rule 4. /-ad/ ==> /-e/**

/bar mikhorad/ ~ /bar mikhore/ بر میخورد / بر میخوره

/yâd begirad/ ~ /yad begire/ یاد بگیرد / یاد بگیره

/befahmad/ ~ /befahme/ بفهمد / بفهمه

/dârad/ ~ /dâre/ دارد / داره

/dastur midahad/ ~ /dastur mide/ دستور میدهد / دستور میده

/tozih bedahad/ ~ /tozih bede/ توضیح بدهد / توضیح بده

And the third person plural ending in informal speech:

**Rule 5. /-and/ ==> /-an/**

/mikhorand/ ~ /mikhoran/ میخورند / میخورن

/begirand/ ~ /begiran/ بگیرند / بگیرن

/befahmand/ ~ /befahman/ بفهمند / بفهمن

/dârând/ ~ /dâran/ دارند / دارن

/midahand/ ~ /midahan/ میدهند / میدهن

4. /ham/ هم (also), often combines with the preceding word; the /h/ sound is eliminated and the word is pronounced as /am/ :

**Rule 6. /ham/ ==> /-a m/**

/ems<sup>a</sup>l ham/ ==> /ems<sup>a</sup>lam/ (also, this year)

امسال هم / امسال

/ens<sup>a</sup>n ham/ ==> /ens<sup>a</sup>nam/ (also, mankind)

انسان هم / انسانم

/<sup>a</sup>nh<sup>a</sup> ham/ ==> /un<sup>a</sup>am/ ~ /un<sup>a</sup>m/ (also, them)

آنها هم / اونام \* / اونام

/b<sup>a</sup>z ham/ ==> /b<sup>a</sup>zam/ (again) lit.: (other time also)

باز هم / بازم

5. A number of other phonological transformations within this *interaction* text are:

/-ts-/ ==> /-s-/ ~ /haftsin/ ==> /hafsin/ هفتسین / هف سین

/-u/ ==> /-hesh/ ~ /be'u/ ==> /behesh/ باو / بهش

/-yash/ ==> /-<sup>a</sup>sh/ ~ /bej<sup>a</sup>yash/ ==> /bej<sup>a</sup>sh/ بجایش / بجاش

/-ch ch-/ ==> /-ch-/ ~ /hich chiz/ ==> /hichi/ هیچ چیز / هیچی

/-ogz-/ ==> /-ez-/ ~ /bogz<sup>a</sup>r/ ==> /bez<sup>a</sup>r/ بگذار / بذار

/-<sup>a</sup>ya-/ ==> /-<sup>a</sup>-/ ~ /miy<sup>a</sup>yad/ ==> /miy<sup>a</sup>d/ میاید / میاد

## GRAMMAR

Based on the hypothetical scenario interaction demonstrated in this unit, the following grammar points are likely to be discussed. The teacher will initiate the following points.

### 1. Negative or affirmative? Notice sentence #10 in this class interaction:

10- B\_ /hameye hav<sup>a</sup>sesh be dastur gereftane k<sup>a</sup>sh bej<sup>a</sup>sh harf gush mid<sup>a</sup>d/

همه حواسش بدستورگرفته ، کاش بجاش حرف گوش میداد .

\*(lit. All her attention is directed to **take orders**, I wish she would listen instead.)

but the correct translation is:

(All she can think of is **whether she is taking orders**, I wish she would listen instead.) or:

(All she can think of is **not to take orders**, I wish she would listen instead.)

In the section on Persian verbs and verb formation I have discussed the way in which most commonly-used verbs in Persian are constructed. The compound verb is defined as a combination of two or more morphemes with a single meaning. The morpheme that is the main semantic component is generally attached to an "accessory" verb, which partially loses its own meaning in order to act as a tool for the formation of the new verb. In this case /dastur/ دستور (order) is the semantic element and /gereftan/ گرفتن (taking) is the accessory verb morpheme. The "accessory" morpheme undergoes the conjugation, negation, and other verb transformations. The semantic morpheme, however, remains unchanged and keep its intrinsic semantic value intact. One might think that the same phenomenon takes

place in English in the case of "taking orders", but let us look at the semantic differences. In this Persian phrase, thinking about "taking orders", **دستور گرفتن** implies the idea of "taking or not taking orders". In the English translation, however, "taking orders" has only one specific meaning, which does not match the wider semantic range of the phrase in Persian. In order to convey the same meaning in English, it is necessary to use either a negative or other modifiers with this expression.

**2. Polite vs. Familiar** As in French, Persian uses the plural form of the personal pronoun "you" for politeness as opposed to the singular form of the same pronoun, which is used for familiar style.

/shom<sup>a</sup>/ شما (you) =/= /to/ تو (thou).

/shom<sup>a</sup>/ شما indicates a sign of respect, based on age difference, family seniority, social status, etc., or it marks distance and a respectful lack of intimacy when used between the sexes. The style of discourse between men and women is another aspect of speech that we will pay special attention to, as we proceed with the lesson. As we can see in this interaction:

17- **B** \_ /lor<sup>a</sup>/ /bahs sare ot<sup>a</sup>ghe shom<sup>a</sup> bud/ /k<sup>a</sup>r be etteh<sup>a</sup>de famili keshid/ !

"لورا"، بحث سر اطاق شما بود، کار با اتحاد فامیلی کشید!

(Laura, we were speaking about your room, and got into family solidarity!)

In this example, **Sohr<sup>a</sup>b** is speaking to **Laura** on a first name basis, but he addresses her with a /shom<sup>a</sup>/, which indicates a polite and non-intimate relationship between a young man and a young woman.

/to/ تو is generally used among people who are on a first name basis, in the same age group and of the same sex, either family members or close friends and

relatives. It is also used by a senior to a junior, without age or sex distinctions, but in those cases a /shom<sup>2</sup>/ شما is always expected from the junior (whether by age or rank) interlocutor.

In the following sentence notice that Laura calls Shirin by first name and uses the /to/ تو form in the possessive /bar<sup>2</sup>dare khod/ برادر خود as opposed to /khodet<sup>2</sup>n/ خودتان. The use of /khod/ خود is more formal than possessive /-at/ in a possible expression /bar<sup>2</sup>darat/ برادرت. She also uses the more formal /nemid<sup>2</sup>nestam/ نمیدانستم instead of the informal /nemidunestam/ نمیدونستم; and also in informal fast speech /hasti/ هستی is usually transformed to /-i/, as in /nazdik hasti/ ==> /nazdiki/, نزدیکی, and she does not use that form either:

13- C \_ /shirin/ /nemid<sup>2</sup>nestam be bar<sup>2</sup>dare khod enghadr nazdik hasti/

شیرین، نمیدانستم به برادر خود انقدر نزدیک هستی.

(Shirin, I didn't know you were so close to your brother.)

In conclusion, a comparison of this sentence with the Laura's previous sentence (#8) which has a complete informal style, will demonstrate that she has not yet learned to use all the informal forms and needs more practice on those:

8- C \_ /chi mige/ ? / in bar<sup>2</sup>daretam be to dastur mide/ ?

چی میگه ؟ این برادرتم بتو دستور میده ؟

(What is he saying? Your brother also orders you around?)

3. Verb omission In the following sentence, the verb is omitted at the end of the phrase, as is the practice in less formal speech style:

18- C \_/chetor shod/? /be ot<sup>a</sup>ghe man che marbut/?

چطور شد ؟ باطاق من چه مربوط ؟

(What is going on? How does my room get into this?)

With an increasing degree of familiarity, we will have:

/be ot<sup>a</sup>ghe man che marbut ast/? باطاق من چه مربوط است ؟ ~

/be ot<sup>a</sup>ghe man che marbute/? باطاق من چه مربوطه ؟ ~

/be ot<sup>a</sup>ghe man che marbut/? باطاق من چه مربوط ؟ ~

Other examples would be:

/be man che/ بمن چه (what's it to me?)

/be to che/ بتو چه (what's it to you?)

/be m<sup>a</sup> che/ بما چه (what's it to us?)

In all three examples the last part of the sentence, /marbut ast/ مربوط است (it is connected ~ it is related), has been omitted. The full form would be:

/be man che **marbut ast**/ بمن چه مربوط است ؟

/be to che **marbut ast**/ بتو چه مربوط است ؟

/be m<sup>a</sup> che **marbut ast**/ بما چه مربوط است ؟

4. Yes vs. No / Polite vs. familiar Notice in sentence #5 of the interaction:

- /ba'le/ بعله can be emphatically pronounced as /ba':le/, with a long middle vowel, to mean (yes, of course), (certainly, yes), and other emphatic affirmations. Other variations of that word are /bale/ بله (yes), and the form /bali/ بلی, which is mainly used in writing. The informal /ʔre/ آره (yes) used by itself is considered impolite in all circumstances but very close relationships. The form /ʔri/ آری is only used in writing and does not carry the same informality as does /ʔre/ آره.
- /na/ نه (no), used for negative answers, has the same informal value as /ʔre/ آره (yes) if used by itself. The common word for a polite negative answer is /na kheyɾ/ نخیر (no), which is a combination of **informal** /na/ نه (informal no), and **formal** /kheyɾ/ خیر (formal no).
- Both informal forms, /ʔre/ and /na/, are combined with other words to become acceptable in most conversations. The expressions used with آره and نه are of the type /khʔnum/ خانم, /ʔghʔ/ آقا, /pedar/ پدر, /mʔdar/ مادر, /nane/ ننه, /bʔbʔ/ بابا, and most other kinship words as well as a few terms of endearment: /jʔn/ جان, /aziz/ عزیز, /eshgh/ عشق, /ghalb/ قلب, /ruh/ روح. Most of the above have a specific connotation in context. The kinship expressions are not exclusively used with the right family figures, but according to what the speaker intends to imply. The following are some of their semantic equivalents in English:

- 1- /ʔre khʔnum/ آره خانم (yes) and **not** necessarily (yes ma'am), as خانم loses its formal connotations in making آره less informal.

2- /re agh/ آره آقا (yes) and **not** necessarily (yes sir)

But:

3- /ba'le kh<sup>a</sup>num/ بعله خانم (yes) or (yes **ma'am**), emphasis on a formal yes.

4- /ba'le agh/ بعله آقا (yes) or (yes **sir**) with formal implications.

5- /na kh<sup>a</sup>num/ نه خانم (no) or (no **ma'am**) without too much formality.

6- /na agh/ نه آقا (no) or (no **sir**) without too much formality.

**Notice:** 3, 4, 5 and 6 are still used among close friends and family. They do not have the same formal connotations as implied in English by most expressions using "ma'am", "madam" and "sir".

7- /kheyr kh<sup>a</sup>num/ خیر خانم (no) or (no **ma'am**), more formal.

8- /kheyr agh/ خیر آقا (no) or (no **sir**), more formal.

9- /re pedar/ آره پدر ~ /re b<sup>a</sup>b/ آره بابا (yes) and **not** necessarily (yes father)

10- /na pedar/ نه پدر ~ /na b<sup>a</sup>b/ نه بابا (no) and **not** necessarily (no father)

11- /re nane/ آره ننه (yes) and **not** necessarily mother or nanny.

12- /na nane/ نه ننه (no) and **not** necessarily mother or nanny.

**Notice:** 3, 4, 7 and 8 are to be used in the most formal situations. 9, 10, 11 and 12 could be translated either literally or with a touch of sarcasm. These expressions are used among friends and relatives, with older people or people of the same age group, and they imply closeness. They are also used with the very young.

**Notice:** /na baba/ نه بابا is often used to **protest** as well as to **deny** (see # 9 in the interaction).



- 13- /ʔre jʔnam/ آره جانم ~ /ʔre azizam/ آره عزیزم (yes dear) implies a sense of compassion and caring.
- 14- /na jʔnam/ نه جانم ~ /na azizam/ نه عزیزم (no dear) implies a sense of compassion and caring.
- 15- /ʔre amu/ آره عمو ~ /ʔre dʔdʔsh/ آره داداش are used by the less educated and the street people, also known as /lʔt/ لات and /dʔsh mashti/ داش مشدی (notice the phonological transformation of /d/ ==> /t/ in the last expression).

## 5. Verb omission and Semantic compounds

Notice in Scenario A, the expression:

(1) /jam'o jur/ جمع و جور . This expression is from:

(2) /jam' kardan va jur kardan/ جمع کردن و جور کردن

and the verb "to do" /kardan/ کردن has been omitted in (1) at both occurrences.

Although (2) literally means (assembling together, matching and organizing), the expression (1) simply means (tidying).

Of the same kind we had among special events:

/dido bʔzdid/	دید و بازدید	دیدن و بازدیدن
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Some other examples are:

/rafto ʔmad/	رفت و آمد	رفتن و آمدن
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/rikhto pʔsh/	ریخت و پاش	ریختن و پاشیدن
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/dʔdo setad/	داد و ستد	دادن و ستاندن
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/zado khord/	زد و خورد	زدن و خوردن
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/jango jedʔl/	جنگ و جدال	جنگیدن و جدال کردن
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## 6. Verbs and tenses Use of past, present, imperative, and subjunctive.

Recalling past events and expressing simple wishes:

/dastur gereftan/	دستور گرفتن	inf. (to take orders)
/y <sup>â</sup> dat miy <sup>â</sup> yad/	یادت میاد	pres. (do you remember?)
/dir mishavad/	دیر میشود	pres. (it is getting late)
/miguyad/	میگوید	pres. (s/he is saying)
/dastur midahad/	دستور میدهد	pres. (s/he is giving orders)
/harf mizanim/	حرف میزنیم	pres. (we are speaking)
/gush mid <sup>â</sup> d/	گوش میداد	pres. (s/he was listening)
/bar mikhorad/	بر میخورد	pres. (s/he will be offended)
/t <sup>â</sup> rīkhi bud/	تاریخی بود	past (it was unforgettable, lit. historical)
/mashgul budim/	مشغول بودیم	past (we were busy)
/tamiz bud/	تمیز بود	past (it was clean)
/nagu/	نگو	imp. (don't say)
/biyoftim/	بیافتیم	subj. (that we fall)
/dar gereft <sup>â</sup> ri biyoftim/ در گرفتاری بیافتیم		subj. (that we run into a problem)
/befahm <sup>â</sup> nad/	بفهماند	subj. (that s/he makes understand)
/ke be'u befahm <sup>â</sup> nad/	که باو بفهماند	subj. (that s/he makes hr/hm understand)
/y <sup>â</sup> d begirad/	یاد بگیرد	subj. (that s/he learns)

## COMPOSITION TOPICS

Choose one of the following topics

1. Write an essay in which you compare and contrast the New Year in the U.S. and Noruz in Iran. Discuss the different amount and kind of vacation time students get around those festivities.
2. Describe the preparations and the activities around Noruz. Start by enumerating as many of them as you can remember, and then discuss and compare a few activities of your choice.
3. Write to a friend about your new experience at school, learning Persian and getting to know the Iranian culture. Try to catch your friend's attention by telling him/her about some of the totally new and different things you have learned on the subject.
4. What is the underlying cultural meaning of /kh<sup>2</sup>ne tak<sup>2</sup>ni/? What are some of the advantages? And why do you think it is important to prepare for a good start?

### موضوع انشاء

یکی از موضوعهای زیر را برای انشاء انتخاب کنید:

۱. عید نوروز ایران را با جشن سال نو در آمریکا مقایسه کنید. در مورد طول زمان و نوع تعطیلاتی که دانشجویان دارند توضیح بدهید.
۲. شرحی در مورد تهیه و تدارکات نوروز بنویسید. اول يك يك آنچه بخاطر دارید را نام ببرید و بعد چند عدد از آنها را انتخاب کرده و شرح بدهید.
۳. در نامه ای بدوستان در باره دانشگاه و یاد گرفتن زبان و فرهنگ ایران بنویسید. سعی کنید با صحبت در مورد چند نکته جدید و متفاوت توجه او را جلب کنید.
۴. معنی اصلی و فرهنگی خانه تکانی و فوائد آن چیست ؟ چرا در هر کاری خوب شروع کردن آن مهم است ؟ بیشتر توضیح بدهید.

## VOCABULARY &amp; EXPRESSIONS

For the composition topics لغتها و اصطلاحات سنوالات کتبی

/ʔshnʔi dʔshtan/	آشنائی داشتن	to be acquainted with
/estefʔde/	استفاده	use, utilization, profit
/asli/	اصلی	main, true, most important
/enshʔ/	انشاء	an essay, a paper
/entekhʔb kardan/	انتخاب کردن	to choose
/bahs/	بحث	discussion
/bekhʔter dʔshtan/	بخاطر داشتن	to remember
/pʔsokh/	پاسخ	answer
/tavajjoh/	توجه	attention
/towsif/	توصیف	describe
/towzih dʔdan/	توضیح دادن	to explain
/jadid/	جدید	new
/jalb/	جلب	attract
/dekhʔlat/	دخالت	interfere
/ziyʔn/	زیان	damage, disadvantage
/sharh/	شرح	description
/tule zamʔn/	طول زمان	length of time, duration
/favʔed/	فوائد	benefits, advantages
/katbi/	کتبی	written
/motefʔvet/	متفاوت	different
/mokhʔlef/	مخالف	different
/ma'ni/	معنی	meaning
/moghʔyese/	مقایسه	comparison
/moghʔyese kardan/	مقایسه کردن	to compare
/mavʔd/	مواد	products, ingredients
/nokte/	نکته	point
/no:'/	نوع	kind
/nazare khod/	نظر خود	your opinion

## SITUATION 2

تحويل سال /tahvile s<sup>a</sup>/ , & هفتسين /haftsin/

### Brief Explanation by the Teacher

to be given before students are divided into groups to work with scenarios and related material:

/chidane hafsine/ چیدن هفتسين (setting up the hafsine) has to be completed prior to the moment of /tahvile s<sup>a</sup>/ تحويل سال (the change of the equinox). /hafsine/ is usually set in a place inside the home, where family members can gather and sit around it. In general, it occupies the place of honor in the best reception area within every home. As we mentioned at the beginning of this chapter, this several-thousand-year-old tradition has a considerable amount of cultural background attached to it. We have seen most of the symbolism involving each item as we have studied them in the section dealing with cultural issues and special events (see #3). Those elements include the number "7"; light; water; mirror; Koran; grains; growth of a seed, its roots, stems and leaves; live fish; sweets and flowers; eggs; apple; garlic; vinegar; hyacinth; etc. There is enough material here to discuss or to write short papers on.

#### At Shirin and Sohr<sup>a</sup>b's home:

- **Mother** is busy baking pastry (#4, Cultural Issues); she has already made sure that everyone in the family has new clothes and new shoes to wear for Noruz نوروز. On the kitchen counter by the sink there is a whole lot of parsley /ja'fari/ جعفری ; green onions

/piy<sup>z</sup>che/ پیازچه ; cilantro /gashniz/ گشنیز ; dill /shevid/ شوید ; basil /reyh<sup>n</sup>/ ریحان ; mint /na'n<sup>n</sup>/ نعناع ; and other herbs. In the ice-box /yakhch<sup>a</sup>/ یخچال , away from everything else, there is a large fresh white fish /m<sup>h</sup>i sefid/ ماهی سفید and a smoked one /m<sup>h</sup>i dudi/ ماهی دودی to be prepared for /sabzi polo m<sup>h</sup>i/ سبزیپلوماهی the traditional dish for the new year's day /ruze eyd/ روز عید .

• **Father** has made preparations for /ch<sup>r</sup>shambe suri/ چهارشنبه سوری. They are going to have the seven small bushes /botte/ بُتَه on fire, to jump over them while singing (#6, Cultural Issues). He has prepared the annual fireworks /<sup>a</sup>tesh b<sup>z</sup>i/ آتشبازی, to celebrate the last Wednesday of the year. This is not part of the tradition; it is a new activity and he is the only one in the neighborhood who does it. Several other youngsters, his children's friends, are invited to join them in celebrating /ch<sup>r</sup>shambe suri/ چهارشنبه سوری.

• **Shirin**, 15 years old, is busy finishing her last homework for this year 1371. Since this is the last pending activity, she feels happy and light already. She is in a rush to join her brother **Sohr<sup>b</sup>** to decorate the hard boiled eggs for the /hafsin/ هفتسین .before the others arrive for the /ch<sup>r</sup>shambe suri/ celebration.

• **Sohr<sup>b</sup>**, 17 years old, is watering the lentils /adas/ عدس, and the wheat /gandom/ گندم, that he has been in charge of growing for this year's سفره هفتسین /sofreye hafsin/ (the seven /s/ set-up). He is getting ready to go buy a few other items for the hafsin, including a gold fish (a substitute for /sim m<sup>h</sup>i/ ماهی سیم small carp, which is a freshwater, red, spotted fish with silver scales). He wants to finish these tasks to get to the real fun: helping his father with /botte/ بُتَه and the fireworks.

## Scenarios

### سناریو A

"سهراب"، روز چهارشنبه پیش از عید است و همه فامیل شما مشغول تهیه تدارک هستند. شما مأمور خرید لوازم هفتسین شده اید. در مغازه خواربار فروشی يك خانم امریکائی از شما سؤال میکند ماهی از کجا بخرد. چون روز چهارشنبه سوری است عجله دارید هرچه زودتر بمنزل برگردید ولی برای خودتان هم ماهی میخواهید. پس باو پیشنهاد میکنید دنبال شما بیاید تا کمکش کنید. اما بچه ترتیبی خود را بموقع منزل خواهید رساند؟

**Sohr<sup>a</sup>b**, it is Wednesday before the New Year and all your family is busy preparing for the occasion. You have been assigned to buy the necessary things for the **/hafsīn/**. At the grocery store, an American woman asks you to help her buy the red fish. Because it is the day of **/ch<sup>r</sup>rshambe suri/** you are in a hurry to get back home as soon as possible, but you need to pick up the fish as well, so you ask her to follow you so that you can help her. HOW WILL YOU MANAGE TO GET HOME ON TIME?

## سناریو B

"لیندا" شوهرتان سر کار خیلی گرفتار است و هنوز وقت نکرده با شما برای خرید لوازم عید بیاید. چون سال پیش رادر ایران با هم جشن گرفتید تا اندازه ای برسم و رسوم آشنا هستید و میخواهید با چیدن هفتسین او را غافلگیر کنید. خوشبختانه در مغازه خواربار فروشی جوانی که انگلیسی میفهمد حاضر شده کمک کند ماهی بخرید. و اما چکار کنید که برای سمنو و سبزه هم کمکتان کند ؟

**Linda**, your husband is very busy at work and you have not yet been able to get your New Year's shopping done together. Since you celebrated the New Year in Iran last year, you are familiar with some of the customs. You want to surprise him with the setting of **/hafsīn/** by yourself. Fortunately, a young man who understands English has agreed to help you buy a fish. **HOW ARE YOU GOING TO GET HIM HELP YOU WITH /samanu/ AND /sabze/ AS WELL?**



## VOCABULARY & EXPRESSIONS

### لغت‌ها و اصطلاحات سناریو Scenario

/amm <sup>2</sup> /	اما	but
/beche tartibi/	بچه ترتیبی	how?, lit. through what arrangement?
/bemowghe'/	بموقع	on time
/tahiyye/	تهیه	prepare
/kharid/	خرید	purchase
/kh <sup>2</sup> rb <sup>2</sup> r forushi/	خواربار فروشی	grocery store
/domb <sup>2</sup> l kardan/	دنبال کردن	follow, pursue, behind, after
/so' <sup>2</sup> l kardan/	سئوال کردن	to ask, question
/ajale/	عجله	haste, hurry
/ajale d <sup>2</sup> shtan/	عجله داشتن	lit. to have haste, to be in a hurry
/gh <sup>2</sup> felgir/	غافلگیر	surprise
/lav <sup>2</sup> zem/	لوازم	necessities, equipment
/ma'mur shodan/	مأمور شدن	get assigned to
/ma'mur budan/	مأمور بودن	to be appointed to
/magh <sup>2</sup> ze/	مغازه	store
/mive forushi/	میوه فروشی	fruit store
/vali/	ولی	but, however
/har che zudtar/	هرچه زودتر	as soon as possible

OTHER  
RELATED VOCABULARY

اصطلاحات جدید

/bagh <sup>2</sup> li/	بقالی	grocery store (grains)
/pune/	پونه	mint
/piy <sup>2</sup> z/	پیاز	onion
/piy <sup>2</sup> zche/	پیازچه	green onions
/ja'fari/	جعفری	parsley
/reyh <sup>2</sup> n/	ریحان	basil
/sabzi forushi/	سبزی فروشی	vegetable store
/shevid/	شوید	dill
/shirini forushi/	شیرینی فروشی	lit. store for sweets, bakery (for cakes)
/att <sup>2</sup> ri/	عطاری	lit. spices store, old for grocery store
/gashniz/	گشنیز	cilantro
/m <sup>2</sup> hi dudi/	ماهی دودی	smoked fish
/m <sup>2</sup> hi sefid/	ماهی سفید	white fish
/n <sup>2</sup> n v <sup>2</sup> 'i/	نانوائی	lit. bread store, bakery (only for bread)
/na'n <sup>2</sup> /	نعنا (ع)	spearmint
/yakhch <sup>2</sup> l/	یخچال	refrigerator

## COMPOSITION TOPICS

Choose one of the following topics

1. Do you agree or disagree with the way the family works together to prepare for the Noruz? The /hafsir/? The New Year meal? What are some of the advantages or disadvantages?
2. Describe the preparations and the activities around /ch<sup>h</sup>rshambe suri/. Start by answering When, Where, Why, What, and How questions about it, and then give your own opinion.
3. Write a friend about your impressions of family life in Iran, compare and contrast with your own country. Try to catch your friend's attention by telling him/her about some of the totally new and different things you have learned on the subject.
4. Write an essay in which you compare the New Year meal and sweets in the U.S. and in Iran. Explain the different ingredients to a friend who is not familiar with them.

## موضوع انشاء

یکی از موضوعهای زیر را برای انشاء انتخاب کنید:

۱. آیا با همکاری خانوادگی در مورد نوروز ، هفتسین ، غذای عید و غیره موافق هستید یا مخالفید ؟ فواید و زیان آن چیست ؟ توضیح بدهید چرا؟
۲. شرحی در مورد تهیه و تدارکات چهارشنبه سوری بنویسید. اول بسئوالات زیر پاسخ دهید: کی ؟ کجا ؟ چرا ؟ چه ؟ چگونه ؟ و بعد نظر خود را شرح دهید.
۳. در نامه ای بدوستان در باره زندگی فامیلی در ایران بنویسید و آنرا با مملکت خود مقایسه کنید. سعی کنید توجه او را بچند نکته جدید جلب کنید.
۴. غذاها و شیرینی های سال نوی ایران را با مال امریکا مقایسه کنید. و مواد مورد استفاده را بدوستی که با آنها آشنائی ندارد توضیح بدهید.

## EXAMPLE

### WHAT WE LEARNED

#### **Cultural Issues on Family**

- In a traditional Iranian family the roles assigned to men and women remain more defined than in Western culture. In a family setting, men are generally not involved in cooking and baking. Women, on the other hand, are not required to do any of the rough jobs around the house. Heavy lifting, mechanical repairs, heavy gardening and the like are reserved for men. In rural villages both sexes work the land, but most of the heavy jobs are reserved for men. In Persian families, children are cared for by the mother and generally receive fewer overt signs of affection from the father who remains the authority figure. Building a child's character is the most important concern, and thus all signs of emotional attachment are subdued, particularly by the father.
- The spirit of love and cooperation among family members is generally very strong. Shirin helps her brother with his room so that they will both be finished in time for New Year.
- As a general rule children live in the family home, regardless of their age, until they get married and start their own family. Even then, quite often the son remains with his family and brings his wife home. Daughters by the same rule leave home and join their spouse's families.
- Family ties overshadow and reduce the problems often found among Western teenagers. Phenomena such as teen suicide, teen drug abuse, teen pregnancy, teen peer

pressure, etc., are much less common, in fact rather rare among Iranians in Iran. Part of the reason for this may be the strong sense of hierarchy in the family which prevents children from misbehaving. The child is most often disciplined based on the *shame* that he/she should feel from misbehaving rather than based on any feelings of *guilt*.

- There is a strong sense of individuality among Iranians, but at the same time, each individual identifies closely with his/her immediate family, within which there is a deep sense of belonging. This is another element confirming that the child's discipline is based on shame (a group oriented feeling), more than on guilt (a feeling within each individual). The words and expressions often used by family members are associated with the ties of togetherness, and the unique family entity. Here are some examples:

/etteh <sup>2</sup> d/	اتحاد	(union, solidarity)
/mottahed budan/	متحد بودن	(to be unified, to join efforts)
/poshtib <sup>2</sup> ni/	پشتیبانی	(to give support, defend, protect)
/poshti kardan/	پشتی کردن	(to take someone's side, to aide, to protect)
/hem <sup>2</sup> yat/	حمایت	(assistance, taking someone's side, protection)
/gheyrat/	غیرت	(zeal, ardor, strong sense of family honor), very sensitive to disrespect directed to the wife or any female relatives.
/n <sup>2</sup> mus/	ناموس	(family virtue, virtuous chastity, honor), related to the other family members, in particular females.
/ta'assobe f <sup>2</sup> mili/	تعصب فامیلی	(zealous pride for one's family).

In addition to these expressions, **there is also vocabulary that is virtually impossible to translate, for lack of any close equivalents in the English language:**

**/beru/** ابرو lit. face's glow, this word means personal integrity and honor, it refers to a condition of dignity, which can't be measured or increased, but **must** be protected.

**/beru bordan/** ابرو بردن this expression means: to cause someone to feel ashamed.

To dishonor through shame and not insult, which is rather translated by **/towhin/** توهين.

**/heysiyat/** حیثیت has a meaning similar to **/beru/** ابرو. These two words are usually used together and **/heysiyat/** حیثیت has more of a group oriented connotation.

**/sharmo hay/** شرم و حیا although the dictionary defines these words as "shame" and "modesty", they cover a wider range of semantic value in which shame is not necessarily negative.

**/khej<sup>2</sup>lat keshidan/** خجالت کشیدن this expression is a compound verb made of **/keshidan/** (to pull) and of **/khej<sup>2</sup>lat/** (shame), the meaning is much closer to the English expression of (being ashamed, shy, bashful).

**/hay<sup>2</sup> kardan/** حیا کردن this is another compound verb: **/kardan/** (to do) and **/hay<sup>2</sup>/**, which means something like (to keep modest).

The last two words are used in case of deviance from the norm, and about individuals who ignore that particular sense of the family entity, integrity, and honor.

- Most verbal insults in Persian are disrespectful statements about family members. They are not aimed at the person directly, but at his/her immediate family, especially mothers and sisters, in order to affect the person more deeply. Iranians often shrug off easily an insult directed at themselves, but in general they react quite strongly to insults or disrespect aimed at their immediate female relatives. This is an interesting conditioning, which not only shows the extreme attachment to the family members, but also stands by itself as a clear statement about the way Iranians feel about family in general.

# NORUZ

## SELECTED READINGS

FOR  
INTERMEDIATE TO ADVANCED

**Note:** As it has been pointed out earlier and according to the explanation provided in the section on "*Writing*" p. 83, students will encounter different ways of spelling the same words throughout their studies of Persian texts. It is important to point out however, that there is a general trend to systematically write the prefix /mi-/ separated from the verb stem and many of the compounds in two words, without any specific grammatical reasons and strictly based on convenience.

212

225

به نام خدا

ای نام تو بهترین سرآغاز  
بی نام تو نامه کی کنم باز  
ای یاد تو مونس روانم  
جز نام تو نیست بر زبانم  
هم قصه نام نموده دانی  
هم نامه نام نوشته خوانی

از ظلمت خود رهاییم ده

با نور خود آشناییم ده

نظامی





جشن نوروز از زمانهای بسیار قدیم در ایران بر پا می‌شده است، و در باره آن داستانها گفته‌اند. این جشن را «نوروز» می‌نامند زیرا سال با آن آغاز می‌شود. گویند که جمشید در این روز بر گاوی نشست و به جنگ دیوان رفت و آنها را شکست داد و روز ششم فروردین با پیروزی تمام بازگشت و گوهر و زر بسیار به غنیمت آورد. به فرمان جمشید از آن زر و گوهر تختی ساختند.

چو خورشید تابان میان هوا  
نشسته بر او شاه فرمانروا

در آن روز مردمان گروه گروه برای شادباش گفتن به دیدار شاه رفتند. خورشید از پنجره بر گوهرها و زرها تابیده بود و از درخشندگی و پرتو رنگارنگ آنها همه جا روشن شده بود. مردمان از شادی این پیروزی بر جمشید گوهر افشاندند و آن روز را نوروز گفتند.

از آن پس پادشاهان ایران هر سال این روز را جشن می گرفتند. شاه در این روز جامه ای گرانبها می پوشید، گوهرهای گرانبها بر خود می آویخت، تاج بر سر می گذاشت و بر تخت می نشست. در این هنگام شخصی که قدم او را مبارک می دانستند به حضور شاه می رسید و دعا می کرد و بدین ترتیب مراسم جشن نخستین روز سال آغاز می گشت.

## چنین روز فتح از آن روزگار      بمانده از آن خسروان یادگار

یکی از مراسم نوروز آن بود که بزرگان و نمایندگان که از اطراف کشور در پایتخت گرد آمده بودند به حضور شاه می رسیدند و شادباش می گفتند.

(شعرها از شاهنامه فردوسی)

## نوروز

### ۲ - جشن نوروز

هما و فریدون در راه با هم اینطور گفتگو می کردند:

هما - ما هم مثل همه ایرانیان نوروز را جشن می گیریم. برای سفره هفت سین گندم و عدس سبز می کنیم. مادرم از پانزدهم اسفند شروع به خانه تکانی می کند. اثاث خانه و اتاقها را تمیز می کند و شیشه ها را پاک می کند. من هفت سین را دوست دارم و همیشه در چیدن آن به مادرم کمک می کنم. غیر از هفت سین که سبزه و سَمَنو و سِنجد و سُماق و سیر و سُنبل و سرکه است، چیزهای دیگر هم در سفره می گذاریم، مثل نان و سبزی و تخم مرغ رنگ کرده. راستی رنگ تخم مرغ هم باید بخرم، چون تخم مرغها را من رنگ می کنم.

فریدون: راستی به من هم یاد بده، دلم می خواهد که این کار

را یاد بگیرم.

هما: الآن که برگشتیم با هم چند تخم مرغ رنگ می کنیم تا یاد بگیریم.

فریدون: دیگر چه چیز در سفره می گذارید؟

هما: آینه، قرآن، اسپند، شمعیهای رنگی، ماهیهای قرمز، ظرف بلور پر آب، گل، شیرینی، آجیل و میوه.

کار هفت سین را که تمام کردیم، لباسهای نو را می پوشیم و به انتظار تحویل سال\* می نشینیم. همین که صدای توپ شنیده شد،



همه یکدیگر را می‌بوسیم و سال نو را به هم تبریک می‌گوییم و شیرینی می‌خوریم.

فریدون - ما هم موقع تحویل سال به دور سفره هفت سین جمع می‌شویم. پدر و مادرم به همه اهل خانه عیدی می‌دهند. آن وقت مثل همه مردم براه می‌افتیم و به دیدن پدر بزرگ و مادر بزرگ و عمه و خاله و خویشان دیگر می‌رویم. روز عید خیابانها واقعاً تماشایی است. همه بچه‌ها لباسهای پاکیزه پوشیده‌اند و شاد و خرم با پدر و مادرشان به دید و بازدید می‌روند. راستی که نوروز از همه عیدهای دیگر دوست داشتنی‌تر است. می‌گویند هزارها سال است که در ایران این روز را جشن می‌گیرند.

کلمه‌ها و ترکیب‌های تازه

اثاث = اسباب خانه

تحویل سال = نوشدن سال

## چهارشنبه سوری

یکی از روزهای آخر زمستان بود. بچه‌ها دسته دسته از دبستان برمی‌گشتند. زری و پری هم که دوست و همسایه بودند، از پیاده‌رو خیابان به خانه می‌رفتند.

پری می‌گفت: زری جان، نمی‌دانی چقدر خوشحالم که عید نزدیک می‌شود! من عید نوروز را خیلی دوست دارم. تنها روزهای عید نیست که به من خوش می‌گذرد، چهارشنبه سوری و سیزده بدر هم روزهای خوشی است.

زری - من هم همه این روزها را دوست دارم و از اول اسفند خوشحالم، خوشحالم که زمستان تمام می‌شود. از روزهای اول اسفند همه به جنب و جوش می‌افتند. مغازه‌ها از خریدار پر می‌شود. هر کس چیز نوی می‌خرد.

پری - من از یک ماه به عید مانده روزشماری می‌کنم تا چهارشنبه سوری برسد. لوازِم شب چهارشنبه سوری را از دو روز پیش



فراهم می‌کنم. می‌دانی که چه چیزهایی باید خرید: بوته، آجیل و شیرینی. ما چهار خواهر و برادر هستیم. دوستانمان را هم دعوت می‌کنیم تا به ما بیشتر خوش بگذرد. من برای مهمانها آجیل و شیرینی می‌برم. بوته‌ها را دسته دسته در حیاط می‌چینم. روز



سه شنبه هر چه غروب نزدیکتر می شود، دل من بیشتر شور می زند.  
از شادی روی پا بند نمی شوم. همینکه هوا تاریک شد، بوته ها را  
آتش می زنیم. همه صف می کشیم و یکی یکی از روی آتش  
می پریم، و می گوییم: «زردی من از تو، سرخی تو از من!»



زری - من هم از تماشای آتش و سوختن بوته‌ها سیر نمی‌شوم.  
از هر خانه‌ای شعله آتش بلند است. راستی می‌دانی که چرا در این  
شب آتش روشن می‌کنند؟

پری - بابا می‌گوید ایرانیان قدیم آتش را خیلی دوست  
داشتند چون آتش هم وسیله روشنایی است و هم، بسیاری از  
چیزها به کمک آتش درست می‌شود. در این شب، به احترام  
آتش، جشن می‌گرفتند و آتش روشن می‌کردند. این رسم از آن  
زمان باقی مانده است

زری - هیچ می‌دانی که این جشن رسمهای مختلفی دارد؟  
مثلاً پارسال ما در خانه‌ای مهمان بودیم. بعد از اینکه همه از روی  
آتش پریدند و آتشها خاموش شد، خاکستر را کسی برد و پشت در  
ریخت وقتی که برگشت، در زد. از او پرسیدند: کیستی؟  
جواب داد: منم.

باز از او پرسیدند: از کجا آمده‌ای؟

گفت: از عروسی!

پرسیدند: چه آورده‌ای؟

گفت: تَنلُرُستی!

آن وقت در راه به رویش باز کردند.

کلمه‌ها و ترکیب‌های تازه

کیستی؟ = که هستی؟

لوازم = چیزهای لازم

پرسش

- ۱- پری وزری از کجا می‌آمدند؟
- ۲- چرا مردم از روزهای اول اسفند به جنب و جوش می‌افتند؟
- ۳- چرا ایرانیان جشن چهارشنبه‌سوری را بر پا می‌کنند؟
- ۴- شب چهارشنبه‌سوری مردم چه می‌کنند؟
- ۵- وقتی که از روی آتش می‌پرند، چه می‌گویند؟

## سیزده بدر

### ۱- پرویز و داریوش

پرویز - راستی فردا سیزده بدر است!

داریوش - خدا کند که هوا خوب باشد.

پرویز - راست می‌گویی. اگر باران بیاید به مردم خوش

نمی‌گذرد. مخصوصاً آنها که به دشت و صحرا می‌روند از باران

ناراحت می‌شوند.

داریوش - امشب که هوا بد نیست، تا ببینیم فردا چه می‌شود.

پرویز و داریوش پس از این گفتگو از هم جداحافظی کردند.

رفتند که زودتر بخوابند تا صبح زودتر بیدار بشوند. این دو،

پسر خاله بودند و خانه‌هایشان به هم نزدیک بود و خانواده‌هایشان

با هم به سیزده بدر می‌رفتند.

روز سیزده فروردین، پرویز و داریوش صبح زود بیدار

شدند. هوا صاف و آفتابی بود. با خوشحالی دست و رو را شستند و

لباسهای راحت پوشیدند. بعد از خوردن صبحانه به کمک پدر و مادرشان رفتند. غذاها پخته بود و در قابلمه‌ها کشیده شده بود. قابلمه‌ها، بشقاب، قاشق، چنگال، کارد، سماور، استکان و همه اسبابهای لازم دیگر را بستند. همه چیز حاضر شد. سبزه‌هایی را هم که برای عید سبز کرده بودند با خود برداشتند و همه با هم براه افتادند.

خیابانهای شهر پر از آدم بود. همه از خانه‌ها بیرون آمده بودند. هر کس بسته‌ای در دست داشت. همه در باره گردش آن روز حرف می‌زدند، همه شاد بودند. اتوبوسها، اتومبیلهای شخصی و تاکسیها همه در حرکت بودند. جنجال عجیبی بر پا بود\*.

کلمه‌ها و ترکیبهای تازه

بر پا بود = بلند بود

جنجال = سرو صدا

سبزه بدر

۲- بیرون شهر

بیرون شهر شلوغ‌تر بود. مردم دسته دسته روی سبزه‌ها نشسته بودند. سبزه‌های بهاری زیر آفتاب می‌درخشید. بچه‌ها با لباسهای رنگی روی سبزه‌ها می‌دویدند، بازی می‌کردند، تاب می‌خوردند، دست می‌زدند، می‌چرخیدند و شادی می‌کردند. از رادیو آهنگ نشاط‌انگیز\* به گوش می‌رسید.

خانواده‌های پرویز و داریوش هم، گوشه‌ای را انتخاب کردند. اسباب‌ها را به زمین گذاشتند و فرش‌ها را پهن کردند.

پدران و مادران دور هم نشستند. بچه‌ها هم مشغول بازی شدند.

وقت ناهار، سفره را پهن کردند. هر کسی غذایی آورده بود. به همین جهت غذا فراوان بود. همه بیش از همیشه غذا خوردند و پس از آن کمی استراحت کردند.

کم کم ابر سفیدی در آسمان آبی پیدا شد. مردم دسته دسته به گردش و پیاده روی پرداختند. زیر درختهای پُر شکوفه عکس می گرفتند. دسته جمعی شعر می خواندند. صدای خنده از هر طرف شنیده می شد. ناگهان صداهای تازه ای به این صداها اضافه شد. همه سرها به طرف آسمان بلند شد. ابر سفید، تیره تر شده بود، برق می زد و غرّشِ رعد\* به گوش می رسید. همه بعجله اسبابها را جمع کردند. طولی نکشید که بارانِ تندی شروع شد. صدای رعد هر آن\*، بلندتر می شد. دانه های درشت باران به تگرگ\* سفیدزیبایی تبدیل شد. بچه های کوچک دامان مادرها را گرفته بودند. این رگبار\* چند دقیقه بیشتر طول نکشید. رنگین کمان\* زیبایی در آسمان آبی نمایان شد و آفتاب درخشان دوباره همه جا را گرفت. مردم از نو به گردش و تفریح پرداختند و تا غروب آفتاب همه خوش و شاد بودند.



از آقای دکتر ذبیح الله صفا استاد دانشمند

## نوروز

آنروز که شعبه‌های نیرومندی از قوم «آریا» از سواحل آمویه دریا  
«جیحون» بسرزمین پهناوری که بعداً بنام خود «ایران» نامیدند روی  
میاوردند شگفتیهای گوناگون با خود همراه داشتند. از چهره‌های  
شاداب و پیشانیهای بازاین مردم نیرومند آثار هوشی سرشار و اندیشه‌ای  
قوی و ذوقی لطیف آشکار بود. این نژاد عالی و مبارز، بهمان نحو که در

جهانگیری و جهانداری، در جنگ و ستیز و درهم کوفتن کاخهای عظیم  
قدرت و استبداد دنیای قدیم مهارت داشت، بهمان نحو در ایجاد آثار بدیع  
هنر و ذوق و مبتکرات اندیشه و خرد نیز چیره دست و قادر بود .

بهین سبب آنچه از این مردم هشیوار بر جای مانده است از  
کاخهای خسروانه و کتب دینی و ادبی و آئین و فنون مملکت داری و  
رسوم و اعیاد ملی و اجتماعی، همه در خور تحسین و سزاوار ستایش و  
بزرگداشت است و از این میان جشن نوروز از همه باشکوه تر و با آئین تر و  
جانبخش تر و دلگشا تر است .

این جشن که پیشانی تابناک خود را از خلال اعصار و قرون  
متمادی و از زیر بار سنگین حوادث و مشکلات فاتحانه بیرون آورده و  
پیروزمندان در برابر مهاجمات اجانب و ترکانازی های بیگانگان  
ایستاده و سرانجام اندرزهای پایداری و ثبات نیاکان ما را میراث وار از  
دو هزار سال پیش از میلاد بدو هزار سال بعد از میلاد نقل کرده است، تنها  
جشنی است که هنوز باشکوه و جلال تمام از کاخهای خسروان تا  
کوخهای گدایان همه جا بیک روش قدم میگذارد و همه را بیک منوال  
شادمان و خرم میگرداند .

آنرا بنامهای گوناگون مانند «جشن نوروز» و «جشن فروردین»  
و «بهار جشن» خوانده اند ولی همواره آغاز آن از نخستین روز سال بود  
و از «هرمزد روز» (روز اول) فروردین ماه شروع میشده بهمان منوال  
که اکنون نیز مرسوم و متداول است .

بهتر آنست که خوانندگان عزیز علت ظهور این جشن را از ذوق  
سلیم و طبع مستقیم خود بخوانند ، با اینحال محققان ایران و فرنگ  
نیز از دیر باز در این باب مطالعاتی کرده و بعضی گفته اند که سبب عمده



ظهور نوروز موقع طبیعی آن یعنی قرارداداشتن در آغاز فصل تابستان بزرگ است . چنانکه مهرگان نیز بسبب قرارداداشتن در آغاز زمستان بزرگ پدید آمده بود و این نکته را هم باید بدانیم که ایرانیان در روزگاران قدیم سال را بدو فصل مذکور تقسیم میکردند که تقسیم طبیعی و اقلیمی سال در فلات مرتفع ایران بود .

بعضی نیز آنرا دنباله جشن « فروردگان » دانسته اند که در پنج روز آخر سال قرارداداشتن و جشن بازگشت ارواح بخانه‌ها و مساکن پیشین خود بود و برخی هم گفته اند که این جشن مولود احترامی است که ایرانیان از قدیم الایام تا کنون نسبت باولین روز ماه و نخستین روز سال داشته اند .

با اینحال ذهن افسانه ساز و داستان پرداز نیاکان ما از ایجاد داستانهای دل انگیز در این باب غافل نشست و حکایات و قصه‌های بدیع راجع بآن پدید آورد که از میان آنها دل انگیزتر از همه روایت استاد ابوالقاسم فردوسی و مورخانی نظیر اوست که میگویند نوروز را جمشید بنیان نهاد و چون از ایجاد وسایل مختلف زندگی اجتماع فراغت یافت :

بفر کیانی یکی تخت ساخت	چه مایه بدو گوهر اندر نشاخت
که چون حواستی دیو برداشتی	ز هامون بگردون بر افراشتی
چو خورشید تابان میان هوا	نشسته برو شاه فرمانروا
جهان انجمن شد بر تخت اوی	شگفتی فرومانده از بخت اوی
بجمشید بر گوهر افشاندند	مر آنروز را روز نو خواندند
رسال نو هر مز فرودین	بر آسود از رنج تن دل ز کین
بزرگان بشادی بیاراستند	می و جام و رامشگران خواستند
چنین جشن فرخ از آن روزگار	بمانده است از آن خسروان یادگار

اما آیا بهتر از این تعبیر ابوریحان بیرونی که در باب علت پیدایش نوروز و سبب تسمیه آن گفته است میتوان تعبیری جست ؟

« نوروز نخستین روز است از فروردین ماه و باین جهت روز نو نام کرده اند زیرا پیشانی سال نو است . »

در این روز گار بنا بر عادت ملی جشن نوروز از آغاز فروردین تا سیزدهم این ماه بطول می انجامد اما در دوره ساسانی بنا بر اطلاعاتی که در دست است جشن نوروز يك ماه ادامه داشت و ظاهراً این کیفیت خاص دربار پادشاهان بسود و جشن نوروز در میان عامه ایرانیان از آنچه امروز است طولانی تر نبود و شاید بهمین سبب باشد که مورخان و نویسندگان قدیم نوروز را بدو قسمت « نوروز عامه » و « نوروز خاصه » قسمت کرده و این دومی « نوروز بزرگ » و خاص دربارهای شاهان و امرا بود و تا آغاز این قسمت میبایست حقوق اطرافیان و خدمتگزاران و حاجتمندان گزارده شود و ایام نوروز خاصه بعیش و عشرت و شادمانی شاهان و شاهنشاهان اختصاص داشته باشد . از بدایع امور در باب جشن نوروز حرمت دینی آن در پیش از اسلام و در دوره اسلامی است ، پیش از اسلام آئین زرتشتی بدان صورت دینی داده بود و در دوره اسلامی احادیث و روایاتی که در باب اهمیت و حرمت آن بوجود آمد مایه بقاء آن گردید : بنا بر عقیده شیعه روز جلوس امیرالمؤمنین علی علیه السلام بر مسند خلافت و نیز روز انتخاب او از طرف حضرت ختمی مرتبت مصادف با نوروز بود و بهمین سبب است که هاتف شاعر مشهور میگوید :

همایون روز نوروز است امروز و بفیروزی  
بر اورنگ خلافت کرد شاه لافتی ماوی

**BEST COPY AVAILABLE**

آنچه از اشارات و مدارك تاريخی برمی آید نشانه بارزیست از احترام نوروز در دربارهای شاهنشاهان ایرانی از آغاز دوره هخامنشی بعد . داریوش بزرگ شاهنشاه هخامنشی در نوروز هر سال بمعبد رب النوع بابل میرفت و دست آنرا میگرفت و همه شاهنشاهان هخامنشی در این جشن بارعام میدادند و مراسم نوروز در تالار « آپادانا » یعنی محل خاص بارعام با حضور قراولان خاصه و امرا و رجال باشکوه و جلال تمام انجام میشد و در همین روز از ولایات و ایالات مختلف مملکت و از ممالک تابعه ایران هدایائی بوسیله نمایندگان بخدمت فرستاده میشد و صاحب بار، نمایندگان ملل تابعه را بنوبت بخدمت شاهنشاه میبرد .

هدایائی که بخدمت آورده میشد معمولاً از طوائف هر سرزمین و هر قوم بوده است . مانند اسب و گوسفند و شتر و گاو و بز کوهی و زرافه و این آخری تحفه مردم حبشه و پونت یعنی سواحل سرزمالی و عدن بود ، و همچنین نمونه هائی از لباس و جامه های هر قوم و ظروف زرین و امثال آن . از میان دربارهای سلاطین پیش از اسلام ایران دربارهای ساسانی بیش از همه بنوروز و مراسم آن توجه داشتند .

بامداد نوروز پس از آنکه شاهنشاه جامه ای ابریشمین برتن میکرد بنهائی در بارگاه می نشست و آنگاه ، کسی که قدم او را بفال نیک میگرفتند بخدمت او میرفت و یا بنا بر معمول موبد موبدان را این سعادت ارزانی میشد و او با جامی زرین و انگشتری و درم و دینار و دسته ای سبزه و شمشیر و تیر و کمان و دوات و قلم و اسب و باز پیش شاهنشاه میرفت و چنین میگفت « شهاب جشن فروردین ، بماء فروردین ، آزادی گزین برداد و دین کیان ، سروش آورد ترا دانائی و بینائی بر کاردانی ، و دیرزی باخوی هژیر ، و شاد باش بر تخت زرین و انوشه خور بجام

جمشید ، و رسم نیاکان در همت بلند و نیکوکاری و ورزش و داد و راسنی نگاه دار .

سرت سبز باد و جوانی چو خوید . اسپت کامکار و پیروز و تیغت روشن و کاری بدشمن و بازت گیرا و خجسته بشکار ، و کارت راست چون تیر و هم کشور بگیر نو بر تخت بادرم و دینار ، پیشت هنری و دانا گرامی و درم خوار و سرایت آباد و زندگانی بسیار ،

سپس جام را بشاهنشاه میداد و دسته‌ای از سبزه در دست دیگر او مینهاد و دینار و درم را در پیش تخت وی مینهاد . مقصود از آوردن این چیزها آن بود که شاه و بزرگانرا دیده بر آنها افتد و در همه سال شادمان و خرم باشند و آنسال برایشان مبارک گردد . سپس بزرگان دولت بخدمت می‌آمدند و هدایای خود را تقدیم میداشتند . هدایای نوروز از طرف امرای جزء و شهرداران<sup>۱</sup> و سپهبدان و زنان شاهنشاه و عامه مردم باو تقدیم میشد و شاهنشاه نیز بهدیه دهندگان بنسبت درجات آنان هدایائی میداد .

در دوره ساسانی وصول مالیات‌ها از نوروز آغاز و افتتاح میشد و این رسم در دوره اسلامی نیز مدت‌ها مرسوم بود . در نوروز شاهنشاه بازی سپید پرواز میداد و اندکی شیر تازه و پنیر تناول میکرد و دوشیزه‌ای برای وی با کوزه‌ای آهنین یا سیمین که بر گردن آن قلاده‌ای از یاقوت و زنجیری زرین بود از آسیاب‌ها آب برمیداشت .

از رسوم تفریحی این عهد یکی آن بود که چون نوروز به شبه می‌افتاد از رئیس یهودیان ایران چهار هزار درهم می‌گرفتند ! اذکر روز شبه در اینجا نباید تصور کرد که ترتیب هفته که خاص تقویم سامیان است

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۱- شهردار یعنی والی ایالت بزرگ یا پادشاه یکی از ممالک تابعه

در آن ایام مراعات میشد بلکه روز شنبه باعتبار تقویم یهودیان در نظر گرفته میشد. بیست و پنج روز قبل از فرا رسیدن نوروز در صحن کاخ شاهنشاهی دوازده ستون از خشت خام برپا میشد که بر آنها جو و گندم و برنج و عدس و باقلی و کاجیله و ارزن و ذرت و ام بیا و نخود و کنجد و ماش میکاشتند و اینهارا نمی چیدند مگر با ساز و آواز ورقص.

در ششمین روز نوروز این حبوب را میکسندند و در مجلس میپراکنند و تا روز شانزدهم فروردین آنرا جمع نمی کردند. این حبوب را برای تقال میکاشتند و گمان میکردند که هر يك از آنها که نیکوتر و بارورتر شد محصولش در آنسال فراوانتر خواهد بود. در پنج روز اول نوروز شاهنشاه بیارعام می نشست و در هر روز طبقه ای خاص مانند عامه و دهگانان و خدام آتشکده ها و اسواران و موبدان و افراد خاندان سلطنتی و درباریانرا بحضور می پذیرفت و چون از اینکار فارغ میشد دیگر کسی جز ندما و مقربین را بحضور نمی پذیرفت زیرا چنانکه گفته ایم از روز ششم بعد نوروز بشخص او اختصاص داشت و میبایست از لذائذ آن بهره ور گردد.

در ایام نوروز معمولاً آهنگهای خاصی در خدمت شاهنشاه نواخته میشد و از آن جمله است. «نوروز بزرگ» «نوروز کیقباد» و «نوروز خردک» و «سازنوروز» و «باد نوروز» و «آوازه های بهاری» و «آفرین» و «راههای خسروانی» و «راههای مازندرانی» و نظایر آنها.

از رسوم دیگر درباره این عهد آن بود که پادشاهان در نوروز محتاج الیه سالانه دفتری و چیزهای دیگر درباره را تهیه میکردند. از قبیل کاغذ و پوست هائی که برای رسائل بکار میبردند و آنچه مهر کردنش از طرف شاهنشاه لازم بود آخر آن مهر میشد و چنین کاغذی را «اسپید

نوشت، و «اسپیدا نوشت» می‌نامیدند. از رسوم عمومی نوروز در عهد ساسانی یکی برافروختن آتش بود در شب نوروز، دیگر ریختن آب در صبح نوروز بر یکدیگر که اکنون میان ما بصورت پاشیدن گلاب بر یکدیگر باقی مانده است. دیگر کاشتن سبزی، هدیه دادن شکر و شیرینی بیکدیگر که همه آنها در دوره اسلامی نیز حفظ شده است. رسم کاشتن سبزی چنین بود که معمولاً در صحن هر خانه بر هفت ستون هفت قسم از غلات میکاشتند و هر يك از آنها که بهتر میرست دلیل قوت آن نوع از غلات در همان سال بود.

در دوره اسلامی نوروز مانند بسیاری دیگر از اعیاد پیش از اسلام نه تنها در میان ایرانیان محفوظ ماند بلکه در دربارهای خلفای اسلامی نیز راه جست. در دربار خلفای عباسی غالب رسوم نوروز مانند روزگاران پیش از اسلام معمول بود و از آن جمله است تقدیم هدایا و افتتاح سال مالی. از جمله مراسم عمومی نوروز در این عهد که حتی در بغداد پایتخت خلیفه اسلام هم میان مردم اجرا میشد، برافروختن آتش و ریختن آب بوده است که در آنها گاه کار با فراط میکشید.

پادشاهان ایرانی و دربارهای سلطنتی ایران نیز تشریفات رسمی جشن نوروز را مدتهای مدید حفظ کردند. در این روز امرا و اعیان و درباریان و حکام و شاهان دست نشانده از تمام بلاد هدایای فراوان میفرستادند و چون شاه بارعام میداد این هدایا را نمایندگان اشخاص مذکور بخدمت می‌آوردند.

تقدیم هدایا از فرایض بود و در حقیقت مالیاتی جداگانه شمرده میشد. اما در این دوره بخلاف آنچه در دوره ساسانی دیده‌ایم پادشاهان بجزیکی دو روز جشن نوروز نمی‌نشسته و شاید بقیه ایام را باندیمان

بخوشگذرانی مشغول میشده‌اند. در جشنهای نوروز، شعرا قصائدی در  
تهنیت امرا و وزراء و ندمای پادشاه میسرودند و روزهای نوروز با شعر  
و موسیقی و خوشی پایان میرسید. ولی بر روی هم باید دانست که اهمیت  
نوروز از میان همه اعیاد در دربارهای اسلامی کمتر از اهمیت و شکوه  
و جلال آن در دربارهای پیش از اسلام بود. همچنین است اهمیت عمومی  
و اجتماعی آن. با تمام این احوال باید اعتراف کرد که جشن نوروز از  
میان همه اعیاد بزرگ ایران قدیم تنها جشنی است که با غالب مراسم خود  
در میان ملت ایران بر جای مانده است. امید می‌رود که علاقه ایرانیان  
بآداب و رسوم گذشتگان همواره این رسم بزرگ ملی را نگاه دارد.



## غم‌نوروز

رفقا، خاطر خود شاد بدارید و ره غم مسپارید و گل و لاله بیارید و به هر سو بگذارید که يك بار دگر فصل بهار آمد و نوروز در آمد ز در و کرد طبیعت هنرو ابر بر آورد سرو ریخت ز باران گهر و سبز شد از نو شجر و داد نوید ثمر و گشت جنان جلوه گر و یافت جهان زیب و فر و لطف و صفائی دگر و کرد غم از دل به در و می‌دهدت باد بهاری خبر از طی شدن فصل زمستان، که کنی ترك شبستان و تو هم چون گل خندان، بزنی خیمه به بستان و ببینی که گلستان، ز گل و لاله و ریحان و ز



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### بحر طویل های هدهدمیرزا

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باریدن باران شده چون روضه‌ی رضوان همه پرلاله‌ی نعمان، همه پرنرگس فتان، همه پرگوهر و مرجان، غرض ای نور دل و جان، منشین زار و پریشان، که شوی سخت بشیمان چو دهی فرصت عیش و طرب از دست درین فصل دل‌انگیز و فرح‌زا که صفا داده به هر باغ و به هر راغ و چنان ساحت فردوس برین کرده جهان را.

همه جا زمزمه‌ی سال جدید و همه را شوق شدید و سخن از گردش عید است، گل سرخ و سپید است که برخاک پدید است، درین عید سعید است که بس روح امید است که در جسم دمیده است، زهرسوی نوید است که بر خلق رسیده است، ولی من ز رخم رنگ پریده است، که هنگام خرید است و ار این فقر شدید است که قلبم ترکیده است و دلم سخت تپیده است، به یک سوی مجید است که خونم بمکیده است، به یک سوی فریده است، همین خیر ندیده است که پیوسته پریده است به جان من مسکین که برایش بخرم کفش و کلاه و کت و جوراب بدان‌سان که زهر باب، فتد دل به تب و تاب، شب از چشم پرد خواب، ولی سال نوین با همه‌ی خرج تراشی که کند، مایه‌ی شادی است، سر آغاز بهار است و زمانی خوش و خرم که به هرسوی و به هر کوی، کتی روی و کشی بوی و بینی رخ دلجوی و سر و صورت نیکوی و کتی جامه نو دربر و از صبح الی شام، به صد شوق نهی گام، در خانه‌ی اقوام، پی دیدن و بوئیدن و بوئیدن و لبسیدن دست و سر و روی پدر و مادر و همشیره و داداش و عموجان و فلان دائی و هر عمه و هر خاله و هر حاجی و هر باجی و لب باز کتی در پی و راجی و بس نفز بگوئی و بسی کام بجوئی و بخندی چو بینی همه را خرم و آزاد، چنان شاخه‌ی شمشاد، عمومند بسی شاد و ندارند ز غم داد و نیارند ز غم یاد و نباشند به فریاد. اگر بچه و گر تازه جوانند، پی عیش روانند، و گر پیرزنانند، چو گل خنده زنانند و چنینند و چنانند. به هر حال، بود عید.

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### بحر طویل‌های هدهدمیرزا

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نشاط آور نوروز\*بدان سان فرح اندوز و طرب‌ساز و تعب‌سوز که روشن کند از پرتو امید دل هموطنان را.

هفت‌سین چیده شود باز به هر جا و ز نو سبزه درآید به بر سر که وسیر و سَمَك و سیب و سماق و سمنو، دور و برش از طرفی سبزی سبز و طرفی سیم سبید و طرفی سنبل آبی، طرفی ماهی سرخ است که در آب خورد تاب و زند غوطه و برگرد چنین منظری نغز و فریبنده و زیننده و پرلطف و صفا، شربت و شیرینی و نقل و شو کولات است، بسی آب‌نبات است که چون آب‌حیات است و برای تو برات است، غذاهای گواراست، که چون شهدِ مَهَنَاسْت، به شیرینی حلواست، چو بادام مَنَاسْت، و با چون گز اعلاست، غرض، جان تو فرداست که روز خوشی ماست، هر آن کس که درین جا و در آن جاست، چه پیر است و چه برناست، چه نادار و چه داراست، کند سورچرانی زچپ و راست. دگر باره برای به کف آوردن عیدی، قمر و شمسی و هوشنگ و حسین و حسن و اکبر و مسعود بر آرند سحر زود سر از خواب و بی نیل به مقصود. به هر کس که غنی بود، بیچند چنان دود، بسی اسکن موجود که از جیب تو مفقود شود در بی پرداختن عیدی و، این مسئله در عید چنان رونقش افزود، که بگشود، در کیسه‌ی خود مشد آقا محمود، که از بس که کنس بود، نمی‌دبد کسی زو کرم و جود و برای دوسه تومان عصبی می‌شد و می‌بست به- دشنام زمین را و زمان را.

عده‌ای نیز، از آن پیش که تحویل شود سال نو افتند در اندیشه‌ی سیر و سفر و گردش و خیزند و گریزند ز شهر خود و روجانب شهر دگر آرند و شتابند به - قزوین و به گیلان و به نوشهر و به گرگان و به تبریز و به زنجان و به قوچان و فریمان و به سمنان و به یزد و قم و کاشان و به کرمان و صفهان و خراسان و بروجرد و لرستان و به تبریز و به نیریز و به ترشیز و به هر شهر و به هر قریه که يك هفته در آن جای بمانند و بسی کام برانند و بر آند که هم خوش گذرانند و هم آخر برهاند گریبان خود از

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## عمو نوروز

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خارج پذیرائی نوروز و گرفتاری سال نو و بردوش نگیرند چنین بارگران را.  
طی سال نو و هر سال که آن راست به دنبال، الهی که به تأیید خداوند مبین،



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### بحر طویل های هددهمیرزا

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خوش گذرد بر همه از کارگر و رنج بر و پیشور و اهل ادارات، چه اعلی و چه ادنی،  
چه رئیس و چه مدیر و چه مشار و چه مشیر و چه سفیر و چه وکیل و چه وزیر و چه  
نعیم و چه فقیر و چه نمدمال و چه دلال و چه حمال و چه رمال و چه باحال و چه بیحال  
و چه بقال و چه عطار و چه سمسار و چه بوجار و چه نجار و چه تاجر و چه بزاز  
و چه خباز و چه رزاز و چه لباف و چه طواف، غرض جملهی اصناف، که  
دورند ز انصاف و قرینند به اجحاف، الهی که به زربافی زرباف و به علافی علاف  
خداوند در این جامعه جور همه را جور کند، غصه زما دور کند، چاره ی رنجور کند،  
خرم و مسرور کند خاطر هر پیر و جوان را.



## اسفند و نوروز

ایرانیان باستان در هر يك از ماههای سال آداب و رسوم و جشنهایی داشته‌اند. این آداب در دوران اسلامی نیز باقی مانده و در ادبیات فارسی منعکس شده است چنانکه بعضی از آنها هنوز در همه این کشور یا در بعضی از شهرستانها بر جا و معمول است.

سخن در هر ماه قطعاتی از آثار ادبی را که اشارات و نکاتی درباره این جشنها و آداب مربوط به آن ماه در بر دارد منتشر می کند. البته اینجا تحقیق و کشف تازه‌ای در میان نیست بلکه تنها یادآوری این رسوم در ضمن آوردن نمونه‌هایی از نظم و نثر گذشتگان مراد است.

### اسفند ماه

این ماه بنام فرشته‌ایست که در آیین زردشت مقام و اعتباری مهم دارد. اصل کلمه در اوستا Spenta Annaiti و در پهلوی سپندارمیت بوده و در فارسی اسفندارمذ شده که بعد به تحفیف جزء آخر (ار) را انداخته و «اسفند» گفته‌اند.

سپنت (یا اسفند) بمعنی مقدس و در حکم صفت است برای «آرمیتی» که بمعنی فروتنی و فداکاری و نام فرشته است.

در آیین زردشت سپندارمذ مظهر محبت و بردباری و تواضع اهورامزداست و موکل بر زمین است و موظف است که همواره زمین را خرم و آباد و پاک و بارور نگهدارد. هر که به کشت و کار بپردازد و خاکی را آباد کند خوشنودی اسفندارمذ را فراهم کرده است. خوشنودی

### سپندارمذ ماه

سپندارمذ ماه آخر ز سال      که گشت آخرین ماه هر بندسگال  
همی مژده دارد که تا چند روز      پذیرد چمن حسن و زیب و جمال  
بهر مرغزاری بتازد تندرو      بهر بوستانی بیالد نهال  
کشد ابر بر سایه فرش بهار      دمد مشک بر کوه باد شمال  
( مسعود سعد سلمان )

### سپندارمذ روز

سپندارمذ روز خیز ای نگار      سپند آرم ما را و جام می آرم  
می آرم از پی آنکه بی می نشد      دلی شادمان و تنی شاد خوار  
سپند از پی آنکه چشم بدان      بگرداند ایند ازین روز گار  
( مسعود سعد سلمان )

### نوروز

نخستین روز است از فروردین ماه ، وزین جهت روز نو نام کردند .  
زیرا که پیشانی سال نو است . و آنچه از پس اوست ازین پنج روز همه  
جشنهاست . و ششم فروردین ماه نوروز بزرگ دارند ، زیرا که خسروان  
بدان پنج روز حق های چشم و گروهان و بزرگان بگزاردندی ، و حاجتها  
روا کردندی . آنگاه بدین روز ششم خلوت کردندی خاصگان را . و  
اعتقاد پارسیان اندر نوروز نخستین آنست که اول روزی است از زمانه .  
و بدیوفلك آغازید گشتن .

( الفهیم - ابوالریحان )

این روز را نوروز گویند زیرا که سر سال باشد و شب با روز برابر  
شود و سایه ها از دیوارها بگذارد و آفتاب از روزنها اوقند و رسم مغان  
اندر روز گار پادشاهی ایشان چنان بودی که خراجها اندرین روز افتتاح

کردندی و عجمیان چنین گویند که اندرین روز جمشید بر گوساله نشست  
و سوی جنوب رفت بحرب دیوان و سیاهان ، و معنی زنگیان باشد. با ایشان  
کارزار کرد و همه را مقهور کرد .

( زین الاخبار - گردیزی )

### نوروز بزرگ

این روز را نوروز بزرگ گویند و چنین گویند : جمشید از حرب  
سیاهان و دیوان اندرین روز باز آمد با ظفر و فیروزی و غنیمت فراوان  
آورده . پس آن روز که جواهر غنیمت آورده بود بر تخت خویش انبار  
کرد تا هر کس ببیند و آفتاب از روزن اندر افتاد و همه خانه از عکس  
آن روشن گشت ، بدین سبب او را « شید » لقب کردند و شید پیاری  
روشنائی بود ، و آفتاب را بدین سبب خورشید گویند که خور قرص آفتاب  
باشد و شید روشن . و اندرین روز جایها را آب زنند که این روز نام  
فرشته ایست که بر آب موکلت بقول ایشان .

( زین الاخبار )

### نوروز جمشید

بفر کیانی یکی جشن ساخت	چه مایه بدو گوهر اندر نشاخت
که چون خواستی دیو برداشتی	ز هامون بگردون بر افراستی
چو خورشید تابان میان هوا	نشسته بر او شاه فرمان روا
جهان انجمن شد بر تخت اوی	شگفتی فرو مانده از بخت اوی
بجمشید بر گوهر افشاندند	بدان روز را روز نو خواندند
سر سال نو هر رمز و فرودین	بر آسود از رنج تن ، دل ز کین
بزرگان بشادی بیاراستند	می و جام و رامشگران خواستند
چنین جشن فرخ ازان روز کار	همان ماند ازان خسروان یاد کار

( فردوسی )

### نوروز اردشیر

چون از پادشاهی گشتاسب سی سال بگذشت زردشت بیرون آمد ،  
و دین کبری آورد ، گشتاسب دین او بپذیرفت و بر آن می‌رفت . و از گاه  
جشن آفریدون تا این وقت نهمصد و چهل سال گذشته بود . و آفتاب نوبت  
خویش به عقرب آورد . گشتاسب بفرمود تا کیسه کردند و فروردین آن  
روز آفتاب به اول سرطان گرفت و جشن کرد . و گفت این روز را نگاه  
دارید و نوروز کنید که سرطان طالع عملست و مردهقانان را و کشاورزان  
را بدین وقت حق بیت‌المال دادن آسان بود ، و بفرمود که صدویست‌سال  
کیسه کنند تا سالها برجای خویش بماند و مردمان اوقات خویش بسرما  
و گرما بدانند . پس آن آئین تا بروز گار اسکندر رومی که او را نوالقرنین  
خوانند بماند . و تا آن مدت کیسه نکرده بودند و مردمان هم بر آن  
می‌رفتند ، تا بروز گار اردشیر بابکان ، که او کیسه کرد و جشن بزرگ  
داشت و عهدنامه بنوشت و آن روز را نوروز بخواند

( نوروز نامه )

### نغمه نوروز بزرگ

نوروز بزرگم بزن ای مطرب امروز  
زیرا که بود نوبت نوروز بنوروز  
برزن غزلی نغز و دل انگیز و دل افروز  
ور نیست ترا بشنو از مرغ نوآموز  
کاین فاختمزین کوزود گرافاخته زان کوز  
بر قافیه خوب همی خواند اشعار ...

منوچهری



## بهار تازه

بهار تازه دمید ای بروی رشك بهار  
بیا و روز مرا خوش کن و نیید بیار  
همی بروی تو مانند بهار دیبا روی  
همی سلامت روی تو و بقای بهار  
بهار اگر نه زبک مادرست با تو چرا  
چوروی تست بغوشی ورنك و بوی بهار  
بهار تازه اگر داری بنفشه و گل  
ترادوزلف بنفشه است و هر دورخ گلزار  
رخ تو باغ منست و تو باغبان منی  
مده بهیچ کس از باغ من گلی ز بهار  
غریبموی که مشك اندرو گرفت وطن  
غریب روی که ماه اندرو گرفت قرار  
همیشه تافته بینم سیه دو زلف ترا  
دلم ز تافتنش تافته شود هموار  
مگر که غالیه میمالی اندرو که گاه  
و گرنه از چه چنان تافته است و غالیه بار  
نداد هرگز کس مشك را بغالیه بوی  
مده تو نیز، ترا مشك و غالیه بچه کار  
ترا بیوی و به پیرایه هیچ حاجت نیست  
چنانکه شاه جهان را که نبرد بیار  
فرخی سیستانی

## نوروز

آمد بهار خرم و آورد خرمنی  
وز فر نوبهار شد آراسته زمی

نوروز اگرچه روز نو سال است روز کهنه قرنهاست. پیری  
فرتوت است که سالی یکبار جامه جوانی می پوشد تا به شکرانه آنکه  
روزگاری چنین دراز به سر برده و با اینهمه دم سردی زمانه تاب  
آورده است چند روزی شادی کند. از اینجاست که شکوه پیران و  
نشاط جوانان دراوست.

پیر نوروز یادها در سر دارد. از آن کرانه زمان می آید، از  
آنجا که نشانش پیدا نیست. در این راه دراز رنجها دیده و تلخیها  
چشیده است. اما هنوز شاد و امیدوار است. جامه های رنگ رنگ  
پوشیده است، اما از آنهمه یک رنگ بیشتر آشکار نیست و آن  
رنگ ایرانیست.

در باره خلق و خوی ایرانی سخن بسیار گفته اند هرملتی  
عیبهائی دارد. در حق ایرانیان می گویند که قومی خوپذیرند. هر  
روز به مقتضای زمان به رنگی درمی آیند. با زمانه نمی ستیزند  
بلکه می سازند. رسم و آئین هر بیگانه ای را می پذیرند و شیوه  
دیرین خود را زود فراموش می کنند. بعضی از نویسندگان این  
صفت را هنری دانسته و راز بقای ایران را در آن جستجو کنند. من  
نمی دانم که این صفت عیب است یا هنر است. اما در قبول این  
نسبت تردید و تأملی دارم. از روزی که پدران ما به این سرزمین

آمدند و نام خانواده و نژاد خود را به آن دادند کوهی سرنوشتی تلخ و دشوار برای ایشان مقرر شده بود. تقدیر چنان بود که این قوم نگهبان فروغ ایزدی یعنی دانش و فرهنگ باشد، میان جهان روشنی که فرهنگ و تمدن در آن پرورش می‌یافت و عالم تیرگی که در آن کین و ستیز می‌روئید سدی شود، نیروی یزدان را از گزند اهریمن نکه دارد.

پدران ما از همان آغاز کار و وظیفه سترگ خود را دریافتند. زردشت از میان گروه برخاست و مأموریت قوم ایرانی رادرست و روشن معین کرد، فرمود که باید به یاری یزدان با اهریمن بجنگند تا آنگاه که آن دشمن بدکنش از پا درآید.

ایرانی بارگران این امانت را به دوش کشید. پیکاری بزرگ بود. فرکیان، فرمزا آفرید، آن فرنیرومند ستوده ناگرفتنی را به او سپرده بودند، فری که اهریمن می‌کوشید تا بر آن دست بیابد. گاهی فرستاده اهریمن دلیری می‌کرد و پیش می‌تاخت تا فر را بر باید اما خود را با پهلوان روبرو می‌یافت و غریو دلیرانه او به گوشش می‌رسید. اهریمن گامی واپس می‌نهاد. پهلوان دلیر و سهمگین بود.

گاهی پهلوان پیش می‌خرامید و می‌اندیشید که، دیگر، فر از آن اوست. آنگاه اهریمن شبیخون می‌آورد و نعره او در دشت می‌پیچید. پهلوان درنگ می‌کرد. اهریمن سهمگین بود.

در این پیکار روزگارها گذشت و داستان این زدو خورد افسانه شد و برزبانها روان گشت اما هنوز نبرد دوام داشت. پهلوان سالخورده شد، فرتوت شد، نیروی تنش سستی گرفت. اما دل و جانش جوان ماند. هنوز اهریمن از نهیب او بیمناک است. هنوز پهلوان دلیر و سهمگین است.

این همان پهلوانست که هر سال جامه رنگ رنگ نوروز می‌پوشد و به یاد روزگار جوانی شادی می‌خند.

اگر بر ما، ایرانیان این روزگار، عیبی باید گرفت اینست که تاریخ خود را درست نمی‌شناسیم و درباره آنچه بر ما گذشته

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است هرچه را که دیگران گفته‌اند و می‌گویند طوطی‌وار تکرار می‌کنیم.

اروپائیان، از قول یونانیان، می‌گویند که ایران پس از حمله اسکندر یکسره رنگ آداب یونانی گرفت و از جمله نشانه‌های این امر آنکه مورخی بیگانه نوشته است که در دربار اشکانی نمایش‌هایی به زبان یونانی می‌دادند. این درست مانند آنست که پگوئیم ایرانیان امروزه یکباره ملیت خود را فراموش کرده‌اند، زیرا که در بعضی مهمانخانه‌ها مطربان و آوازه‌خوانهای فرنگی به زبانهای ایتالیائی و اسپانیائی مطربی می‌کنند.

کمتز ملتی را در جهان می‌توان یافت که عمری چنین دراز به سر آورده و با حوادثی چنین بزرگ روبرو شده و تغییراتی چنین عظیم در زندگیش روی داده باشد و پیوسته، در همه حال، خود را به یاد داشته باشد و دمی از گذشته و حال و آینده خویش غافل نشود.

(تحول عظیمی که با قبول دین مبین اسلام در جامعه ایران روی داد نه تنها مانع بروز استعدادهای مردم این سرزمین نشد بلکه بعکس، ایرانیان در جنبش پر عظمتی که تمدن و فرهنگ اسلام خوانده می‌شود سهیم شدند و در ایجاد و تکامل آن با مسلمانان ملت‌های دیگر همکاری مؤثر داشتند.)

بیش از آنچه ایرانیان رنگ بیگانه گرفتند بیگانگان ایرانی شدند. جامعه ایرانی پوشیدند. آئین ایرانی پذیرفتند. جشنهای ایرانرا برپا داشتند و پیش خدای ایران زانوی نیایش بر زمین زدند. از بزرگانی مانند فردوسی بگذریم که گوئی رستخیز روان ایران در يك تن بود. دیگران که بظاهر جوش و جنبشی نشان نمی‌دادند همه در دل، زیر خاکستر بی‌اعتنائی اخگری از عشق ایران داشتند. نظامی مسلمان که ایرانیان باستان را آتش پرست و آئین ایشان را ناپسند می‌داند آنجا که داستان عدالت هرمز ساسانی را می‌سراید بی‌اختیار حسرت و درد خود را نسبت به تاریخ گذشته ایران بیان می‌کند و می‌گوید:

---

جهان ز آتش پرستی شد چنان گرم  
که بادا زین مسلمانی ترا شرم!

حافظ که عارف است و می‌کوشد که نسبت به کشمکشها و  
کین‌توزیها بی‌طرف و بی‌اعتنا باشد و از روی تجاهل می‌گوید:

ما قصه سکندر و دارا نخوانده‌ایم  
از ما بجز حکایت مهر و وفا پیرس

باز نمی‌تواند تأثیر داستانهای باستانی را از خاطر بزدايد؛  
هنوز کین سیاوش را فراموش نکرده است و به هرمناسبتی از آن  
یاد می‌آورد و می‌گوید:

شاه ترکان سخن مدعیان می‌شنود  
شرمی از مظلمه خون سیاوشش باد

کدام ملت دیگر را می‌شناسیم که به گذشته خود، به تاریخ  
باستان خود، به آئین و آداب گذشته خود بیش از این پای‌بند و  
وفادار باشد؟ این جشن نوروز که دو سه هزار سالست با همه آداب  
و رسوم در این سرزمین باقی و برقرارست مگر نشانی از ثبات  
و پایداری ایرانیان در نگهداشتن آئین ملی خود نیست؟ نوروز  
یکی از نشانه‌های ملیت ماست. نوروز یکی از روزهای تجلی روح  
ایرانیست، نوروز برهان این دعوی است که ایران، با همه  
سالخوردگی، هنوز جوان و نیرومندست.

در این روز باید دعا کنیم. همان دعا که سه هزار سال پیش  
از این زردشت کرد:

«منش بد شکست بیابد

منش نیک پیروز شود.

دروغ شکست بیابد.

راستی بر آن پیروز شود

خرداد و مرداد بر هر دو چیره شوند

بر گرسنگی و تشنگی.

---

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اھربمن بدکنش ناتوان شود  
و رو به گریز نھسد.  
و نوروز بر همهٔ ایرانیان فرخنده و خرم باشد.

نوروز ۱۳۲۶

فرمایشات حضرت امیر المؤمنین علیه السلام

- |                   |                   |
|-------------------|-------------------|
| بزرگترین گناه ،   | ترس است .         |
| بزرگترین تفریح ،  | کار است .         |
| بزرگترین بلا ،    | نومیدی است .      |
| بزرگترین شجاعت ،  | صبر است .         |
| بزرگترین آستان ،  | تجربه است .       |
| بزرگترین امر ،    | مرک است .         |
| بزرگترین فتح ،    | ایمان است .       |
| بزرگترین بود ،    | فرزند نیکی است .  |
| بزرگترین همت ،    | گذشت است .        |
| بزرگترین سرمایه ، | اعتماد بنفس است . |

# UNIT TWO

## FAMILY

### MARRIAGE

**ezdev<sup>a</sup>j**

عروس /arusi/ ~ ازدواج /ezdev<sup>a</sup>j/



## UNIT TWO OUTLINE

Underlying Concept: FAMILY خانواده ، فامیل

Key Concept: MARRIAGE ازدواج

Marriage & Socialization	255
Cultural fluctuation	258
Itemized Cultural Issues & Special Events	260
Marriage: Vocabulary & Expressions	270
SITUATION 1- kh <sup>a</sup> seg <sup>a</sup> ri خواستگاری	272
Interaction Scenarios	273
Vocabulary & Expressions	275
Variation Scenarios	277
Vocabulary & Expressions	279
Composition Topics	281
Vocabulary & Expressions for composition topics	282
SITUATION 2- n <sup>a</sup> mzadi نامزدی	283
Interaction Scenarios	284
Vocabulary & Expressions	286
Composition Topics	288
SITUATION 3- majlese aghd مجلس عقد	289
Interaction Scenarios	290
Vocabulary & Expressions	292
Composition Topics	294

عروسی /arusi/ ~ ازدواج /ezdev<sup>z</sup>j/

## MARRIAGE\*

**Marriage**, as a bond between two individuals as well as two families, is one of the most important social conventions of Iranian culture. There are several ways to consider marriage between Iranians. In the past, marriages were traditionally arranged by families, and in the strictest cases, the betrothed couple were given nothing more than a description of the person they were about to marry. In other cases, the bride and groom-to-be would get a chance to see one another from a certain distance, but rarely face-to-face.

Nowadays, the selection of a partner for life in Iran, though more liberal, would still be considered by most western observers as quite traditional. In some families, socializing between the sexes is restricted to the gathering of friends and family members, where young men and women can socialize and speak with each other freely, but are always surrounded by others. If a family is more liberal, the young woman is allowed to go out on a few dates and engage in more private "tête à tête" conversations with a potential mate. Meetings such as this usually involve public outings like dining in restaurants, going to movies, theaters, concerts, etc. The date never ends with a visit to one of the couples' homes. It is practically impossible to outline a standardized approach practiced among all Iranians. The last decade's changes in Iran, the dispersion of thousands of Iranian families in Western countries, and their lifestyles among these new cultures make the task of any type of generalization even more unrealistic. In what follows, I wish to introduce the most common trends within Iranian culture without implying subjective judgements. I do not attempt to give a detailed account of the differences between Western and Iranian dating habits. Also, it is important to bear in mind that there are exceptions to these trends, mainly based on the degree of religious conviction and individual choices.

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\* For further reference to "Marriage" please see chapter 5. in *Iranian and American perceptions and cultural frames of reference*.

Since travel to Europe became fashionable under the /ghʔjʔr/ قاجار Ghajar Dynasty (1796-1925), further encouraged under the /paʔ lavi/ پهلوی Pahlavi Dynasty (1925-1979), and especially as practiced under Mohammad Reza Shah Pahlavi (1941-1979), thousands of young Iranians have been sent each year to study in Western countries, either on government scholarships or through other incentives. After such visits abroad, these young Iranians often returned home with life partners from the host countries, and at the very least, they helped to introduce a new wave of westernized behavior. As a result, a phenomenon similar to a cultural revolution began in Iranian society. This was based on a tendency to accept and follow all that was new and coming from the “West” at the expense of old established traditions. (The Persian word commonly used to refer to the West is /farang/ فرنگ . This expression includes most Western European countries as well as the United States.) The adjective /farangi mʔʔb/ فرنگی مآب (the European vice) lost its pejorative meaning to describe everything related to Western culture, and became the fashionable thing to be and to do. The attraction toward new attitudes and behaviors that were copied from Western countries pushed aside the wisdom and character of the old tradition. In this period, the sense of criticism and selectiveness based on well-established values weakened and many things, good or bad, were overwhelmingly accepted as long as they were imported from the West. Wearing tight blue-jeans, chewing gum, smoking cigarettes, and drinking in public places became fashionable in a society in which public display of all of the above had been considered rude and unacceptable, especially for women. Hollywood played a definite role in influencing young and impressionable minds. People became intrigued with movie stars and began to believe in them, taking for real the unreal Hollywood images of everyday life and the strange codes of behavior from the West as portrayed by the movies. Young women’s hair and make-up became exaggerated copies of that of movie stars. Young men were affected too, adopting James Dean’s style and slicking their hair back in the fashion of Cornell Wilde and other movie idols.

Playwrights were inspired by these cultural imports. They wrote satirical works such as /ja'far kh<sup>ā</sup>n (susul kh<sup>ā</sup>n) az farang āmad/ (سوسول خان) از فرنگ آمده (Ja'far, Mr. Big Shot is coming home from the West), using the criticism of the plush offerings from Europe and America, and the naiveness of unfit, unprepared, and blind followers of the new to its full potential. Businesses started to bloom with articles called /farangi/ فرنگی (European), whether they were from Europe, the United States, or simply copies made in Iran. All ages were involved and intrigued. However, the most fervent followers of this Western revolution in Iran were the young and the middle-aged from all social strata among the high and middle income population.

Although people and their dress codes had undergone extreme changes, most traditional values remained in place. This duality is most noticeable at the level of male/female interaction and relationships. Coeducational schools were not adopted, and the sexes were generally kept quite separate throughout the growing-up process of the young generation from elementary to high school. After-school meetings of young men and women, holding hands while walking in the streets, speaking loudly and laughing were still reserved for the most "advanced", "Europeanized" youngsters and were viewed by many, even among their own age group, as extreme and almost promiscuous.

Despite the glamour of a modern haircut and a smooth surface of powder and cream, perceptions and expectations of young Iranians in Iran remained quite different from those of their Western counterparts. Even among Iranians raised in other cultures, a certain shift in behavior is usually perceptible; thus an Iranian young man in the United States dating an Iranian young woman will act and interact differently than if he were dating an American young woman. Nowadays, the same young man in Iran will have other social restrictions imposed on him if he plans to ask a young woman out to dinner. The shift in behavior can be described as (1) an interpersonal issue based on common background and (2) a social convention imposed by other factors such as sociopolitical and religious dominance.

**Cultural fluctuation** - At this point, it is important to remind the reader, as we have seen previously, that social behavior and cultural traditions are based on deeply ingrained patterns of values that govern individual lives and the lives of the community as a whole in any given society. In an effort to adopt new trends, appearances may change in a relatively short period of time, but true transformation and deep adoption of morals and social attitudes usually happen only after many years and generations.

Zoroastrianism, and later Islam, have been the source of the ruling values and the most powerful social influences in Iranian society for several thousand years. Modern technology and the Western social attitudes that came with it have had an effect on most traditional cultures, and Iran is no exception. However, the impact of foreign influence has remained on the surface and the change in Iranian culture never penetrated strongly enough to create a deep belief in Western ideology and a complete adoption of the Western lifestyle. Although some elements of social change remain, in particular those related to modern technology, traditional rules of social behavior are strongly felt and still preferred by the majority of Iranians.

One should not make the mistake of confusing modernization or technology with the adoption of the Western attitudes and values. Although the two came together and influenced most developing countries in the region, for obvious reasons, only the new superficial appearances were readily accepted and adopted to fit the new trends of the modern life. The underlying values and beliefs remained strong and untouched while a learning experience took place. The superficial signs of Europeanization were readily accepted and the new trends appeared, but only in addition to what was already ingrained from millennia of cultural background. There was no replacement of the traditional values; instead the new culture was adopted in the way it best fit into the old established one. And one of its most obvious outcomes is that most Iranians are open to understanding cultural differences, and flexible in handling a variety of situations, lifestyles, and attitudes.

It is obvious that this view does not match the common descriptions of Iran and Iranians, especially during the last decade. One has to keep in mind that the images drawn by the media and political figures concentrate on current events and political or religious issues and that they are far from describing the life of individuals as human beings without political coloring or attachments. Articles and books would not sell without sensationalism on the one hand and some political bias on the other, and unfortunately many history books and scholarly studies also follow the same principles. True objectivity is impossible to find and an unbiased view an impossible task to accomplish. Our goal here is to make the reader aware that beyond the impressions one gets from the media and from politically involved individuals, there is still a true life and tradition alive and in progress.

The importance of this discussion is obvious, as we are considering interpersonal relationships and specifically “marriage” as a key concept for the following lesson plans. As was pointed out in the *Preliminary Remarks*, most human values remain the same for human beings cross-culturally, however, different cultures live with them and refer to them in different ways. A better cultural understanding is possible only if we acknowledge and know our own values and system of references, and we admit that other cultures have their own system of references which could be similar or different from ours. Regardless of appearances and similarities, students need to know that events might seem and sound the same, but because they are related to a different cultural background, their meanings and significance are different. In describing the events surrounding marriage, most of what follows may have entirely different implications for people who do not have similar customs and frames of reference. I can only suggest that based on obvious conceptual differences, it is easy to form misconceptions. Therefore, generalizations and value judgments should be avoided, as events do not necessarily flow from the same source. Keeping this in mind, I would like to address some of the most salient cultural issues as they relate to marriage.

## CULTURAL ISSUES &

### Special Events

1 • /entekh<sup>ab</sup>/ انتخاب (choice / choosing) is the process whereby the family of the young man gets to know the family of the young woman ready to be wed, and have the opportunity to assess the compatibility of the young people and their respective families. The expression /dame bakht/ دم بخت (lit. close to their destiny) refers to young women ready to be married, at the onset of adolescence. The same expression is used less frequently about young men. /zire sar goz<sup>ashtan</sup>/ زیر سر گذاشتن (a choice to be kept in mind) is a task performed by mothers, sisters, and aunts of young men, in consultation with older women in the family. Since most families prefer a difference of several years between the candidates (boys older than girls), the search starts among newly born girls, as soon as the young boy is a couple of years old, but certainly after they reach adolescence.

2 • /kh<sup>astgari</sup>/ خواستگاری (demand in marriage), commonly pronounced /kh<sup>astgari</sup>/ or /kh<sup>astgari</sup>/. After the research and the selection process, the young man's family proceeds with an official visit to the young woman's family to ask for her hand and discuss the arrangements for the marriage. The most traditional way of handling this visit is to exclude both young candidates, although since the meeting usually takes place at the young woman's home, it is expected that she enters the room to serve tea or refreshments for the guests to have a better chance to observe her social manners as well. But she is to leave the room and only the parents and the senior relatives are to discuss the arrangements.



In less traditional situations, the young man initiates the meeting at the young woman's home, still in the presence of his most important family members. Usually fathers and the elders talk about the arrangements in a setting apart from the others' presence, especially the betrothed young people. The reason for this is that all financial arrangements and agreements are being discussed, including the financial possibilities of the young man; the way he intends to live with the young woman; the /mahriye/ مهریه (dowry that the man agrees to give to the woman) that is being asked by the woman's family or offered by the young man's family; and the /jah<sup>z</sup>/ or /jeh<sup>z</sup>/ جهاز (woman's dowry, including her trousseau and other things that she will bring into the marriage).

In a still less traditional way, which seems to be the most common practice nowadays, the young people first discuss matters together, their families are made aware of the details, and then the two families get together as a confirmation of all promises. The elders from both families still manage to have a semi-private discussion regarding some of the arrangements already agreed upon, and discuss any other issues that have not been addressed. However, their authority in discussing details is reduced to a confirmation from the couple and most often from the young man in consultation with the bride-to-be.

3 • /mahr/ مهر ~ /mahriye/ مهریه (pronounced also as /mehriyye/ مهریه) refers to what is promised to be given by the husband to the bride, technically on her demand. /mahriye/ is a binding promise by law and always includes a volume of Holy Koran /yek jeld kal<sup>a</sup>moll<sup>h</sup> majid/ يك جلد كلام الله مجيد, and its value could range from a single stem of flowers, a coin, a large sum of money, a piece of real property or any combination of the above. Traditionally /mahr/ مهر serves as the woman's security, and as a guarantee for the good fulfilment of the marriage. Legally she is entitled to it upon demand, but most often she demands it only at the time of divorce, if the occasion arises. When /mahriye/ مهریه is in the form of real property, the bride generally receives title shortly after the religious ceremony or at the same time.



4 • /n<sup>a</sup>mzadi/ نامزدی (engagement) is usually accompanied by the expression /sh<sup>a</sup>l angoshtar/ شال انگشتر (shawl and ring), because traditionally the young man's family would bring along with the engagement ring /t<sup>a</sup>ghe sh<sup>a</sup>l/ طاقه شال (unit of quality cloth), usually made of the best kind of hand-woven material, sometimes stitched with gold thread, pearls, etc. The engagement as a promise of marriage is announced to demonstrate serious intent to marry. Young candidates are then more free to socialize and get to know each other prior to the final commitment. However, because of the restrictions mentioned above, official engagements are not widely practiced and most families prefer to perform /aghd/ عقد (the religious ceremony), to serve the same purpose as the engagement, without consummation, until the time that the couple is ready to live together. In many of those cases, after /aghd/ عقد is performed, the young couple may decide not to go through with the wedding; this is more acceptable for the bride's family than an engagement would have been. Thus, in practice the purpose of /n<sup>a</sup>mzadi/ نامزدی is only to announce the selection and the serious intent to marry, but as soon as the couple starts socializing, the family generally encourages /aghd/ عقد to be performed.

5 • /aghd/ عقد (the religious ceremony). Usually the ceremony takes place at the young woman's home and the invitation is restricted to family members and close friends. /khotbe/ خطبه (religious announcement of intent of marriage) includes citations from /ghor<sup>a</sup>'ne majid/ قرآن مجید (the Holy Koran), statement of most promises made and conditions agreed on by the families. Preparations for /aghd/ عقد include /khoncheye aghd/ خنچه عقد (the set-up of selected items) for the happiness and good fortune of the couple, arranged by the bride's family. The young man will send in advance the required items including the /ghor<sup>a</sup>'ne majid/ قرآن مجید (the Holy Koran), /yine sham'd<sup>a</sup>n/ آئینه شمعدان (mirror and candles), /sh<sup>a</sup>khe nab<sup>a</sup>t/ شاخه نبات (pure sugar crystal in

clusters), and other elements agreed upon by both families in advance. Thus **خنچه عقد** /khoncheye aghd/ includes:

- /sofreye aghd/ سفره عقد (refers both, to the cloth on top of which everything is set in advance, and also the cloth to be held on the top of the couple's heads, during the religious ceremony),
- /ghor<sup>2</sup>ne majid/ قرآن مجید (the Holy Koran),
- /j<sup>2</sup>nam<sup>2</sup>z/ جا نماز (prayer set),
- /<sup>2</sup>yine sham<sup>2</sup>d<sup>2</sup>n/ آئینه شمعدان (mirror and candles) or /l<sup>2</sup>e/ لاله (tulip, tulip-shaped candelabra),
- /kalle ghand/ کله قند (cone of refined sugar),
- /sh<sup>2</sup>khe nab<sup>2</sup>t/ شاخه نبات (pure sugar crystal a tree-like arrangement),
- /esfand/ اسفند (wild rue, naturally fragrant when burnt),
- /asal/ عسل (honey)
- /tokhme morgh/ تخم مرغ (eggs),
- /b<sup>2</sup>d<sup>2</sup>m/ بادام (almond),
- /gerdu/ گردو (walnut),
- /gol<sup>2</sup>b/ گلاب (rose water)
- /mohreye <sup>2</sup>bi rang/ مهره آبی رنگ (blue pottery chips),
- /nakho suzan/ نخ و سوزن (needle and thread),
- /noghl/ نقل (sugar-covered almond),
- /miveo shirini/ میوه و شیرینی (fruits and sweets),
- /n<sup>2</sup>no paniro sabzi khordan/ نان و پنیر و سبزی خوردن (bread, feta cheese and fresh herbs).

The theme of /khoncheye aghd/ خنچه عقد, very similar to Noruz, mostly turns around the concepts of spiritual light, purity, clarity, life, warmth, unity, longevity, fertility, sweetness (where sweetness means love and affection), and protection against evil and ill intentions, as with the following items:

The Holy Koran /gho<sup>3</sup>ne majid/ قرآن مجید [spiritual light],

candles /sham'/ شمع [symbol of light and warmth],

mirror /<sup>2</sup>yine/ آئینه [symbol of purity and clarity],

overhead cloth /sofreyeye aghd/ سفره عقد [symbol of unification of the couple under the protection of one],

garlic /sir/ سیر [symbol of longevity],

wheat /gandom/ گندم , flower seeds /tokhme gol/ تخم گل , and eggs /tokhme morgh/ تخم مرغ [symbols of the potential for growth and fertility],

sugar cone /kalle ghand/ کله قند , honey /asal/ عسل, sugar covered almond and pure sugar crystals /noghlo nab<sup>3</sup>t/ نقل و نبات [symbols of good fortune, sweetness and warmth],

tree-like sugar crystal arrangement /sh<sup>3</sup>khe nab<sup>3</sup>t/ شاخه نبات [symbol of growth with sweet love]

needle and thread /nakho suzan/ نخ و سوزن [symbolically sews the gossiping tongues],

wild rue seed /esfand/ اسفند , and blue pottery /mohreyeye <sup>3</sup>bi/ مهره آبی [symbolically used for protection against evil eyes and ill intentions].

Aside from the above which are almost the minimum requirements, different families include a variety of other objects according to taste and for the embellishment of the arrangement.

A very important point to be mentioned is that /aghd/ عقد (religious ceremony) can be performed without consummation of the marriage. In some cases young couples go through with /aghd/ عقد without consummating the marriage, for long periods of time. In those cases, the young bride continues to live with her own family, and goes on with her life, activities or studies until the time that the wedding takes place. This was briefly discussed under /n<sup>m</sup>mzadi/ نامزدی (engagement), and it is practiced under extraordinary circumstances, e.g., one of the candidates has to finish school, the young man is temporarily stationed out of town and is coming back to establish in the area within several years. Both sides agree that the marriage is suitable, and do not want to take the chance of losing each other while waiting.

6 • /ezdev<sup>2</sup>j/ ازدواج (marriage). The expression, derived from the word /zowj/ (pair), is self-explanatory as it refers to the pairing of two individuals. /arusi/ عروسی (the wedding) from the word /arus/ عروس (the bride) refers mostly to the celebration of the wedding. This activity is organized and paid for by the young man and/or his family to honor the bride. /jashne arusi/ جشن عروسی (the wedding celebration) is usually a much larger, more important and elaborate affair than the /majlese aghd/ مجلس عقد (the wedding ceremony), as the labels suggest. The guest list for the celebration includes friends, relatives, and acquaintances of both families. In large cities, it can easily include thousands of people who are all invited to celebrate the wedding. The bride is the center of attention; all activities turn exclusively around celebrating her new life. This is the evening which marks the beginning of the couple's life as husband and wife.

Note that in the 1970's most young couples preferred less elaborate celebrations. Often a combination of both religious ceremony and wedding celebration was held with a much shorter guest list. This event is now called /mar<sup>a</sup>seme aghd arusi/

مراسم عقد و عروسی (religious ceremony and wedding). However, in post-revolution Iran there seems to be a trend away from this simplification and back to the earlier practices.

7 • /jah<sup>z</sup>/ جهاز (trousseau and dowry). According to the status and financial capabilities of the bride's family, she brings a trousseau of her personal effects as well as a dowry which could be furniture, furnishings, silver, china, housewares, cookware and all other items necessary to make a home. It usually includes a Persian carpet and all other gifts the bride has received from both families, including the Holy Koran, /<sup>y</sup>ine sham'd<sup>n</sup>/ آئینه شمعدان (mirror and candles), or /l<sup>e</sup>/ لاله (tulip-shaped candelabra), and other items.

8 • /p<sup>a</sup> gosh<sup>a</sup>/ پا گشا (first invitation in the honor of the young couple). The word literally means "opening of the steps" and it refers to a sort of initiation organized around the newlyweds in order to make their first public appearances comfortable, and to welcome them in social gatherings as a married couple. Usually senior family members and married friends invite the young couple along with other guests. The newlyweds will observe, learn, and start in turn organizing their own invitations in response to the ones initiated by others. Iranian parties usually include people of all generations, and there is a lot of flexibility about the number of guests and their time of arrival. Priority is always given to the seniority of the guests and their needs. Children of all ages are usually included in most gatherings of family and friends. They are often told to keep quiet, observe, and learn for their own good. Parties are often times occasions where every child will show his/her art. This may be a new trick they have just learned at school, a new song and dance, telling a joke, imitating a TV personality, reciting poetry, playing a musical instrument or any other talents.

9 • /tal<sup>gh</sup>/ طلاق (divorce). Unlike the traditional rules of Christianity, divorce is not a forbidden act according to Islamic law. However, by the same Islamic rule, it is to be

considered with great attention and concern. It is most interesting to observe that the rate of divorce is greater in Christian-based societies than it is in the Islamic world. One of the most apparent reasons has to do with the difference between an individualistic society and a more family-oriented society. Obviously, it is easier to repudiate a partner and go on with life if one does not have to answer to, or lose, a lot of friends and family relations. In a society in which the individual is surrounded by family respect and responsibilities, this type of decision usually affects all family members. Those who were directly involved in the initial selection process and still have long-term relationships with the other family are the most difficult to convince. A great deal of natural counselling takes place, which probably helps the younger generation because they are given the benefit of wiser, more experienced and older people with more objective views. Many initial problems stemming from ignoring the true facts are dissipated in this way and at the same time, more fundamental problems surface as well and are treated as such. This process helps both parties to understand the seriousness and importance of their decision. Since the decision will affect their lives, the lives of their children if there are any, and the lives and relationships of many other members of their family, it is considered best if the decision to divorce is based on a truly unsolvable problem.

The husband is to provide the wife with the promised /mahriye/ مهریه at this time, and Iranian property laws are based on a separation of ownership which do not complicate the divorce any further. Each party is entitled to hold his/her belongings. The father has sole financial responsibility to raise the children. Young children can be left under the mother's care by convenience, but they belong to the father, who can claim them and take them from the mother at any age. The father is the usual provider and has the financial responsibility to raise the children. He usually does this with the help of female members of his family (mainly his mother or sisters).

The woman is to return to her father's home with her /mahr/ مهر and her belongings. She will generally resume her paternal name and live and socialize with her own side of the family until she remarries. As in all societies, things do not always work

as simply as this in Iran, and the courts are full of women trying to prove their husband's faults and get custody over the children, the */mahr/* which is being refused to them, and to solve a variety of other domestic problems.

Divorce laws in Iran have been modified in the last few years to reflect an equal division of property at the time of divorce. There is also a requirement to indicate the conditions in case of divorce, at the time of */aghd/ عقد* , and have them registered in the official marriage document. As these are new developments, it is premature to take a position on the effectiveness of the new laws and their social implications for the institution of marriage.

An important issue concerning marriage is the general status of women in Iranian society. Although a full discussion is not within the scope of this chapter, it is necessary to clarify some of the relevant issues. Islam and its Arabian origin have had an impact on the social norms determining the social status of women in Islamic societies. One of the pre-Islamic practices of ancient Arabian tribes was the burial of unwanted girl children at birth, and another the prevention of women from holding important positions in public affairs (by pre-Islamic we mean 1400 years ago). The Holy Prophet of Islam **Hazrat Mohammad** introduced fundamental changes in those practices by banning the tradition of girls' burial at birth, granting private property rights to women (such rights were given to British women only in the 1930s), upgrading maternity status, and regulating marriage and divorce rules to be protective of women's social and economic rights. Allowing men to marry more than one wife was motivated by the great number of unmarried women at the time, and was also intended to protect women's lives and to insure the legitimacy of their children. (Other social groups such as the Mormons have allowed this same practice, perhaps based on entirely different reasons.)

What happened to the status of women in Islam after their liberation by the Holy Prophet is similar to what has happened to women around the world. Living in predominantly male-governed societies, women are fighting for their equal rights in even the most industrially advanced countries of the world, including the United States and

Europe. Islam and its religious beliefs and practices are not to be blamed for the problem, although Islamic concepts are indeed exploited and interpreted by male-dominated ruling groups to the benefit of their own ends.

However, it needs to be noted that in Iran and among Iranians everywhere in the world, the status of women occupies a place of respect and dignity. The words of **Hazrat Mohammad**, "Paradise is under the footstep of mothers", continue to confirm the importance of the woman's role in childbearing and the upbringing of well-balanced and dignified human beings. The most important insult to a man is not about himself but a negative remark about his mother, his wife, or his daughter.



## VOCABULARY &amp; EXPRESSIONS

## لغت‌ها و اصطلاحات

## ازدواج Marriage

/ezdev <sup>2</sup> j/	ازدواج	marriage
/entekh <sup>2</sup> b/	انتخاب	choice
/p <sup>2</sup> gosh <sup>2</sup> /	پاگشا	lit. opening of foot, first invitation
/panir/	پنیر	cheese
/pulak/	پولک	sequin
/tokhme gol/	تخم گل	lit. flower seeds
/j <sup>2</sup> nam <sup>2</sup> z/	جانماز	prayer set
/jashn/	جشن	celebration
/jah <sup>2</sup> z/	جهاز	woman's dowry, trousseau
/halghe/	حلقه	wedding band
/hamm <sup>2</sup> me arusi/	حمام عروسی	bathing for the wedding
/khotbe/	خطبه	religious announcement of intent of marriage
/khoncheye aghd/	خنچه عقد	the set-up prepared for the religious ceremony
/kh <sup>2</sup> seg <sup>2</sup> ri/	خواستگاری	demand in marriage
/d <sup>2</sup> m <sup>2</sup> d/	داماد	bridegroom, son-in-law
/dame bakht/	دم بخت	proper age to be married
/zan/	زن	wife, woman
/zowj/ /zowje/	زوج / زوجه	husband / wife, lit. pair, couple, even number
/zire sar/	زیر سر گذاشتن	choice to be kept in mind
/sabzi khordan/	سبزی خوردن	table herbs
/sofre aghd/	سفره عقد	special cloth for the religious ceremony
/sh <sup>2</sup> khe nab <sup>2</sup> t/	شاخه نبات	pure sugar crystal in tree-like clusters
/sh <sup>2</sup> l angoshtar/	شال انگشتر	lit. shawl and ring; engagement
/showhar/	شوهر	husband

/t <sup>2</sup> ghe sh <sup>2</sup> l/	طاقه شال	unit of quality cloth
/tal <sup>2</sup> gh/	طلاق	divorce
/ <sup>2</sup> ghed/	عاقد	person performing religious ceremony
/arus/	عروس	bride, daughter-in-law
/arusi/	عروسی	marriage
/aghd/	عقد	religious ceremony
/farang/	فرنگ	Europe
/farangi/	فرنگی	from Europe, or Western countries
/kal <sup>2</sup> moll <sup>2</sup> h/	کلام الله	lit. words of God, the Holy Koran
/kalle ghand/	کله قند	a solid cone of refined sugar
/gerdu/	گردو	walnut
/l <sup>2</sup> le/	لاله	tulip, tulip-shaped candelabra
/leb <sup>2</sup> se arus/	لباس عروس	wedding gown
/majles/	مجلس	lit. assembly, ceremony, gathering
/mar <sup>2</sup> sem/	مراسم	traditional ceremony
/mohreye <sup>2</sup> bi rang/	مهراه آبی رنگ	blue pottery chips
/mahriye/	مهریه	dowry that the man agrees to give to the woman
/n <sup>2</sup> mzad/	نامزد	fiancé / fiancée
/n <sup>2</sup> mzadi/	نامزدی	engagement
/n <sup>2</sup> n/	نان	bread
/n <sup>2</sup> no panir/	نان و پنیر	bread and cheese
/nakho suzan/	نخ و سوزن	needle and thread
/hamsar/	همسر	spouse
/yek jeld/	یک جلد	a volume

## SITUATION 1

**/kh<sup>a</sup>seg<sup>a</sup>ri/ خواستگاری (demand in marriage)**

### **Brief Explanation by the Teacher**

**To be given before students are divided into groups to work with scenarios and related material:**

**/kh<sup>a</sup>seg<sup>a</sup>ri/ خواستگاری (demand in marriage)**, literally means "presentation of wishes", and is informally pronounced **/kh<sup>a</sup>seg<sup>a</sup>ri/**. As implied by its meaning, this activity is planned as a formal announcement of interest for marriage. The young man's family proceeds with an official visit to the young woman's family to ask for her hand and discuss the arrangements for the marriage. We have seen (in #2, Cultural Issues) details and various ways of handling this event according to different people and their family traditions. However, some general issues and practices remain the same under most circumstances.

Generally, in all cases the young woman's family prepares a pleasant reception and both families are on their best behavior. After the first moments of welcoming and complimenting each other, the discussion will progress according to the degree of interest the young woman's family has in agreeing with the demand in marriage. Inquiries about lifestyle, education, professional involvements, and financial possibilities of the young man are usually discussed in detail only if there is an initial interest in considering the demand in marriage. **/mahriye/ مهریه** (dowry that the man agrees to give to the woman); **/jah<sup>a</sup>z/ or /jeh<sup>a</sup>z/ جهاز** (woman's dowry, including her trousseau and other things that she will bring into the marriage), and other living conditions are the usual topics of discussion at this occasion.

## Scenarios

### سناریو A

شما "شیرین" را از بچگی دیده اید ، او الان ۱۷ سال دارد و سال دیگر دبیرستان را تمام میکند. خواهر زاده شما "بهرام" که ۲۴ سال دارد پارسال از دانشگاه فارغ التحصیل شد و در یک مدرسه درس میدهد و خیال دارد با دختر مناسب و دیده شناخته ای ازدواج کند. خواهرتان راجع به "شیرین" از شما سؤال کرد و هر دو عقیده دارید که فکر خوبیست و قرار است همگی برای خواستگاری رسمی بمنزل آنها بروید. آماده باشید که برای خواهرزاده خود از "شیرین" خواستگاری کنید و بجواب منفی قانع نشوید.

**A** - You have seen **Shirin** growing up since she was a little girl and she is now 17. Next year, she will be finishing high school. Your nephew **Bahr<sup>a</sup>m** is 24 years old. He just graduated from college last year and has a good job teaching at a school. He wants to get married to a decent young woman whose background and family are known and fit his own. Your sister asked you about **Shirin** and you agree that she would be a good prospect. You are all going to her home for a visit with her parents and an official /**kh<sup>a</sup>seg<sup>a</sup>ri**/. PREPARE YOURSELF TO ASK FOR **Shirin**'s HAND IN MARRIAGE ON BEHALF OF YOUR NEPHEW AND NOT TO TAKE "NO" FOR AN ANSWER.

## B سناریو

شما مادر "شیرین" هستید (یا پدر اگر دانشجو مرد باشد). وقتی همسرتان مسافرت بود فامیل "بهرام" تلفن کردند که بدیدن بیایند و بنظر شما از همیشه رسمی تر بودند. حالا که همسرتان برگشته دو مرتبه زنگ زده اند و میخواهند برای دیدن بمنزل شما بیایند. فکر میکنید که مربوط به "شیرین" است اما پیش از اینکه بپرسند نمیتوانید چیزی بگوئید. یکسال دیگر از درس دخترتان مانده تا دیپلمش را بگیرد و نمیخواهید هیچ چیز مانع تمام کردن تحصیلاتش بشود. جواب خاله "بهرام" را چطور خواهید داد که بدوستی چندین و چند ساله شما نیز لطمه نخورد؟

**B** - You are **Shirin's** mother (father in the case of a male student), and your spouse was out of town when **Bahr<sup>a</sup>m's** family telephoned and asked to come for a visit. They sounded more official than usual. Now that your spouse is back, they have called again. You sense it could be related to **Shirin**, but you can't say anything until they ask. Your daughter has to go to school for one more year in order to get her diploma, and you don't want to let anything interfere with her finishing school. HOW WILL YOU RESPOND TO **Bahr<sup>a</sup>m's** AUNT IF THEY ASK FOR **Shirin's** HAND. AND STILL MAINTAIN YOUR LONGTIME FRIENDSHIP?

## VOCABULARY &amp; EXPRESSIONS \*

## لغت‌ها و اصطلاحات سناریو Scenario

/m <sup>2</sup> de budan/	آماده بودن	to be ready
/bachchegi/	بچگی	childhood
/bekhorad/	بخورد	in this context: to match, to be compatible
/bar <sup>2</sup> darz <sup>2</sup> de/	برادرزاده	lit. child of brother, niece or nephew
/benazare shom <sup>2</sup> /	بنظر شما	to your opinion, it seems to you
/behtar/	بهتر	better
/p <sup>2</sup> rs <sup>2</sup> l/	پارسال	last year
/tahsil <sup>2</sup> t/	تحصیلات	studies
/telefon kardan/	تلفن کردن	to telephone
/jav <sup>2</sup> b/	جواب	answer
/chandino chand s <sup>2</sup> le/	چندین و چند ساله	long time ago
/kh <sup>2</sup> le/	خاله	mother's sister, aunt
/kh <sup>2</sup> harz <sup>2</sup> de/	خواهرزاده	lit. child of sister, niece or nephew
/khiy <sup>2</sup> l d <sup>2</sup> shtan/	خیال داشتن	to have the intention of
/d <sup>2</sup> 'i/	دانی	mother's brother, uncle
/d <sup>2</sup> neshg <sup>2</sup> h/	دانشگاه	university
/dabirest <sup>2</sup> n/	دبیرستان	high school
/diplom/	دیپلم	high school diploma
/dide shen <sup>2</sup> khte/	دیده شناخته	familiar, acquainted
/dusti/	دوستی	friendship
/domartabe/	دومرتبه	again
/r <sup>2</sup> 'je' be/	راجع به	on the subject of
/rasmi/	رسمی	official
/zang zadan/	زنگ زدن	to ring up

/so <sup>ʔ</sup> 1/	سؤال	question
/aghide d <sup>ʔ</sup> shtan/	عقیده داشتن	to think, lit. to be of the opinion
/amme/	عمّه	father's sister, aunt
/amu/	عمو	father's brother, uncle
/f <sup>ʔ</sup> reghottahsil/	فارغ التحصیل	graduate
/fekr kardan/	فکر کردن	to think, believe
/gh <sup>ʔ</sup> ne'/	قانع	content, satisfied
/ghar <sup>ʔ</sup> r goz <sup>ʔ</sup> shtan/	قرار گذاشتن	to make an appointment
/latme/	لطمه	damage, injury
/m <sup>ʔ</sup> ne'/	مانع	obstacle
/marbut/	مربوط	related
/mos <sup>ʔ</sup> ferat/	مسافرت	travel, travelling
/mon <sup>ʔ</sup> seb/	مناسب	compatible, adequate
/manzel/	منزل	home
/manfi/	منفی	negative
/mov <sup>ʔ</sup> fegh/	موافق	in agreement
/mo:red/	مورد	subject, matter
/hamegi/	همگی	all people, everyone

**\*Notice:** for the user's convenience, most of the words and expressions used in the scenarios are represented here. However, only 30% of the above expressions should be new or less familiar to intermediate level students.

## VariationScenario I

### سناریو A

"مهین خانم" پسر شما و دختر آقای "نیکداد" از بچگی یکدیگر را در میهمانیهای فامیلی دیده اند. پسرتان مهندس است و ز "سوسن" نیز خیلی خوشش میاید. چون شغل خوبی پیدا کرده و میخواهد تشکیل خانواده هم بدهد ، بسیار مایل است با آن دختر خانم ازدواج کند. از شما خواهش کرده که در اینمورد با فامیل "سوسن" صحبت کنید. شما میدانید که فامیل "نیکداد" بمادیات خیلی توجه دارد و آنها نمیدانند که پسرتان کمپانی دانی اش را به ارث برده است. سعی کنید بدون اینکه خیلی واضح گفته باشید موضوع را بگوش آقای "نیکداد" برسانید.

**A - Mahin kh<sup>num</sup> , your son, and Mr. Nikd<sup>d</sup>' s daughter have seen each other in various family gatherings since they were young. He is an engineer and very much in love with Susan and now that he has found a good position, he is thinking to start a family. He wants to marry her and has asked you to speak with her parents. You know that the Nikd<sup>d</sup> family is quite concerned with people's financial status. They don't know that your son has inherited his uncle's company. LOOK FOR A WAY TO BRING THAT INTO THE CONVERSATION WITHOUT BEING TOO OBVIOUS.**



## B سناریو

"احمد آقا" دخترتان دم بخت است و خیال دارید او را شوهر بدهید. تعدادی هم خواستگاردارد و بنظر شما "مهرداد" از همه بهترینیست زیرا با اینکه جوان خوبیست و محسناتی هم دارد، اما بنظر میرسد فامیلش ثروتی نداشته باشند و فکر میکنید زندگی پرزحمتی در پیش خواهد داشت. قرار است خانواده یک تاجر ثروتمند هم برای پسرشان بخواستگاری بیایند و احساس میکنید آینده دخترتان آنجا بهتر تأمین است. در هر حال فامیل "مهرداد" اصرار زیادی کرده اند که حتماً خواستگاری رسمی بیایند. با آنها چگونه رفتار خواهید کرد؟

**B** - Ahmad <sup>agh</sup>, your daughter, is /dame bakht/ (marrying age); you will be happy to see her married. She has several /kh<sup>stg</sup>r/, but Mehrd<sup>d</sup> is not your first choice. You like the young man and you think he is quite exceptional, but he will have a hard working life because his family does not seem to have much money. A wealthy merchant family has also contacted you to come for a visit. You feel your daughter's future will be more comfortable in this marriage. However, Mehrd<sup>d</sup>'s family is insisting and they are coming to see you for an official /kh<sup>seg</sup>ri/. HOW WILL YOU HANDLE THIS VISIT?

## VOCABULARY &amp; EXPRESSIONS

## لغت‌ها و اصطلاحات سناریو Scenario

/ʔgh <sup>2</sup> ye nikd <sup>2</sup> d/	آقای نیکداد	Mr. Nikd <sup>2</sup> d
/ʔyande/	آینده	future
/ehs <sup>2</sup> s kardan/	احساس کردن	to feel
/ers/	ارث	inheritance
/esr <sup>2</sup> r/	اصرار	insistence
/inmo:red/	اینمورد	this subject
/begush res <sup>2</sup> ndan/	بگوش رساندن	to say in a subtle way, lit. to make audible
/balke/	بلکه	perhaps, maybe
/behtarin/	بهترین	best
/por az/	پُر از	filled with
/ta'min/	تأمین	guaranty
/t <sup>2</sup> jer/	تاجر	merchant
/tashkile kh <sup>2</sup> nev <sup>2</sup> de/	تشکیل خانواده	to start a family
/te'd <sup>2</sup> d/	تعداد	certain number, a number of
/servat/	ثروت	wealth
/servatmand/	ثروتمند	wealthy
/jav <sup>2</sup> n/	جوان	young man, lit. young
/chegune/	چگونه	how, in which way
/hatman/	حتماً	absolutely, for sure
/kh <sup>2</sup> hesh/	خواهش	request
/khoshash miy <sup>2</sup> yad/	خوشش میاید	likes
/dokhtar kh <sup>2</sup> num/	دختر خانم	young woman, lit. lady girl
/dar har h <sup>2</sup> l/	در هر حال	in any event, however
/raft <sup>2</sup> r/	رفتار	behavior
/raft <sup>2</sup> r kardan/	رفتار کردن	to behave
/zahmat/	زحمت	hardship

/zendegi/	زندگی	everyday life, living
/sakht/	سخت	hard, difficult
/shoghi/	شغل	job, profession, occupation
/showhar d <sup>2</sup> dan/	شوهر دادن	marrying off
/f <sup>2</sup> mili/	فامیلی	family
/fowghol <sup>2</sup> de/	فوق العاده	exceptional
/ghar <sup>2</sup> r ast/	قرار است	it has been planned
/k <sup>2</sup> r/	کار	work
/komp <sup>2</sup> ni/	کمپانی	company
/m <sup>2</sup> d <sup>2</sup> iy <sup>2</sup> t/	مادیات	material wealth, financial matters
/m <sup>2</sup> yel budan/	مایل بودن	to wish, to want
/mohassan <sup>2</sup> t/	محسنات	qualities
/mo:zo'/	موضوع	subject
/mohandes/	مهندس	engineer
/mahin kh <sup>2</sup> num/	مهین خانم	Ms. Mahin
/mihm <sup>2</sup> ni/~mehm <sup>2</sup> ni/	میهمانی / مهمانی	invitations, gatherings, parties
/v <sup>2</sup> zeh/	واضح	clear, obvious, plain

## COMPOSITION TOPICS

Choose one of the following topics

1. Do you agree or disagree with the way the family works together to find a life partner for the young people? What are some of the advantages or disadvantages of an arranged marriage?
2. Describe the preparations and the activities around /kh<sup>a</sup>seg<sup>a</sup>ri/. Start by answering When, Where, Why, What, and How questions about it, and then give your own opinion.
3. Write a friend about your impressions of marriage preparations in Iran; compare and contrast with those of your own country. Try to catch your friend's attention by telling him/her about some of the totally new and different things you have learned on the subject.
4. Write an essay in which you compare the selection of a life partner in the U.S. and in Iran. Explain to a friend who is not familiar with that culture the /zire sar goz<sup>a</sup>shtan/ and /kh<sup>a</sup>seg<sup>a</sup>ri/.

### موضوع انشاء

یکی از موضوعهای زیر را برای انشاء انتخاب کنید:

۱. آیا با همکاری خانوادگی در مورد انتخاب زن یا شوهر برای جوانان موافق هستید یا مخالف؟ فواید و زیان آن چیست؟ توضیح بدهید چرا؟
۲. شرحی در مورد تهیه و تدارکات خواستگاری بنویسید. اول بسئوالات زیر پاسخ دهید: کی؟ کجا؟ چرا؟ چه؟ چگونه؟ و بعد نظر خود را شرح دهید.
۳. در نامه ای بدوستان در باره مقدمات ازدواج در ایران بنویسید و آنرا با مملکت خود مقایسه کنید. سعی کنید با صحبت در مورد چند نکته جدید و متفاوت توجه او را جلب کنید.
۴. درباره انتخاب همسر در ایران و در آمریکا انشائی بنویسید و آنها را با هم مقایسه کنید. بدوستی که آشنائی با فرهنگ ایران ندارد "زیر سر گذاشتن" و "خواستگاری" را توضیح بدهید.

## VOCABULARY & EXPRESSIONS

For composition topics اصطلاحات جدید در سئوالات کتبی

/betore kolli/	بطور کلی	in general
/tahiyye tad <sup>2</sup> rok <sup>2</sup> t/	تهیه تدارکات	preparations
/fargh/	فرق	the difference
/farhang/	فرهنگ	culture, civilization
/mohhem/	مهم	important

## SITUATION 2

### /n<sup>a</sup>mzadi/ نامزدی (engagement)

#### **Brief Explanation by the Teacher**

To be given before students are divided into groups to work with scenarios and related material:

/n<sup>a</sup>mzadi/ نامزدی (engagement) literally means "appointment to a position", and in the case of two people it means getting engaged to be married. This expression is usually accompanied by /sh<sup>a</sup>l angoshtar/ شال انگشتر (shawl and ring), because traditionally the young man's family brought other gifts along with the engagement ring especially a /t<sup>a</sup>ghe sh<sup>a</sup>l/ طاقه شال (unit of quality cloth) usually made of the best kind of handmade cloth, sometimes decorated with gold thread, and pearls.

As in most other cultures, the engagement is announced to demonstrate serious intent to marry. Young candidates are then more free to socialize in family parties and get to know each other prior to the final commitment. However, the bride's family usually prefers /aghd/ to be performed to serve the same purpose as the engagement. Thus official engagements are not very often practiced in most families.

## Scenarios

### سناریو A

"میترا"، قرار است نامزد دکتر جوانی بشوید. مدت‌هاست که او را در میهمانی‌های فامیلی دیده‌اید و از او خوشتان آمده است. اما امروز رفتارش عجیب است هر بار که یکی از بزرگترها می‌خواهد از دلیل این دعوت صحبت کند او به بهانه‌ای موضوع را عوض می‌کند. پدر شما قدری ناخوش است ولی برای اینکه در اینکار تأخیری ایجاد نشود قبول کرده در مجلس شرکت کند. شما منتظر بودید نامزدی زودتر اعلام شود و ایشان خسته نشوند. چگونه راه حلی پیدا خواهید کرد؟

**A - Mitr<sup>a</sup>**, you are going to be engaged to a young doctor. You have admired him for some time at parties and family gatherings. Today, he is acting strange and every time an elder starts to speak about the reason for this gathering, he changes the subject. Your father is not feeling well, but in order to avoid postponing this event, he has agreed to be present. However, you were expecting to have an early announcement and not get him too tired. **HOW WILL YOU HANDLE THE SITUATION?**

## B سناریو

"مراد"، در يك میهمانی هستید که بمناسبت نامزدی شما با "میترا" ترتیب داده شده است. قرار است پیش از اینکه شما تقاضای نامزدی را اعلام کنید پدر یا عموی شما چند کلمه ای در اینباره صحبت کنند. برای رسمی شدن جریان باید جلوی همه انگشتری هم دست "میترا" بکنید. اشکال سر اینست که انگشتر را پیدا نمیکنید! نشانه و علامت بدی از حواسپرتی شماست. زود فکر کنید، راهی پیدا کنید که مسئله را حل کنید و در عین حال نامزدی هم برگزار شود.

**B - Mor<sup>d</sup>**, you are at the reception planned to announce your engagement. Your father or your elder uncle is supposed to say a few words to that effect before you make your intentions clear and make the announcement. In order to make it official, you have to produce an engagement ring and slip it onto **Mitr<sup>a</sup>**'s finger while everyone is watching. The problem is you can't find the ring! This is a bad sign of your absentmindedness. **THINK FAST AND FIND A SOLUTION TO THE PROBLEM AND STILL GET ENGAGED THAT EVENING.**



## VOCABULARY &amp; EXPRESSIONS

## لغت‌ها و اصطلاحات سناریو Scenario

/e'l <sup>2</sup> m/	اعلام	announce, advertise
/angoshtar/	انگشتر	ring (cocktail ring)
/ij <sup>2</sup> d/	ایجاد	cause, create
/bargoz <sup>2</sup> r kardan/	بر گذار کردن	to accomplish
/bozorgtar/	بزرگتر	elder
/be mon <sup>2</sup> sebat/	بمناسبت <sup>2</sup>	in conjunction with, for the sake of
/be bah <sup>2</sup> ne/	به بهانه <sup>2</sup>	under the pretext of, with the excuse of
/peyd <sup>2</sup> /	پیدا	apparent, obvious, visible
/peyd <sup>2</sup> kardan/	پیدا کردن	to find
/ta'khir/	تأخیر	delay
/tartib d <sup>2</sup> dan/	ترتیب دادن	to organize
/tagh <sup>2</sup> z <sup>2</sup> /	تقاضا	request, desire, demand
/jariy <sup>2</sup> n/	جریان	event, situation
/jelo:/	جلو	front
/jeloye hame/	جلوی همه	in front of everyone
/chand kalame/	چند کلمه	a few words
/hav <sup>2</sup> sparti/	حواسپرتی	absentmindedness
/khaste/	خسته	tired
/dar inb <sup>2</sup> re/	در اینباره	on this subject
/da'vat/	دعوت	invitation
/doktor/	دکتر	doctor, physician
/dalil/	دلیل	reason
/r <sup>2</sup> h/	راه	way, path, road
/zudtar/	زودتر	earlier
/sherkat/	شرکت	participate
/ajib/	عجیب	strange

/al <sup>2</sup> mat/	علامت	sign, manifestation
/avaz kardan/	عوض کردن	to change, exchange
/eyne h <sup>2</sup> 1/	عین حال	at the same time, meanwhile
/ghabul kardan/	قبول کردن	accept, agree
/ghadri/	قدری	slightly, a little
/moddat/	مدت	length of time
/montazer/	منتظر	expecting, waiting
/n <sup>2</sup> khosh/	ناخوش	ill, sick
/n <sup>2</sup> mzad/	نامزد	fiancé / fiancée (both genders)
/nesh <sup>2</sup> ne/	نشانه	sign
/har b <sup>2</sup> r/	هر بار	every time

2. Notice two different ways of writing these words, for more details refer to the section on Writing:

بمناسبت ~ به مناسبت

ببیهانه ~ به بهانه

## COMPOSITION TOPICS

Choose one of the following topics

1. Do you agree or disagree with a period of /n<sup>a</sup>mzadi/ before the marriage? What seems to be important about it, and what are some of the advantages or disadvantages of /n<sup>a</sup>mzadi/ in Iran and in the U.S.?
2. Describe the preparations and the activities around /n<sup>a</sup>mzadi/. Start by answering When, Where, Why, What, and How questions about it, and then give your own opinion.
3. Write a family member about your impressions of getting engaged in Iran, compare and contrast with your own country. Try to capture your reader's attention by telling him/her about some of the totally new and different things you have learned on the subject.
4. Write an essay in which you compare the /n<sup>a</sup>mzadi/ with /aghd/ in the U.S. and in Iran. Explain to a friend who is not familiar with that culture the different social implications of each.

## موضوع انشاء

یکی از موضوعهای زیر را برای انشاء انتخاب کنید:

۱. آیا با نامزدی پیش از ازدواج موافق هستید یا مخالف؟ چه چیزی بنظر شما مهم میرسد و فوائد و زیان آن در ایران و در امریکا چیست؟
۲. شرحی در مورد تهیه و تدارکات نامزدی بنویسید. اول بسئوالات زیر پاسخ دهید: کی؟ کجا؟ چرا؟ چه؟ چگونه؟ و بعد نظر خود را شرح دهید.
۳. در نامه بیکی از افراد فامیل نظر خود را درباره نامزدی در ایران بنویسید و آنرا با مملکت خود مقایسه کنید. سعی کنید با صحبت در مورد چند نکته جدید و متفاوت توجه خواننده را جلب کنید.
۴. در این انشاء نامزدی و عقد را در ایران و در امریکا با هم مقایسه کنید. بدوستی که آشنائی با فرهنگ ایران ندارد فرق بین آنها را توضیح دهید.

## SITUATION 3

**/majlese aghd/ مجلس عقد** (religious wedding ceremony)  
**/jashne arusi/ جشن عروسی** (wedding celebration / reception)

### Brief Explanation by the Teacher

To be given before students are divided into groups to work with scenarios and related material:

As we have seen in details, under #5 of the Cultural Issues & Special Events, **/majlese aghd/ مجلس عقد** (the religious ceremony) usually takes place at the young woman's home and the invitation is restricted to family members and close friends. **/jashne arusi/ جشن عروسی** (the wedding celebration) however, is usually a much larger, more important and elaborate affair than the **/majlese aghd/ مجلس عقد** (the religious ceremony), as suggested by the words **/majles/ مجلس** (lit. sit down assembly), and **/jashn/ جشن** (celebration, festivity, large party). The wedding celebration is usually organized and paid for by the husband to be and takes place either at his home or at any of the large hotels where space is available to fit sometimes up to several thousand people, live orchestras and other entertainments. Although in the 70s this type of celebrations were becoming less popular and a combination of both events were preferred and referred to as **/mar'seme aghdo arusi/ مراسم عقد و عروسی** (religious ceremony and wedding), in post revolution Iran there seems to be a step backwards from this simplification.

## Scenarios

### سناریو A

"امیر"، قرار است شما ازدواج کنید. جشن عروسی بلافاصله بعد از مراسم عقد در همان منزل نامزدتان برقرار خواهد شد. گلفروشی که قرار بوده گلها را اول بعد از ظهر برساند تأخیر کرده. عاقد برای اجرای مراسم عقد به محل دیگری نیز باید برود و بی تابی میکند. بمغازه زنگ زده اید و گفته اند که کامیون مدتی است باچندین سبد گل برای شما از آنجا رفته است. هنگام سفارش هردو آدرس مال نامزد و خودتانرا داده بودید و گل فروش میدانست که گلها برای عروسی بوده. وقتی بالاخره رسید بشاگرد گل فروش چه خواهید گفت؟

**A - Amir, you are getting married and the reception is planned to follow the religious ceremony at your fiancée's home. The florist is late delivering your order which was due early this afternoon. The *ʔghed*/ (the official who performs the religious ceremony protocol) is getting impatient, since he has to perform a second ceremony the same afternoon. You have called the florist. He claims that his truck has been out for a long time, with several baskets for you. You can't wait until you see the delivery man. You had left both your address and your fiancée's address at the time you ordered. He knew this was for a wedding. HOW WILL YOU SPEAK WITH THE DELIVERY MAN WHEN HE FINALLY ARRIVES?**

## B سناریو

"حسن" شما دريك گافروشى كار ميكنيد و قرار بوده چند سبد گل براي يك عروسي ببريد. به منزل داماد رفته ايد و هر چه در ميزنيد كسي باز نميکند! نميدانيد آيا تاريخ اشتباه شده يا آدرس عوضى است. چون بايد مقدارى گل به اشخاص ديگر برسانيد دنبال كار خود ميرويد. در بازگشت بمغازه چندين پيغام تلفنى براي شما رسيده ، بالاخره آدرس صحيح را ميگيريد : عروسي در منزل عروس است! چكار ميكنيد كه هم گرفتاريتان را توضيح بدهيد و هم مزد خوبى بگيريد؟

**B - Hassan, you work for a florist. You were supposed to deliver flowers for a wedding. No one answers the doorbell at the bridegroom's address! You wonder if it is the wrong date or the wrong address. As you have several other flower orders, you continue with your deliveries. When you return to the shop, many messages are waiting for you. You are finally given the right address; the wedding is at the bride's home! HOW ARE YOU GOING TO EXPLAIN THE CONFUSION, CLEAR THE AIR AND STILL RECEIVE A GOOD TIP?**

## VOCABULARY &amp; EXPRESSIONS

## لغت‌ها و اصطلاحات سناریو Scenario

/ <sup>ʔ</sup> dres/	آدرس	address
/ejr <sup>ʔ</sup> /	اجراء	performance
/ejr <sup>ʔ</sup> ye/	اجرای	the performance of
/eshteb <sup>ʔ</sup> h/	اشتباه	mistake, error
/avvale ba'daz zohr/	اول بعدازظهر	early afternoon
/b <sup>ʔ</sup> z kardan/	بازکردن	to open
/b <sup>ʔ</sup> zgasht/	بازگشت	return
/bel'akhare/	بالاخره	at last, at the end, finally
/barghar <sup>ʔ</sup> r shodan/	برقرار شدن	to take place
/bel <sup>ʔ</sup> f <sup>ʔ</sup> sele/	بلافاصله	immediately, without delay
/bit <sup>ʔ</sup> bi/	بی تابی	impatience
/peygh <sup>ʔ</sup> m/	پیغام	message
/peygh <sup>ʔ</sup> m telefoni/	پیغام تلفنی	telephone message
/t <sup>ʔ</sup> rikh/	تاریخ	date (calendar)
/chek <sup>ʔ</sup> r/	چکار	what action
/chetor/	چطور	how
/che/	چه	what
/chandin/	چندین	many
/dar zadan/	در زدن	to knock the door
/res <sup>ʔ</sup> ndan/	رساندن	to deliver, give a ride, take to a place
/sabad/	سبد	basket
/sef <sup>ʔ</sup> resh/	سفارش	ordering, recommending
/sh <sup>ʔ</sup> gerd/	شاگرد	student, apprentice, assistant
/sahih/	صحیح	correct, right
/avazi/	عوضی	wrong

/k <sup>2</sup> miyon/	کاسیون	truck
/golforush/	گل فروش <sup>3</sup>	florist (the person)
/golforushi/	گل فروشی <sup>3</sup>	florist (the place)
/m <sup>2</sup> le/	مال	that which belongs to, belonging, wealth
/mahall/	محلّ	location, place
/mozd/	مزد	tip, compensation
/meghd <sup>2</sup> ri/	مقداری	a certain amount, some
/ham/	هم	also, as well
/ham <sup>2</sup> n/	همان	the same
/heng <sup>2</sup> me/	هنگام	the moment of

3. With this and other expressions of the same kind, where the meanings of two words are **compounded** to form a new expression, that expression usually refers to a person or a thing and it is best written as one word, e.g.:

/magh<sup>2</sup>zeye golforushi nazdik ast/  
the flower shop is closed

مغازه گل فروشی بسته است

/golforush khosh akhl<sup>2</sup>gh ast/  
the flower man has a good character

گل فروش خوش اخلاق است

When the meaning refers to both words separately, in this case flowers and the action of sale, the words are written separately. Usually in those cases the could be used in reversed order, e.g.:

/dar ruze m<sup>2</sup>dar gol forushe khubi d<sup>2</sup>rad/  
flowers sell well on mothers' day  
or

در روز مادر گل فروش خوبی دارد

/forushe gol k<sup>2</sup>re tafrihi'ist/  
selling flowers is fun

فروش گل کار تفریحی است

For more details refer to the section on Writing.



## COMPOSITION TOPICS

Choose one of the following topics

1. Write an essay in which you compare and contrast the wedding celebration in the U.S. and in Iran. Discuss the different ways of making the arrangements for the ceremony and the celebration of the wedding.
2. Describe the preparations and the activities around /aghd/. Start by enumerating the items on the /khoncheye aghd/, and then discuss and compare /aghd/ with the customs your own country or the U.S.
3. Write to a friend about the general approach to marriage in Iran. Try to catch your friend's attention by telling him/her about some of the totally new and different things you have learned about it.
4. Does it make sense to go through with /aghd/ if the wedding is not to follow shortly after it? What are some of the advantages?

### موضوع انشاء

یکی از موضوعهای زیر را برای انشاء انتخاب کنید:

۱. در این انشاء مراسم عروسی در ایران را با امریکا مقایسه کنید. فرق بین مجلس عقد و جشن عروسی در ایران را توضیح بدهید.
۲. شرحی در مورد تهیه و تدارکات عقد کنان بنویسید. اول آنچه درخچه عقد هست را نام ببرید و بعد شرحی در مورد مراسم عقد بدهید و آنرا با مملکت خود یا با امریکا مقایسه کنید.
۳. در نامه ای بدوستان بطور کلی در باره ازدواج در ایران بنویسید. سعی کنید با چند نکته جدید و متفاوت در این باره توجه او را جلب کنید.
۴. آیا با عقد کردن و تا مدت‌ها عروسی نکردن موافقید یا مخالف؟ فوائد آن چیست و نظر شما در این مورد چگونه است؟

# UNIT THREE

## SOCIETY

POLITENESS PROTOCOLS

&

SOCIAL MANNERS

**/ta'arof / تعارف**

## UNIT THREE OUTLINE

Underlying Concept: اجتماع SOCIETY

Key Concept: تعارف POLITENESS PROTOCOLS

<b>TA'AROF: تعارف Politeness Protocols</b>	297
<b>I. Explanation and Usage</b>	297
<b>II. Cultural Examples</b>	299
Invitation to a party	299
Between two friends	301
Cab driver and the passenger	301
<b>III. Key Vocabulary &amp; Expressions</b>	302
<b>SITUATION 1- مهمانی mehm<sup>2</sup>ni</b>	304
The expression and its use	305
Interaction Scenarios	308
Vocabulary & Expressions	310
Composition Topics	311
Vocabulary & Expressions for composition topics	312
<b>SITUATION 2- تاکسی و مسافر t<sup>2</sup>ksi va mos<sup>2</sup>fer</b>	313
Interaction Scenarios	314
Vocabulary & Expressions	316
Composition Topics	317

تعارف /ta'rof/ T<sup>a</sup>ROF  
POLITENESS PROTOCOLS  
& SOCIAL MANNERS

## I. Explanation and Usage

**ta'rof** (informal: **t<sup>a</sup>rof**) refers to a Persian cultural behavior which employs politeness protocols used in a multitude of circumstances. They are not only language- and style-oriented, but have other behavioral consequences; there is not a literal translation in English that covers all the implications of this expression. One of the most commonly used meanings of **t<sup>a</sup>rof** refers to formulas used between people involved in saying things for the sake of politeness and not meaning them literally. It should be pointed out that **t<sup>a</sup>rof** is generally based on the *modesty* تواضع /tav<sup>a</sup>zo'/ of the user, and not on a hypocritical attitude assumed in order to receive favors. It is also understood that some native speakers might choose this approach more frequently than others.

The word **t<sup>a</sup>rof** is often used by Persian language teachers to refer to a set of expressions used in polite social interactions. It is important to keep in mind that the expressions alone are only a fraction of the larger system of social protocol that is covered by the word **t<sup>a</sup>rof**. The formulas represent a deeper concept that has to do with the psychology of people using a given behavior. Once the underlying concept behind **t<sup>a</sup>rof** is clarified, it is easier to understand and recognize all its aspects as they translate into native speakers' language and attitude. In short, beyond a set of polite formulas, there is a complete code of conduct connected to **t<sup>a</sup>rof** that is based on such characteristics as *modesty* تواضع /tav<sup>a</sup>zo'/ and *humility* شکسته نفسی /shekaste nafsi/. In accordance with these underlying features, it is quite common in **t<sup>a</sup>rof** to observe attitudes and behaviors that imply the following:

- You are better, more important, dearer, and more valuable than I am.
- Your time, life, health, work, and achievements are more important than mine.

Thus, everything else follows the same pattern in **t<sup>2</sup>rof**, not only in verbal communication, but also in other aspects of social behavior. Note that **t<sup>2</sup>rof** is used in groups, as well as between just two people without an audience, e.g.:

- 1 • You receive a call while you are having dinner. You use **t<sup>2</sup>rof** by not mentioning the interruption even when asked. You would rather have a cold dinner than imply to the caller that they should know better about the time of their call, or that your dinner is more important than they are.
- 2 • Someone you respect accidentally drops a cup of hot tea on you. You use **t<sup>2</sup>rof** as you feel it burn. No one else is present; still, in order to avoid implying something negative about the other person, you ignore your condition as if it didn't happen and you did not feel anything.
- 3 • You are invited to a friend's house. Although the dinner is burnt, you help yourself and use **t<sup>2</sup>rof** by not acknowledging the smell or the taste of burned food, and by saying how delicious it is, in order to put your host at ease.
- 4 • Your friend is wearing a new dress to your party, but it is not becoming. You use **t<sup>2</sup>rof** by saying how beautiful she looks in that new dress, because you know that she will look better with a little more self confidence. You will let her know what you really think later, in /laf<sup>2</sup>fe/ لاف (indirectly).
- 5 • Someone you respect has made you wait in the rain before showing up for an appointment. He apologizes. You are soaked, but you use **t<sup>2</sup>rof** and say that you were very comfortable.

## **II. Cultural Examples**

Some of the above are politeness protocols used in many cultures to a greater or lesser extent. There are, however, situations in which **t<sup>a</sup>rof** is pushed to the extreme and we will see a few examples of that.

### **Example 1: Invitation to a party**

The **Jah<sup>a</sup>ni** family has invited the **Gohari** family for an afternoon visit at around 3:00 p.m. In line with the cultural attitude, the Goharis arrive around 4:00 p.m. They greet the Jah<sup>a</sup>ni family and have tea, cakes and fruits. Their visit lasts until 6:30 p.m. and at their departure, as it is close to dinner time, Mrs. Jah<sup>a</sup>ni is going to **t<sup>a</sup>rof**. It means in this case to insist that "they stay for dinner and have a bad time", or "not to worry about having a bad time and share their small dinner". The Jah<sup>a</sup>nis know very well that their guests have another engagement but they still use **t<sup>a</sup>rof**.

Several cultural facts have been introduced:

- The guests do not necessarily arrive on time; in fact 30 minute delays or more are to be expected;
- generally, the main afternoon treats are cake, sweets, and fruit as opposed to any liquor;
- as the guests arrived late and they are leaving late, the **t<sup>a</sup>rof** about the dinner is in good order and to be expected;
- the modesty in **t<sup>a</sup>rof**, which means the usual put-down of the services that

you are offering, is noticed in the following:

/emshab sh<sup>3</sup>mro bad begzarunid/

امشب شام رو بد بگذرونید.

(have a bad time at dinner tonight)

Another t<sup>2</sup>rof often used is when in spite of a lot of preparations for a large dinner the host says:

/sh<sup>3</sup>me kuchaki b<sup>3</sup> ham sarf konim/

شام کوچکی با هم صرف کنیم.

(let's share a modest dinner together)

Some answers would be on the order of:

/ej<sup>3</sup>ze bedahid morkhas shavim/ /zahmat r<sup>3</sup> kam konim/

اجازه بدهید مرخص شویم. زحمت را کم کنیم.

(allow us to take our leave) (lit. minimize our disturbing you)

/b<sup>3</sup>yad zahmat ro kam konim/

باید زحمت رو کم کنیم.

(we should relieve you from the bother!)

/b<sup>3</sup> ej<sup>3</sup>zeye shom<sup>3</sup> behtare zahmat nadahim/

با اجازه شما بهتره زحمت ندهیم.

(with your permission, it is best not to disturb you)

### Example 2: Between two friends

A woman meets an old friend who is wearing a beautiful dress, and pays her a compliment. The friend measures five sizes larger than she does, but still uses *t<sup>a</sup>rof* by saying /*pishkesh*/ پیشکش (you are welcome to have it), or (it is yours if you like it); this can often continue to /*kh<sup>a</sup>hesh mikonam*/ خواهش میکنم (please), and /*gh<sup>a</sup>bele shom<sup>a</sup> r<sup>a</sup> nad<sup>a</sup>rad*/ قابل شما را ندارد (you are worth much more than this). The answer to /*pishkesh*/ پیشکش is usually a kind smile and a mild refusal by saying /*be tane shom<sup>a</sup> ghashange*/ به تن شما قشنگه (it is beautiful on you), or /*be shom<sup>a</sup> bar<sup>a</sup>zande ast*/ به شما برازنده است (it shows well on you), or /*be shom<sup>a</sup> miy<sup>a</sup>d*/ بشما میاد (it is becoming to you)

### Example 3: Cab driver and the passenger

With a cab driver, a newcomer to Persian culture will notice that after a truly friendly exchange through a long ride, the driver might “refuse” to receive payment from a passenger.

Far from indicating a completely hypocritical attitude, these forms of *t<sup>a</sup>rof* offer a true choice, and it remains up to the one party to accept the offer or to find the right words to thank and show appreciation for the kindness of the other. The dynamic involved is the interesting feature of *t<sup>a</sup>rof*, since it is not to be considered a one-sided effort but rather one that is reciprocated, in an exchange, by the other party. If both parties are modest and giving then no one will lose by offering. In this example, the situation will normally end with the passenger leaving a good tip for the driver.



### III. Key Vocabulary and Expressions

The following is a list of the most commonly used expressions in **t<sup>2</sup>rof**. The teacher might like to add to it as the class progresses.

## KEY VOCABULARY & EXPRESSIONS

### لغت‌ها و اصطلاحات لازم

/ekhtiy <sup>2</sup> r d <sup>2</sup> rid/	اختیار دارید	lit. you control, power to you, as you like polite disagreement, "No" but as you wish
/amr befarm <sup>2</sup> 'id/	امر بفرمائید	lit. command your order, your command is my desire
/b <sup>2</sup> ej <sup>2</sup> ze/	با اجازه	with your permission
/b <sup>2</sup> she khedmatetun/	باشه خدمتتون	you are welcome to keep it
/b <sup>2</sup> 'ese zahmat/	باعث زحمت	to cause trouble, to disturb
/bad begzarunid/	بد بگذرانید	lit. spend uncomfortable time
/beruye chashm/~ / bechashm/	بروی چشم / بچشم	lit. on my eyes, of course, certainly, with pleasure
/bargh sahz/	برگ سبز	green leaf, a small gift, a token
/befarm <sup>2</sup> 'id/	بفرمائید	please
/be tane shom <sup>2</sup> ghashange/	<sup>1</sup> به تن شما قشنگه	it looks nice on you
/be shom <sup>2</sup> bar <sup>2</sup> zande ast/	<sup>1</sup> به شما برازنده است	it shows well on you, it is becoming
/be shom <sup>2</sup> miy <sup>2</sup> d/	<sup>1</sup> بشما میاد (میاید)	it is becoming to you
/pishkesh/	پیشکش	you are welcome to have it
/ta <sup>2</sup> 'rofi/	تعارفی	a gift, a present
/ta <sup>2</sup> 'zim/	تعظیم	lit. make the other more important, bowing, making a reverence
/taghdim/	تقدیم	this is for you (offering)
/takrim/	تکریم	to honour someone, honouring
/tav <sup>2</sup> 'zo'/	تواضع	modesty
/ch <sup>2</sup> 'ne zadan/	چانه زدن	to bargain for a lower price
/chasm/	چشم	lit. eye, certainly, yes with respect

/chashm rowshani/	چشم روشنی	gift to someone after a long absence
/chashme m <sup>2</sup> rowshan/	چشم ما روشن	you illuminate our eyes
/khej <sup>2</sup> lat midahid/	خجالت میدهید	lit. I am embarrassed by your kindness, you are too kind
/kh <sup>2</sup> hesh mikonam/	خواهش میکنم	please
/dar laf <sup>2</sup> fe/	در لفافه	in a subtle way, indirectly
/zahmat r <sup>2</sup> kam kardan/	زحمت را کم کردن	not to disturb any further
/sal <sup>2</sup> mat b <sup>2</sup> shid/	سلامت باشید	I wish you good health
/shekaste nafsi/	شکسته نفسی	humility
/shom <sup>2</sup> t <sup>2</sup> je sare m <sup>2</sup> 'yid/	شما تاج سرمائید	lit. you are my crown, my due respect
/s <sup>2</sup> hebkh <sup>2</sup> ne/	صاحبخانه	host or hostess, landlord
/ghaz <sup>2</sup> ye mokhtasar/	غذای مختصر	lit. small meal, modest meal
/ghaz <sup>2</sup> ye kuchak/	غذای کوچک	small meal
/gh <sup>2</sup> bele shom <sup>2</sup> r <sup>2</sup> nad <sup>2</sup> rad/	قابل شما را ندارد	lit. this is not worth as much as you are, you are worth more than this
/gh <sup>2</sup> beli nad <sup>2</sup> re/	قابلی نداره	it is not worth much
/kucheke shom <sup>2</sup> hastam/	کوچک شما هستم	lit. I your junior, my due respect
/mob <sup>2</sup> rak/	مبارک	congratulations, best wishes
/morkhas/	مرخص	lit. excused, excused to leave
/mamnun/	ممنون	much obliged, thank you
/manzele khodet <sup>2</sup> ne/	منزل خودتان است	it is your own home
/mehm <sup>2</sup> n d <sup>2</sup> ri/	مهمانداری	hospitality
/mehm <sup>2</sup> n nav <sup>2</sup> zi/	مهمان نوازی	caring hospitality
/mizb <sup>2</sup> n/	میزبان	lit. tends the table, host
/mihm <sup>2</sup> n/ ~ /mehm <sup>2</sup> n/	میهمان / مهمان	guest
/n <sup>2</sup> no namak/	نان و نمک	bread and salt
/n <sup>2</sup> no namak khorde/	نان و نمک خورده	indebted
/yek dony <sup>2</sup> mamnun/	یک دنیا ممنون	thanks a whole world

1. Notice two different ways of writing these word, for more detail refer to the section on Writing:

بشما ~ به شما  
بتن ~ به تن

## SITUATION 1

/mihm<sup>a</sup>ni/ میهمانی (party, reception) ~ /mehm<sup>a</sup>ni/

مهمانی

### Brief Explanation by the Teacher

To be given before students are divided into groups to work with scenarios and related material:

/mehm<sup>a</sup>ni/ مهمانی (party), comes from the expression /mehm<sup>a</sup>n/ مهمان or /mihm<sup>a</sup>n/ میهمان (guest), and thus it really means a **guest** gathering. It is important to point out that the use of this expression is a meaningful indication of the significance of guests' status in the Iranian culture. Persian literature abundantly treats the subject with anecdotes and tales to illustrate and teach the best ways of treating a guest in your home. The underlying idea is that you have to make your guests as comfortable as possible, provide them with the best things you can, refuse nothing to them, make them feel as welcome as possible, give them the place of honor in your home, not contradict them, entertain them with jokes, news, and everything you can, never speak about the aftereffects of too much food, sweets, and other eatables, never show hurry or indicate that you have other things to do, never obviously watch what they eat, but always fill their plates with what you have carefully prepared for them to taste. An indication of the highest degree of the guest's status for the host is that some people would go as far as offering things that they can hardly afford for their own well-being. /mehm<sup>a</sup>n nav<sup>a</sup>zi/ مهمان نوازی (kind and attentive reception of guests), and /mehm<sup>a</sup>nd<sup>a</sup>ri/ مهمانداری (good hospitality) are considered to be highly valuable qualities.

The guest /mehm<sup>2</sup>n/ مهمان on the other hand, is not under any obligation to bring anything, do anything, or help with any of the chores. The only expectation of the guest is a non-critical and easygoing attitude so as to spend the time enjoying the visit. Most people still bring flowers or cakes the first time they are invited to someone's home. When a guest is invited to share a meal, this symbolizes the offering of /n<sup>2</sup>no namak/ نان و نمک (bread and salt), which means acceptance into a family home and thus into the good favor of the host. In return, the obligations on the guest are basically the same: to be thankful, to return their kindness with the same or better treatment, and not to express anything negative about the host and his family at the party or at any time in the future. The expression /n<sup>2</sup>no namak khorde/ نان و نمک خورده (lit. the one who has eaten someone's bread and salt, indebted) generally refers to a person who has received assistance and kindness from another person, and who is under obligation to be grateful for it.

**The expression and its use:** The expression /mehm<sup>2</sup>ni/ is often used with other identifiers to indicate the kind of party that is being referred to, e.g.:

/mehm <sup>2</sup> niye f <sup>2</sup> mili/	مهمانی فامیلی	(family reception),
/mehm <sup>2</sup> niye rasmi/	مهمانی رسمی	(official party, black-tie),
/mehm <sup>2</sup> niye ed <sup>2</sup> ri/	مهمانی اداری	(office party),
/mehm <sup>2</sup> niye khodemuni/	مهمانی خودمونی	(informal party),
/mehm <sup>2</sup> niye nah <sup>2</sup> r/	مهمانی نهار	(luncheon),
/mehm <sup>2</sup> niye sh <sup>2</sup> m/	مهمانی شام	(dinner party),
/mehm <sup>2</sup> niye asr/	مهمانی عصر	(afternoon party),
/mehm <sup>2</sup> niye ba'daz zohr/	مهمانی بعد از ظهر	(afternoon party),

/mehm<sup>2</sup>niye ch<sup>2</sup>yo shirini/ شیرینی و مهمانی چای (tea party),

/mehm<sup>2</sup>niye p<sup>2</sup>gosh<sup>2</sup>/ مهمانی پاکشا (initiation party for the newly weds).

Notice the use of the expression /majles/ (reception, assembly):

/majlese aghd/ مجلس عقد (the religious wedding reception)

/majlese arusi/ مجلس عروسی (the wedding reception)

/majlese khatm/ مجلس ختم (service held for the dead, lit. finishing, this expression refers to the reading the Holy Koran in its totality, in commemoration of the dead.)

/majlese az<sup>2</sup> d<sup>2</sup>ri/ مجلس عزا داری (mourning service)

/majlese sowgov<sup>2</sup>ri/ مجلس سوگواری (mourning service)

Mourning services and commemoration receptions are never referred to by the expression /mehm<sup>2</sup>ni/ مهمانی ; therefore, a more formal term /majles/ مجلس is used in those cases. The guest list for a party usually includes people of all ages, and different generations are seldom separated by invitation to a party. Children are welcomed along with grandparents; once at the party, of course, people tend to group together by age, leaving the place of honor and the most comfortable seats to the eldest. People naturally hesitate to bring children to mourning services and they are generally excluded from most office parties /mehm<sup>2</sup>niye ed<sup>2</sup>ri/ مهمانی اداری as well as what is referred to as /mehm<sup>2</sup>niye rasmi/ مهمانی رسمی. Although if not specifically indicated, it is considered as an optional issue to be decided by the parents. T<sup>2</sup>rof is sometimes used even when the host is trying to indicate that children are excluded from an official party. A statement might start by complimenting the parents on the nice upbringing of their children and how socially well-behaved they are, and ends with an expression of concern about their getting bored at such an official party that you are planning.

Wedding parties are traditionally a place of joy and amusement for the children. Whenever an attempt is made to keep children away (either for economic reasons, if the wedding takes place at a hotel or in order to keep a very large party as quiet as possible), many parents still feel justified in bringing their children.

## Scenarios

### A سناریو

"داوید" (بفارسی داوود) ، شما در تهران کار میکنید و به منزل یکی از همکاران خود دعوت شده اید. از منشی دفتر سؤال کرده اید و بشما توصیه کرده که چون بار اول است آنجا میروید بد نیست دسته گلی نیز ببرید. بار آخریکه منزل یکی از دوستان ایرانی خود دعوت داشتید ، خانم او انقدر اصرار کرد که مجبوراً برای شام ماندید. بعداً فهمیدید که گویا فقط تعارف بوده. امشب که برنامه دیگری در پیش دارید جواب تعارف را چگونه خواهید داد که برای شام نمانید؟

**David**, you are working in Teheran, and you have been invited to a party at the home of one of your co-workers. You have checked with the office secretary and she has let you know that since this is the first time you are going to their home a bunch of flowers would be very appropriate. Last time you were invited to the home of an Iranian friend of yours, his wife insisted so much that you ended up staying for dinner. You have now learned that your friend's wife was just using **t\*rof** in what appeared to you a very strong insistence for you to stay. You have made other plans for this evening. **HOW ARE YOU GOING TO USE PROPER T\*ROF IN RETURN THIS TIME AND NOT STAY FOR DINNER?**

## B سناریو

"لیلا"، شوهرتان چند نفر از همکارانش را به چائی دعوت کرده است. همان شب شام میهمانی فامیلی دارید و برادرزاده خود "جمشید" را هم دعوت کرده اید. خیلی مایلید او را به "داود" دوست امریکائی شوهرتان معرفی کنید زیرا "جمشید" در کارهای معاملاتی است و دنبال شریک امریکائی میگردد و شما فکر میکنید بهم میخورند. چطور اصرار خواهید کرد که "داود" بماند و فکر نکند تعارف میکنید؟

Leyla, your husband has invited some of his colleagues for afternoon tea. The same evening you are having a dinner party for a few members of your family. You have invited your nephew **Jamshid** to come for dinner and you are hoping to introduce him to **David**, the American friend of your husband. Jamshid is a businessman and is looking for an American partner, and you think they are a good match. HOW ARE YOU GOING TO INSIST that David really stays for dinner and does not believe that YOU ARE ONLY GOING THROUGH THE TROF PROTOCOL?



## VOCABULARY &amp; EXPRESSIONS

## لغت‌ها و اصطلاحات سناریو Scenario

/emshab/	امشب	tonight
/bad nist/	بد نیست	lit. it is not bad, it is appropriate
/barn <sup>2</sup> me/	برنامه	program, plan
/ba'dan/	بعداً	afterwards
/beham mikhorand/	بهم میخورند	they are a good match
/towsiye/	توصیه	to advise, recommendation
/ch <sup>2</sup> 'i/	چائی	tea
/dar pish d <sup>2</sup> shtan/	در پیش داشتن	to have ahead to do
/daste gol/	دسته گل	bouquet, bunch of flowers
/daftar/	دفتر	office
/rafto <sup>2</sup> mad/	رفت و آمد	lit. come and go, socializing
/sh <sup>2</sup> m/	شام	dinner
/shab/	شب	night, evening
/sharik/	شریک	partner
/faghat/	فقط	only
/k <sup>2</sup> re mo' <sup>2</sup> mel <sup>2</sup> ti/	کار معاملاتی	business
/guy <sup>2</sup> /	گویا	apparently, it seems
/m <sup>2</sup> ndan/	ماندن	to stay, remain
/m <sup>2</sup> yel/	مایل	inclined, desirous, hoping
/majburan/	مجبوراً	obligatorily
/monshi/	منشی	secretary
/hamk <sup>2</sup> r/	همکار	co-worker

## COMPOSITION TOPICS

Choose one of the following topics

1. What do you think about the way Iranians receive guests, and their degree of hospitality? What are some of the advantages or disadvantages of an extreme *tarof* in /mehmān navāzi/?
2. Describe an imaginary party in Iran, based on what you have read about it. Start by answering When, Where, Why, What, and How questions about it, and then give your own description of it.
3. Write a friend about your impressions of Iranian social life; compare and contrast with those of your own country. Try to catch your friend's attention by telling him/her about some of the totally new and different things you have learned on the subject.
4. Write an essay in which you compare a family party in the U.S. and in Iran. Explain to a friend who is not familiar with that culture the *tarof* between the host and the guest.

### موضوع انشاء

یکی از موضوعهای زیر را برای انشاء انتخاب کنید:

۱. آیا با نوع مهمانداری و پذیرائی ایرانی موافق هستید یا مخالف ؟ فوائد و زیان تعارف زیاد در مهمان نوازی چیست ؟ توضیح بدهید چرا؟
۲. با آنچه در کلاس یاد گرفته اید یک مهمانی در ایران را مجسم کنید و شرح بدهید. اول بسئوالات زیر پاسخ دهید: کی ؟ کجا ؟ چرا ؟ چه ؟ چگونه ؟ و بعد عقیده خود را بیان کنید.
۳. در نامه ای بدوستان در مورد رفت و آمد بین مردم در ایران بنویسید و آنرا با مملکت خود مقایسه کنید. سعی کنید با صحبت در باره چند نکته جدید و متفاوت که تازه یاد گرفته اید توجه او را جلب کنید.
۴. شرحی در باره مهمانی فامیلی بنویسید و آنرا در امریکا و در ایران با هم مقایسه کنید. تعارف بین مهمان و میزبان را بدوستی که با آن آشنائی ندارد توضیح بدهید.

## VOCABULARY & EXPRESSIONS\*

For composition topics لغتها و اصطلاحاتِ سنوالاتِ کتبی

/shn <sup>2</sup> i d <sup>2</sup> shtan/	آشنائی داشتن	to be acquainted with
/asli/	اصلی	main, true, most important
/ensh <sup>2</sup> /	انشاء	an essay, a paper
/bahs/	بحث	discussion
/p <sup>2</sup> sokh/	پاسخ	answer
/tavajjoh/	توجه	attention
/towsif/	توصیف	describe
/towzih/	توضیح	explanation
/towzih d <sup>2</sup> dan/	توضیح دادن	to explain
/jadid/	جدید	new
/jalb/	جلب	attract
/dekh <sup>2</sup> lat/	دخالت	interfere
/ziy <sup>2</sup> n/	زیان	damage, disadvantage
/sharh/	شرح	description
/aghideye khod/	عقیده خود	your opinion
/farhang/	فرهنگ	culture, civilization
/fav <sup>2</sup> 'ed/	فوائد	benefits, advantages
/motef <sup>2</sup> vet/	متفاوت	different
/mojassam kardan/	مجسم کردن	to imagine
/mokh <sup>2</sup> lef/	مخالف	different
/m <sup>2</sup> 'talef/	مختلف	different, diverse
/mogh <sup>2</sup> yese/	مقایسه	comparison
/mogh <sup>2</sup> yese kardan/	مقایسه کردن	to compare
/n <sup>2</sup> me/	نامه	letter
/nokte/	نکته	point

\*Notice: most of this vocabulary should be known to the students if they have worked through previous units.

## SITUATION 2

/shofor t<sup>a</sup>kxi va mos<sup>a</sup>fer/ شوفرتاکسی و مسافر

### Brief Explanation by the Teacher

To be given before students are divided into groups to work with scenarios and related material:

Taxicabs are both available in the streets or, for a higher fee, they may be called to pick you up at your home. A cab driver may choose to pick up other passengers as he drives towards your destination. With some slight differences, taking a taxi in Iran or one that is driven by an Iranian in the U.S. is very similar to a cab ride in any other country, until it gets to the t<sup>a</sup>rof.

The following scenarios are based on true everyday life t<sup>a</sup>rof, in Iran and among Iranians everywhere in the world. This situation has been selected at random, but there are many other cases where similar t<sup>a</sup>rof is used. For example in a store where you have tried to bargain the price of an item down, the shopkeeper may tell you:

/ekhtiy<sup>a</sup>r d<sup>a</sup>rid gh<sup>a</sup>beli nad<sup>a</sup>re/ اختیار دارید قابلی نداره (please accept if you wish, it is not worth much)

/gh<sup>a</sup>beli nad<sup>a</sup>re/ قابل شما را نداره (lit. it does not commensurate with your worth, it is not much to be given to you)

/b<sup>a</sup>she khedmatetun/ باشه خدمتون (you are welcome to keep it)

/befarm<sup>a</sup>yid m<sup>a</sup>le shom<sup>a</sup>/ بفرمائید ، مال شما (please, it is yours)

/bebarid pulesham nadid/ ببرید، پولشم ندید (you may take it, no need to pay for it)

/ekhtiy<sup>a</sup>r d<sup>a</sup>rid moteshakkeram/ اختیار دارید متشکرم (no, thank you very much)

## Scenarios

### سناریو A

شوفر تاکسی - شما مسافر خود را بمقصد رسانده اید و درضمن صحبت فهمیده اید اهل "واشنگتن" است. شما هم "واشنگتن" بوده اید و این يك كم انگلیسی خودتان را آنجا یاد گرفته اید هنوز هم چند تا دوست و آشنا و فامیل آنجا دارید. این آقا مسافر جالب و خوش صحبتی است و میخواهید باو احترامی بگذارید. بچه تعارفی از گرفتن کرایه خواهید گذشت؟ و بالاخره چطور پول قبول خواهید کرد؟

**Cab Driver:** You have just taken your passenger to his destination. You have learned in talking with him that he is from Washington DC, where you have learned your English and you still have some good friends and family. It has been interesting to meet this passenger, you have had a nice conversation with him, and you want to use **fare** with him on the fare he owes you. **HOW WILL YOU POLITELY REFUSE TO ACCEPT PAYMENT? WHEN DO YOU DECIDE TO ACCEPT PAYMENT?**

## B سناریو

مسافر - شما در تهران هستید و يك تاکسی شما را بمقصد خود رسانده است . در ضمن صحبت فهمیده اید که شوفر تاکسی امریکا رفته در آنجا فامیل دارد و اخیراً نیز برای دیدن آنها آنجا بوده است. پس با هم خیلی حرف زده اید اما عجله دارید بجلسه خود برسید و میخواهید هر چه زودتر کرایه را بپردازید و بروید. مسئله تعارف در پیش است و شوفر نمیخواهد پول قبول کند. چطور اصرار خواهید کرد و جواب تعارف او را چگونه خواهید داد که هر چه زودتر کرایه را قبول کند؟

**Passenger:** You have been taken to your destination by a cab driver in Teheran. You have learned that he has been to the U.S. and has some family in Washington DC, and has visited them recently. So you have had a good conversation with him, but you are in a hurry to attend a meeting and therefore wish to pay the driver without delay. However, there is a cultural matter of *tarof*, whereby the driver refuses payment until you really insist. HOW WILL YOU DO THIS AND GET HIM TO TAKE PAYMENT AS QUICKLY AS POSSIBLE?

## VOCABULARY &amp; EXPRESSIONS

## لغت‌ها و اصطلاحات سناریو Scenario

/ehter <sup>2</sup> m/	احترام	respect
/ehter <sup>2</sup> m goz <sup>2</sup> shtan/	احترام گذاشتن	to be respectful
/akhiran/	اخيراً	lately, recently
/ahl/	اهل	native of, resident of
/pul/	پول	money
/xi/	تاکسی	taxicab
/jalese/	جلسه	meeting
/chant <sup>2</sup> /	چند تا	a few
/chand mishe/	چند میشه	how much is it?
/harf zadan/	حرف زدن	to speak
/khej <sup>2</sup> lat nadahid/	خجالت ندهید	please, do not oblige me
/kheyli mamnunam/	خیلی ممنونم	I am very thankful
/shofor/	شوفر	driver
/ker <sup>2</sup> ye/	کرایه	fare
/gozasht/	گذشت	waive one's claim, remission
/gofto gu/	گفتگو	conversation
/mos <sup>2</sup> fer/	مسافر	passenger
/maghsad/	مقصد	lit. goal, destination
/v <sup>2</sup> ghe'an/	واقعاً	really, truly
/har che zudtar/	هر چه زودتر	as soon as possible
/hanuz/	هنوز	still

## COMPOSITION TOPICS

### Choose one of the following topics

1. Write an essay in which you compare and contrast the situation between a cab driver and a passenger in the U.S. and in Iran. Discuss the different ways that the passenger could have acted or things he could have said.
2. Describe the *t<sup>2</sup>rof* in a jewelry store, where you are trying to get a good bargain. Discuss and compare the salesperson's attitude with the customer in your own country or in the U.S.
3. Write to a friend about the general approach to polite social protocol in Iran. Try to catch your friend's attention by telling him/her about some of the totally new and different things you have learned on the subject.
4. Do you understand the underlying concept in *t<sup>2</sup>rof*? Enumerate some of the reasons behind *t<sup>2</sup>rof* and describe some of the positive features about it.

### موضوع انشاء

یکی از موضوعهای زیر را برای انشاء انتخاب کنید:

۱. انشائی بنویسید و مسافر و شوفر تاکسی را در امریکا و در ایران با هم مقایسه کنید. کارهای مختلفی که مسافر میتواند بکند و چیزهایی را که میتواندست بگوید شرح دهید.
۲. درباره تعارف در يك مغازه جواهر فروشی بعد از اینکه چانه زده اید توضیح بدهید. رفتار و گفتار این فروشنده را با فروشنده ای در مملکت خود یا در امریکا مقایسه کنید.
۳. در نامه ای بدوستان در باره تعارف در ایران بنویسید و آنرا با مملکت خود مقایسه کنید. سعی کنید با صحبت در مورد چند نکته جدید و متفاوت توجه او را جلب کنید.
۴. آیا موضوع تعارف را متوجه شده اید؟ چند دلیل تعارف را نام برده و تعدادی از فوائد آنرا توضیح بدهید.



# UNIT FOUR

FAMILY

&

SOCIETY

EDUCATING and TRAINING

تعليم و تربيت / ta'limo tarbiyat

## UNIT FOUR OUTLINE

Underlying Concept: FAMILY & SOCIETY خانواده و اجتماع

Key Concept: TA'LIMO TARBIYAT تعلیم و تربیت

<b>Education and Training</b>	320
<b>Social Issues &amp; Special Trends</b>	321
Family system - Child-rearing practices	321
Early education - Preparing for school	322
Before modernization - Discipline and punishment	323
After modernization - Formal education	325
<b>Vocabulary &amp; Expressions</b>	329
<b>SITUATION 1- Hierarchy of authority مراتب قدرت و نفوذ</b>	331
Interaction Scenarios	333
Scenarios: Vocabulary & Expressions	335
Composition Topics	337
Vocabulary & Expressions for composition topics	338
<b>SITUATION 2- Family guidance راهنمایی فامیلی</b>	339
Interaction Scenarios	340
Scenarios: Vocabulary & Expressions	342
Composition Topics	344
<b>SITUATION 3- Two mothers' conversation گفتگوی دو مادر</b>	345
Interaction Scenarios	346
Scenarios: Vocabulary & Expressions	348
Composition Topics	349

# EDUCATING and TRAINING

تعلیم و تربیت / *ta'limo tarbiyat*

## CHILDREN IN IRAN

فرزندان ایران

**Introduction:** To understand children's training and education in Iran, it is necessary to examine the social system and the structure of the family. In this chapter, the Iranian family will be examined more closely. The emphasis, however, will be on those characteristics which have a significant bearing on how children are trained and educated from an early age.

There has been little systematic research on the family system and child-rearing practices in Iran. However, the available literature suggests that, like the social system, the Iranian family system is patriarchal and authoritarian (Arasteh, 1970; Fazel, 1978; Nyrop, 1978). According to scholars, pre-Islamic Iran was characterized by a fairly rigid social class system with almost no social mobility. Following the overthrow of the Sassanid dynasty by the newly converted Moslem Arabs, Iranians accepted Islam, its new ideology and its value system, but they did not give up their cultural heritage; rather, they were able to incorporate many of their traditional values into the new culture. Moreover, they were able to exert considerable influence over their conquerors. The social system in Iran remained the same, despite the fact that Islam called for social equality. Although over the years significant changes have occurred in the family system in Iran as a result of Western influence, many families still continue to adhere to traditional values and practices.

## SOCIAL ISSUES & Special Trends

**1 • Family System:** In the traditional Iranian family, roles and responsibilities are well-defined. The father is the undisputed head of the family, commanding respect and obedience from other members of the family; the mother is typically permissive and emotionally attached to her children, and is the source of affection and comfort for them. She does not openly challenge her husband's decisions or authority; rather she reminds her children of their father's importance and admonishes them to respect and obey him (if she expresses disagreement with her husband's decisions, she does it when the children are not around).

**2 • Child-rearing Practices:** Child-rearing practices in Iran are characterized by an emphasis on conformity to familial and social norms and dependence (Arasteh, 1970; Razavieh & Hosseini, 1972; Sh. Madanipour & Falender, 1980). Children are taught from an early age to obey and respect their elders, especially their teachers and fathers. Despite the restrictions and discipline imposed on them, children receive a great deal of affection, particularly during their early childhood, from their parents, grandparents, and other relatives.

From an early age, the child is taught that his or her identity is intertwined with the identity of the family as a whole, and that his behavior and actions could have grave consequences for the family's reputation. Iranian children remain an intimate part of their families throughout their lives, and they are under no pressure to leave the home. The strong emphasis on the family is characteristic of Iranian families across the social strata, and Islamic values and teachings also emphasize and encourage family ties and strong respect for parents.

In recent decades, Iran has gone through many social changes. Social institutions, including the family, have experienced some degree of modernization.

However, only a small number of upper- and middle-class families living in the major cities have adopted Western cultural values, while the majority of Iranian families still adhere strongly to the traditional norms and values. Within the family, some inter-relationships have changed: the mother has gradually gained more power, and has taken a more active part in the decision-making process in the family. Although the father remains the head of the household, responsible for the well-being of his family, he has become more free to express emotions toward his children. He is also more likely to help his wife with the household chores, something that was traditionally considered solely the responsibility of the "woman of the house". Grandparents no longer enjoy the power and status afforded to elders in traditional households. For example, in the past, when a couple had a baby, the husband's parents chose the child's name. If the couple lived in a different part of the country, they had to contact the child's paternal grandparents and ask their permission to choose a name for the child.

**3 • Early Education:** Young children in traditional family settings receive much of their early education and moral training from their parents, especially their mothers. Thus, depending on the degree of the mother's own education and background, the child develops in a variety of different ways. The common general attitude, however, is to teach them respect for adults, especially their own father and grandparents, and later their teachers. In more religious families and in order to ensure that children grow up with sound values and religious teachings, the mother or other relatives take the children to religious gatherings such as /ro:ze/ روزه (commemoration of martyrdom and prayer sessions), and /sofre/ سفره (commemoration of the saints) from an early age. Some families hold religious meetings and prayers in their homes at certain times, for example, in the month of /moharram/ محرم (first month of the lunar calendar, the month of the martyrdom of the Holy Prophet's family) and the month of /ramaz#n/ رمضان (the month of fasting) during which children are encouraged to participate and listen to the lectures and prayers. Thus, they gradually learn the basic concepts of their religion and its values and codes of ethics. When boys reach school age, the father assumes more responsibility in their training by taking them to social gatherings and meetings more often. Note that these practices vary depending on social class and the level of the parents' own education and childhood experience.

**4 • Preparing for school:** Preparing the child to start school as he or she reaches school age is one of the major tasks of an Iranian mother. Most families do not send their children to nursery school, pre-school, or kindergarten, so for many children the first day of school is a very difficult time. In some cases, mothers stay in school all day to help their children overcome their fears and adjust to the new environment. Going to school for the first time marks the beginning of the separation process. From that point on, the educational institution takes over the process of socializing and training the child, and preparing him or her to become a useful member of the society.

**5 • Before modernization:** Until the early nineteenth century, the educational system was mostly associated with the religious institutions. The major goal of education was to teach children basic reading and writing skills and knowledge of religious principles, as well as basic mathematical operations necessary to carry out daily living or job-related tasks. Since women were not required to perform any major social functions outside the home, literacy was not considered absolutely necessary for them. It should be noted, however, that some parents who wanted their daughters be able to read the Koran hired private tutors to teach them reading and sometimes writing skills. Their education was usually limited to reading the Holy Koran and prayer books in Arabic. The parents would either employ a private tutor or the father would teach his daughters himself.

In those days the clergy, called /mollā/ ملا, were responsible for educating young boys. Classes were usually held in mosques, religious schools, or at the teacher's house. These classes were referred to as /maktab/ مکتب or school, and were known by the name of the teacher. Students attended these local schools for several years and then if they wanted to further their education, they entered the more formal religious school /hozeye elmiye/ حوزه علمیّه where they studied various subjects such as philosophy and mathematics. Women were barred from attending both the /maktab/ مکتب and the religious school /hozeye elmiye/ حوزه علمیّه.

**6 • Discipline and punishment:** In the past, aside from keeping discipline and order at school, the teaching institutions tried to monitor students' activities outside as well as inside schools. For example, a school principal would punish a pupil for misbehaving at home or in the neighborhood after school hours. Sometimes parents would inform the teacher or the principal about their child's behavior at home, and the teacher or principal would punish the child. In some extreme cases, the valuable and positive aspects of discipline and order had become tainted with corporal punishment. These ranged from a slap in the face /si:li/ سیلی or /keshide/ کشیده to a beating on the palm of the hand /kafe dasti/ کف دستی or the feet /falak/ فلك with a stick. Among Western countries, some parallels could be drawn with the British upbringing of the young boys. Most boys were physically punished at least once during their early school years. However, over the past several decades, physical punishment have been ruled out and the schools have restricted their roles to academic training, no longer punishing children for their infraction of familial or social rules (in accordance with the modernization efforts of **Reza Shah Pahlavi** رضا شاه پهلوی, see below). Nowadays, parents can file formal complaints or take legal action against any teacher or school official who puts a hand on their children.

**7 • After modernization:** Iran's educational system has undergone major reform over the past several decades. In the nineteenth century a few schools were established which were administered by the government, but for the most part the religious institutions remained in charge of educating the young. In 1851, the first government-operated school was established by **Nasreddin Shah** ناصرالدین شاه قاجار. **Gh<sup>a</sup>j<sup>r</sup>'s** prime minister **Amir Kabir** امیرکبیر, in response to the needs of educated government personnel and their families. This school, called /d<sup>a</sup>rol fonun/ دارالفنون (House of Arts and Science), remained the only institution of higher learning for many years. Eventually the number of government-run or public schools /mad<sup>a</sup>rese dowlati/ مدارس دولتی increased, and the first Ministry of Education was founded in 1855. At the same time, several schools established by foreign missionaries were operating in

some major cities in Iran, attended mostly by Armenians, Christians, and children from foreign countries. It was not until the establishment of an Education Council in 1897 that the foundation of the present Iranian educational system was laid down, using the French system as a model.

Despite significant changes in the educational system, women still had limited educational opportunities. It was during Reza Shah Pahlavi's *رضا شاه پهلوی* reign (1925-1941) that the first coeducational school was established. Throughout his rule, Reza Shah attempted to establish a secular system, where the religious institutions had little or no involvement in the country's affairs. To achieve his goal of modernizing Iran, he tried to establish a strong centralized government, emphasize separation of church and state, and weaken the authority of religious institutions; he liberated women from wearing the veil /*ch<sup>a</sup>dor*/ چادر, and established an educational system modeled after the French system. Reza Shah focussed his attention on improving secondary and higher educational programs, paying little attention to elementary schools. After he abdicated, his son, **Mohammad Reza Shah Pahlavi** محمد رضا شاه پهلوی, continued his policies. During his reign (1941-1979), women received the right to vote, significant changes in the educational system occurred, and more attention was paid to elementary school programs. The Literacy Corps, a country-wide literacy campaign was organized /*mob<sup>a</sup>reze ba bisav<sup>a</sup>di*/ مبارزه با بیسوادی (campaign against illiteracy) with the goal of eradicating illiteracy /*bisav<sup>a</sup>di*/ بیسوادی throughout the country.

**8 • Formal Education:** Presently, the educational system in Iran provides for twelve years of education, divided into five years of /*dowreye ebted<sup>a</sup>i*/ دوره ابتدائی (elementary education), which admits children who have reached and completed six years of age; and three years of guidance cycle /*dowreye r<sup>a</sup>hnam<sup>a</sup>i*/ دوره راهنمایی; and four years of secondary cycle whether /*amali*/ عملی or /*nazari*/ نظری, described below. Higher education is offered in universities /*d<sup>a</sup>neshg<sup>a</sup>h*/ دانشگاه, and Institutes of Higher Education /*mo<sup>a</sup>aseseye <sup>a</sup>muzeshe <sup>a</sup>li*/ مؤسسه آموزش عالی in various



fields of study. The Institutes of Higher Education may offer undergraduate /lis<sup>ns</sup>/ لیسانس, Masters level /fowghe lis<sup>ns</sup>/ فوق لیسانس; and Ph.D. level /doktor<sup>s</sup>/ دکتری courses of study. The undergraduate degree is based on a four-year program, a Master's degree فوق لیسانس usually requires one or two years of study above the bachelor's degree لیسانس, and a doctoral degree دکتری requires two or more years of study beyond the master's degree. In dentistry, medicine, and veterinary medicine, there are no intermediate degrees; rather, the students receive a doctoral degree after completing several years of study which varies from one university to another.

The elementary and guidance education are both free and compulsory. At the end of the first fifth year all pupils /d<sup>nesh</sup> <sup>2</sup>muz/ دانش آموز take a national examination covering all the subject areas taught in elementary schools. Pupils who pass this examination receive a certificate /tasdigh/ تصدیق, which permits them to enter the guidance cycle /dowreya r<sup>hnam</sup><sup>2</sup>i/ دوره راهنمایی.

During the guidance cycle راهنمایی (roughly equivalent to American junior high school), pupils are observed and channeled into different types of education depending on their interests and abilities. At the end of the cycle, all students are required to take a national examination developed by the Ministry of Education and administered by the provincial educational authorities. Depending on their scores and their educational advisors' recommendations, they become eligible to continue their education in an academic /nazari/ نظری or vocational/technical /amali/ عملی branch of the secondary cycle (high school). The academic branch /nazari/ نظری of the secondary cycle offers five courses of study:

1. /olum va riy<sup>2</sup>ziy<sup>2</sup>t/ علوم و ریاضیات science and mathematics
2. /olume tabi'i/ علوم طبیعی natural sciences
3. /adabiyy<sup>2</sup>to honar/ ادبیات و هنر literature & arts

4. /olume ejtem<sup>2</sup>i va eghtes<sup>2</sup>di/ اجتماعی و اقتصادی social science & economics
5. /khadam<sup>2</sup>t/ خدمات services

In all above "courses of study" the curriculum includes some similar material on basic subjects and some new material emphasizing the specific course of study. Thus, without fully neglecting all other subject matters, students receive more intensive courses in their area of specialization. This area of concentration serves as a basis for study at the university level.

At the end of the secondary cycle, students take another national examination /emteh<sup>2</sup>n nah<sup>2</sup>i/ امتحان نهائی. Those who pass this examination receive a high school diploma (/diplome dabirest<sup>2</sup>n/ دیپلم دبیرستان), and become eligible to take competitive college entrance examinations /konkur d<sup>2</sup>neshg<sup>2</sup>h/ کنکور دانشگاه. The university course they wish to pursue must be relevant to their specialization at the high school level. From this point on, education is neither free nor compulsory, but financial assistance is available.

Students who meet the criteria for enrollment in a /amali/ عملی (also called /fanni/ فنی) vocational/technical program will study only two more years beyond the guidance cycle دوره راهنمایی. The vocational/technical branches are designed to train skilled workers and second-class technicians in agriculture, commerce, and industry. After completing the vocational/technical school and successfully passing the required examination, the student receives a technical diploma called /diplome honarest<sup>2</sup>n/ (also called /diplome fanni/ دیپلم فنی). Those with such diplomas have limited opportunities to pursue university level education, although that opportunity is still available to them by going through Technology Institute /anestitu teknolozhi/ انستیتو تکنولوژی and Polytechnic School /politeknik/ پلیتکنیک in order to receive a bachelor's degree لیسانس.

The main issue in education remains the fact that during the most formative years of their lives, children are trained by parents and concerned family members to work toward becoming the best that they can. It is often observed that even illiterate parents do everything possible to send their children to school for better future opportunities. The rural community still remains the most affected by illiteracy and the least inclined toward formal schooling. Nevertheless, young people are praised for learning how to read and write, and for reading and reciting from the Holy Koran. In the last few decades, there has been a growing number of rural youth who have left their villages for the cities, and illiteracy is on the decline.

## VOCABULARY &amp; EXPRESSIONS

## لغت‌ها و اصطلاحات

/ <sup>ʔ</sup> muzesh/	آموزش	teaching, instruction
/adabiyy <sup>ʔ</sup> to honar/	ادبیات و هنر	literature and arts
/emteh <sup>ʔ</sup> n/	امتحان	examination, test
/bisav <sup>ʔ</sup> d/	بیسواد	illiterate
/bisav <sup>ʔ</sup> di/	بیسوادگی	illiteracy
/parvaresh/	پرورش	development, training
/parvareshe khords <sup>ʔ</sup> l <sup>ʔ</sup> n/	پرورش خردسالان	child rearing practices
/tajdidi/	تجدیدی	retake-exam
/tarbiyat/	تربیت	education (formal and informal)
/tarbiyate khords <sup>ʔ</sup> l <sup>ʔ</sup> n/	تربیت خردسالان	early education, child education
/tasdigh/	تصدیق	certificate
/ta'lim/	تعلیم	training
/tanbih/	تنبيه	punishment
/ch <sup>ʔ</sup> dor/	چادر	the veil
/hozeye elmiye/	حوزه علمی	formal religious school
/d <sup>ʔ</sup> nesh <sup>ʔ</sup> muz/	دانش آموز	student
/d <sup>ʔ</sup> neshg <sup>ʔ</sup> h/	دانشگاه	university
/d <sup>ʔ</sup> rol fonun/	دارالفنون	House of Arts and Sciences
/dabest <sup>ʔ</sup> n/	دبستان	primary school
/dabirest <sup>ʔ</sup> n/	دبیرستان	high school
/doktor <sup>ʔ</sup> /	دکتری	Ph.D., Doctorate
/dowreye ebted <sup>ʔ</sup> y/	دوره ابتدائی	elementary education
/diplome dabirest <sup>ʔ</sup> n/	دیپلم دبیرستان	high school diploma
/diplome honarest <sup>ʔ</sup> n/	دیپلم هنرستان	technical school diploma
/reshteye amali/	رشته عملی	technical and vocational branch
/reshteye nazari/	رشته نظری	academic branch
/ro:ze/	روضه	martyrdom commemoration and prayers
/sofre/	سفره	lit. table cloth, this term has come to mean gathering for the commemoration of the saints

/si:li/	سیلی	slap on the face
/sh <sup>2</sup> gerd/	شاگرد	student (also apprentice)
/olume ejtem <sup>2</sup> i/	علوم اجتماعی	social sciences
/olume eghtes <sup>2</sup> d/	علوم اقتصادی	economic sciences, economics
/olume tabi'i/	علوم طبیعی	natural sciences
/olume riy <sup>2</sup> zi/	علوم ریاضی	mathematical sciences, mathematics
/farzand <sup>2</sup> n/	فرزندان	children
/falak/	فلك	beating on the feet with a stick
/fanni/	فنی	technical
/fowghe lis <sup>2</sup> ns/	فوق لیسانس	Masters degree
/k <sup>2</sup> nune kh <sup>2</sup> nev <sup>2</sup> de/	کانون خانواده	family cell, family system
/keshide/	کشیده	slap on the face
/kafe dasti/	کف دستی	beating on the palm of the hand
/konkure d <sup>2</sup> neshg <sup>2</sup> h/	کنکور دانشگاه	college entrance examination
/lis <sup>2</sup> ns/	لیسانس	undergraduate diploma
/mob <sup>2</sup> reze/	مبارزه	fight, campaign against
/moharram/	محرم	first month of the lunar calendar, the month of the martyrdom of Holy Prophet's family
/mohassel/	محصّل	student
/mad <sup>2</sup> rese dowlati/	مدارس دولتی	public schools
/madrese/	مدرسه	school (usually elementary school)
/maktab/	مکتب	school
/moll <sup>2</sup> /	ملاّ	the clergy
/mo'aseseye <sup>2</sup> muzeshe <sup>2</sup> li/	مؤسسه آموزش عالی	Institute of Higher Education
/nah <sup>2</sup> i/	نهائی	final, terminal
/honarest <sup>2</sup> n/	هنرستان	arts and crafts, technical

## SITUATION 1

### Hierarchy of authority

/mar<sup>a</sup>tebe ghodrato nofuz/ مراتب قدرت و نفوذ

/pedar/ پدر (father), /m<sup>a</sup>dar/ مادر (mother), /modir/ مدیر (director),

/n<sup>a</sup>zem/ ناظم (principle), /mo'allem/ معلم (teacher),

/sh<sup>a</sup>gerd/ شاگرد (student)

### Brief Explanation by the Teacher

To be given before students are divided into groups to work with scenarios and related material:

The hierarchy of authority is an important issue in the education of children in Iran. The chain of authority, as enumerated above, starts with the father and ends with the young student. The schools have been directly involved not only in the academic improvement of young people, but in all aspects of their upbringing, out-of-school behavior, and social manners. The name of the school a child has attended has not only academic implications but also a particular kind of behavior attached to it. Although the schools' authority in interfering with out-of-school activities has diminished (in the post-revolution era there has been some reversal of this situation), still the role of the school is more comprehensive than just teaching a number of subjects.

The widely used expression: /ta'limo tarbiyat/ (education and training) indicates the close interconnection of the two concepts. The term /tarbiyat/ means not only training, but developing the right kind of behavior, while the word /ta'lim/ by itself means education and training. Thus in combination, the expression literally means (education, training, and teaching how to behave).

In teaching students how to behave, /nazm/ نظم (discipline, order) is considered to be of greatest importance since without harmony and order the learning process is hindered. The expression /n<sup>3</sup>zem/ ناظم (lit. the one who establishes order, principal) is also derived from the same word /nazm/ نظم (order). Discipline and its most extreme aspect allowed for corporal punishment, which is no longer practiced at schools.

## Scenarios

### A سناریو

"مسعود" شما در سال آخر راهنمایی هستید و خودتان را برای امتحان نهایی آماده میکنید. چون مایل هستید در دانشگاه رشته مهندسی بخوانید روی این امتحان خیلی زحمت میکشید تا بتوانید به دوره نظری و علوم ریاضی بروید. سال گذشته در جبر تجدیدی آورده بودید و نگرانید که در نظریه معلمان تاثیر داشته باشد. چطور او را قانع خواهید کرد که کارتان را جدی گرفته اید تا در ارزشیابی بشما نظریه مثبت بدهد؟

Mas'ud, you are in the last year of high school and are preparing for the national exam. Since you wish to go to the university for a degree in engineering sciences, you are working very hard for this exam. Last year, you had to retake for algebra and you are concerned that this might influence your teacher's recommendation. HOW ARE YOU GOING TO CONVINCHE HIM THAT YOU ARE NOW WORKING SERIOUSLY in order to GET A POSITIVE OPINION (EVALUATION) FROM HIM?



## B سناریو

معلم: کلاس شما تازه تمام شده است و امروز عجله دارید هر چه زودتر بمنزل برگردید. "مسعود" یکی از ۲۵ شاگرد این کلاس سال آخر راهنمایی است و تقاضا کرده بعد از درس با شما صحبت کند. حدس میزنید درباره چه موضوعی باشد. شاگرد خوبیست اما ریاضی او ضعیف است مخصوصاً برای رشته مهندسی. چگونه یکبار دیگر از قدرت نصیحت خود استفاده کرده و بدون اینکه از دانشگاه رفتن دلسردش کنید حقیقت امر را با او خواهید فهماند؟

**Teacher:** you have just finished teaching a class. You wanted to get home today as soon as possible after class. **Mas'ud** is one of your 25 students in this guidance cycle terminal class; he has been asking to speak with you after class and you have an idea of what this is all about. He is a very good student, but he is just not strong enough in math to go for engineering sciences. You know that he is receiving pressure from home to do so. **HOW ARE YOU GOING TO USE YOUR AUTHORITY AND ADVICE** once again, **TELL HIM HOW IT IS** without discouraging him completely from **GETTING TO THE UNIVERSITY?**

## VOCABULARY &amp; EXPRESSIONS\*

## لغت‌ها و اصطلاحات سناریو Scenario

/ʔm²de/	آماده	prepared, ready
/ʔm²de kardan/	آماده کردن	to prepare, to get ready
/arzes̄h y²bi/	ارزش یابی	evaluation
/ost²d/	استاد	professor
/amr/	امر	the order, the matter
/bargashtan/	برگشتن	return
/ta'sir/	تأثیر	effect
/t²ze/	تازه	new, newly, just now
/tam²m/	تمام	complete
/tam²m shodan/	تمام شدن	to end, to finish
/tav²n va nofuz/	توان و نفوذ	lit. ability and influence, authority
/jabr/	جبر	algebra
/jeddi/	جدی	serious
/hads/	حدس	guess
/haghighat/	حقیقت	truth
/kh²ndan/	خواندن	to read, to study, to sing, to call
/dar b²reya/	در باره	on the subject of, on
/dars/	درس	lesson, class
/dars kh²ndan/	درس خواندن	to study
/dars d²dan/	درس دادن	to teach
/dars gereftan/	درس گرفتن	to take lessons
/dar mo:red/	در مورد	on the subject, about
/del sard/	دل‌سرد	discouraged
/reshte/	رشته	lit. string, line or subject of study
/ruye/	روی	on
/zahmat keshidan/	زحمت کشیدن	work hard
/s²le ²khar/	سال آخر	lit. the last year, terminal year

/s <sup>2</sup> le gozashte/	سال گذشته	lit. the past year, last year
/za'if/	ضعیف	weak
/fahm <sup>2</sup> ndan/	فهماندن	to make understand
/fahmidan/	فهمیدن	to understand
/ghodrat/	قدرت	power, authority
/kel <sup>2</sup> s/	کلاس	class, classroom
/m <sup>2</sup> yel hastid/	مایل هستید	you wish
/mosbat/	مثبت	positive
/makhsusan/	مخصوصاً	especially, specifically
/mo'alle <sup>2</sup> m/	معلم	teacher
/mohandesi/	مهندسی	engineering
/nasihat/	نصیحت	advice
/nazariyye/	نظریه	opinion
/negar <sup>2</sup> n/	نگران	concerned, worried

**\*Notice:** for the user's convenience, most of the words and expressions used in the scenarios are represented here. However, only 30% of the above expressions should be new or less familiar to intermediate level students.

## COMPOSITION TOPICS

### Choose one of the following topics

1. Do you agree or disagree with the role of the school in the more personal education of its students? What are some of the advantages or disadvantages of such an approach?
2. Describe a teacher in a classroom in Iran, based on what you have read about teaching and education. Start by answering When, Where, Why, What, and How questions about it, and then give your own description of it.
3. Write a friend about your impressions of the Iranian approach to education; discuss "tracking", early specialization. Try to catch your friend's attention by telling him/her about some of the totally new and different things you have learned on the subject.
4. Write an essay in which you compare a secondary school teacher in the U.S. and in Iran. Explain to a friend who is not familiar with that culture the Iranian "principal's" authority and influence in the upbringing of young people.

## موضوع انشاء

یکی از موضوعهای زیر را برای انشاء انتخاب کنید:

۱. آیا با دخالت مدرسه در تربیت شخصی دانش آموز موافقید یا مخالف؟ بنظر شما فوائد و زیان آن چیست؟
۲. با در نظر گرفتن آنچه در مورد تعلیم و تربیت خواندید يك معلم را در کلاسی در ایران توصیف کنید. اول بسئوالات زیر پاسخ دهید: کی؟ کجا؟ چرا؟ چه؟ چگونه؟ و بعد نظر خود را شرح دهید.
۳. در نامه ای بدوستان راجع به رویه ایرانیان در مورد تعلیم و تربیت بنویسید. درباره تعیین رشته درسالهای اولیه بحث کنید و سعی کنید با صحبت در باره چند نکته جدید و متفاوت که تازه یاد گرفته اید توجه او را جلب کنید.
۴. شرحی درباره يك معلم دبیرستان در آمریکا و در ایران بنویسید و آنها را با هم مقایسه کنید. بدوستی که با فرهنگ ایران آشنائی ندارد قدرت و نفوذ يك ناظم را در تربیت نوجوانان توضیح دهید.

## VOCABULARY &amp; EXPRESSIONS\*

For composition topics لغتها و اصطلاحاتِ سنوالات

/bahs/	بحث	discussion
/p <sup>3</sup> sokh/	پاسخ	answer
/ta'yin/	تعیین	to determine, to ascertain
/ta'yine reshte/	تعیین رشته	determine the branch of study, "tracking"
/khords <sup>2</sup> l <sup>2</sup> n/	خردسالان	young children, young people
/dekh <sup>2</sup> lat/	دخالت	interfere
/rav <sup>2</sup> bet ejtem <sup>2</sup> i/	روابط اجتماعی	social relations, interactions
/raviyye/	رویه	manner, approach
/ziy <sup>2</sup> n/	زیان	damage, disadvantage
/s <sup>2</sup> lh <sup>2</sup> ye avvaliye/	سالهای اولیه	preliminary years
/shakhsi/	شخصی	personal, individual
/farhang/	فرهنگ	culture, civilization
/fav <sup>2</sup> 'ed/	فوائد	benefits, advantages
/motef <sup>2</sup> vet/	متفاوت	different
/mokh <sup>2</sup> lef/	مخالف	different
/mogh <sup>2</sup> yese/	مقایسه	comparison
/mogh <sup>2</sup> yese kardan/	مقایسه کردن	to compare
/nokte/	نکته	point
/nowjav <sup>2</sup> n <sup>2</sup> n/	نوجوانان	young people
/v <sup>2</sup> bastegi/	وابستگی	attachment

\* Notice: most of this vocabulary should be known to the students if they have worked through previous units.

## SITUATION 2

## Family guidance

/r<sup>a</sup>hnam<sup>a</sup>'iye f<sup>a</sup>mily/ راهنمائی فامیلی

## Brief Explanation by the Teacher

To be given before students are divided into groups to work with scenarios and related material:

The influence of family guidance and approval is based on the ingrained cultural tradition in which young people strongly identify with the family cell as a single unit. In numerous poetry, prose and popular or folk songs, children are considered as different members of the same body. Reference is often made to the famous poem by Sa'di (1184-1290) author of *Golest<sup>a</sup>n* and *Bust<sup>a</sup>n*:

/bani <sup>a</sup>dam a'z<sup>a</sup>ye yekdigarand/      بنی آدم اعضای یکدیگرند

Adam's children are parts of one body,

/ke dar <sup>a</sup>farinesh ze yek peykarand/      که در آفرینش زیك پیکرند

They were all created from one.

/cho ozvi bedard <sup>a</sup>varad ruzeg<sup>a</sup>r/      چو عضوی ببرد آورد روزگار

Through life, if one member hurts,

/degar ozvh<sup>a</sup> r<sup>a</sup> nam<sup>a</sup>nad ghar<sup>a</sup>r/      دیگر عضوها را نماند قرار

All other members agonize.

The poet has intended the whole humanity in this poem, however, it is often used to refer to the family as well as the family of mankind. During the life of an individual, especially in their young and formative years, the major driving force which rules their actions and decisions is the parents' happiness and satisfaction with their achievements. Consulting with parents and seeking advice is part of the pattern of love and respect for your family in trying to honor them with your actions.

## Scenarios

### سناریو A

"زهرا" شما دیپلم دبیرستان را گرفته اید و میخواهید وارد دانشگاه بشوید. در امتحان نهائی با معدل ۱۲ روی ۲۰ قبول شده اید که قدری پائین است. پس باید برای کنکور دانشگاه بیشتر زحمت بکشید. در طبیعی ضعیف هستید و اگر میخواهید قبول شوید باید بیشتر روی آن موضوع کار کنید. پدرتان فشار آورده که سخت کار کنید تا معدلتان را بالا برده و بتوانید حتماً وارد دانشکده طب بشوید. چگونه راهی پیدا خواهید کرد که او را از فکر طب منصرف کنید؟

**Zahr<sup>a</sup>**, you have just received your high school diploma and are planning to go on for university studies. You have passed the final exam with an average of 12 out of 20, which is a little low. Thus, you need to study very diligently for the university entry exam. You are weak in natural sciences and you have to work much harder if you want to succeed that subject. Your father is pressing you to work hard in order to raise your average and get into medical school. HOW ARE YOU GOING TO FIND A WAY TO MAKE HIM CHANGE HIS MIND about Medical school?

## B سناریو

آقای "پرویزی" دختر شما "زهرا" بسیار با هوش اما قدری بازیگوش است. همان سر کلاس درسها را یاد میگیرد و در منزل با اینکه در اطاقش مینشیند اغلب مشغول کارهای دیگر است و درس نمیخواند. در طبیعی نمره پائین آورده و برای تشویق او گفته اید حتماً باید دردانشکده طب قبول شود و این دستوراو را کلافه کرده است. چطور خونسردی خود را حفظ خواهید کرد و ثابت قدم خواهید ماند تا بهتر کار کند؟ در ضمن چگونه حالیش خواهید کرد که بانمره بالا راحت تر میتواند هر رشته ای را انتخاب کند؟

Mr. Parvizi, your daughter Zahr<sup>a</sup> is very smart but does not pay enough attention to her school work. She understands and learns her lessons in class, so at home although she is closed up in her room, she is usually doing something else and not studying. She has received a low grade in natural sciences and in order to encourage her to work harder you have told her that you would like her to get into medical school. This has of course caused her great distress. HOW WILL YOU KEEP A STRAIGHT FACE AND MAINTAIN YOUR LIKING OF THE MEDICAL SCHOOL FOR HER, in order to force her to study seriously? and HOW WILL YOU CONVEY THE IDEA that in any event, her choice of other subjects will be easier, with good grades in sciences?



## VOCABULARY &amp; EXPRESSIONS

## لغت‌ها و اصطلاحات سناریو Scenario

/aghlab/	اغلب	often, usually
/emteh <sup>2</sup> ne nah <sup>2</sup> 'i/	امتحان نهائی	final exam
/entekh <sup>2</sup> b/	انتخاب	choice
/entekh <sup>2</sup> b kardan/	انتخاب کردن	to choose
/b <sup>2</sup> zigush/	بازیگوش	playful, lack of attention
/b <sup>2</sup> g <sup>2</sup> bordan/	بالا بردن	to raise
/b <sup>2</sup> hush/	با هوش	intelligent
/b <sup>2</sup> yad/	باید	must
/be'in tartib/	باین ترتیب	in this way
/bar <sup>2</sup> ye/	برای	for
/p <sup>2</sup> yin/	پائین	down, low
/p <sup>2</sup> yin <sup>2</sup> vardan/	پائین آوردن	to lower, to bring down
/p <sup>2</sup> fesh <sup>2</sup> ri kardan/	پافشاری کردن	to insist
/tashvigh kardan/	تشویق کردن	to encourage
/s <sup>2</sup> bet ghadam/	ثابت قدم	lit. firm step, firm, persistent
/h <sup>2</sup> li kardan/	حالی کردن	to let know, to make understand
/hefz/	حفظ	maintain, sustain, preserve
/khunsardi/	خونسردی	lit. cool blood, calm
/d <sup>2</sup> neshkade/	دانشکده	faculty, school within university
/dastur/	دستور	order, recommendation
/r <sup>2</sup> h peyd <sup>2</sup> kardan/	راه پیدا کردن	to find a way, a solution
/r <sup>2</sup> hat/	راحت	easy
/radd/	رد	to refuse
/radd shodan/	رد شدن	to fail (also: to pass by)
/rofuze/	روفوزه	to fail an exam (from Fr. refusé)
/sare kel <sup>2</sup> s/	سرکلاس	in class
/tabi'i/	طبیعی	natural sciences

/fesh <sup>2</sup> r <sup>2</sup> vardan/	فشار آوردن	to press, to put pressure, to insist
/ghabul/	قبول	to accept
/ghabul shodan/	قبول شدن	lit. to get accepted, to pass
/kal <sup>2</sup> fe/	کلافه	to exasperate, to distress
/mo'addel/	معدل	average
/monsaref/	منصرف	to dissuade
/nomre/	نمره	grade
/v <sup>2</sup> red/	وارد	enter
/y <sup>2</sup> d gereftan/	یاد گرفتن	to learn

1. This expression is used when a certain difficulty or resistance is involved in the learning process. As a result, it needs to be used with caution and a full understanding of its nuance. This was also mentioned in the teaching unit on Noruz.

## COMPOSITION TOPICS

Choose one of the following topics

1. Does it make sense to grow up to love your parents and also respect their wishes about your future? What are some of the advantages? And why do you think it is important to prepare for a good start in life?
2. Describe the preparations for school. Start by enumerating different ages, levels and courses of study comparing them with your own country, then discuss your personal choice of subject matter.
3. Write to a friend about your new school in Iran. Try to catch your friend's attention by telling him/her about some of the new and different attitudes you have noticed around your teacher and the school principal.
4. Write an essay in which you compare and contrast family ties and social interactions in the U.S. and in Iran. Discuss the different amount and kind of authority used by teachers and give your own opinion.

### موضوع انشاء

یکی از موضوعهای زیر را برای انشاء انتخاب کنید:

۱. آیا صحیح است که با عشق و علاقه به پدر و مادر بزرگ شویم و به خواسته های آنها در مورد آینده خود احترام بگذاریم؟ فواید این کار چیست؟ و چرا خوب است هر کاری را از اول درست شروع کرد؟
۲. شرحی در مورد آماده شدن برای مدرسه بنویسید. اول سنین و مراتب ورشته های مختلف را نام ببرید و با مملکت خود مقایسه کنید و بعد نظر خود را درباره موضوع درسی خود بنویسید.
۳. بدوست خود درباره مدرسه جدیدتان در ایران بنویسید. سعی کنید با صحبت در مورد چند نکته جدید و متفاوت راجع به معلم خود و ناظم مدرسه توجه او را جلب کنید.
۴. يك انشاء بنویسید و وابستگی های فامیلی و روابط اجتماعی را در ایران و امریکا با هم مقایسه کنید. انواع مختلف اظهار قدرت معلم را توضیح داده نظر خود را بنویسید.

## SITUATION 3

/goftoguye do m<sup>a</sup>dar/

گفتگوی دو مادر (two mothers' conversation)

### **Brief Explanation by the Teacher**

**To be given before students are divided into groups to work with scenarios and related material:**

The subject of child-rearing, the importance of the family and the mother's role in early childhood have been discussed previously. The essential concern is to teach children how to behave and respect others, how to listen to advice and follow directions, how to take care of themselves and become independent, but still love their family and respect their wishes as much as their own.

This is mainly accomplished during the formative years and in a natural family environment by making the child part of most everyday life activities, and not by separating them and sending them to special groups at very young ages. Other issues of healthy nutrition, practical child care, special children's group games, etc. are considered as auxiliary to this basic principle. That is, playing with others of the same age group, learning how to draw pictures or sing and dance, learning how to play a musical instrument, and finally learning how to read and write are all considered as secondary to the first principle of love, discipline, and respect for the family. Social interactions are left to be learned by the child in a natural family environment. This also includes the mother and other family members teaching youngsters their own skills, which again does not exclude tutoring the young child at home on many of the above mentioned skills, whenever possible.

## Scenarios

### سناریو A

مادر امریکائی: شوهر شما ایرانی است و اخیراً شغل بسیار خوبی را در ایران قبول کرده و تصمیم گرفته اید که پنج سال آینده را در تهران بگذرانید. دخترتان سه سال دارد و در "واشنگتن" او را بیک مدرسه "مونتسوری" نیمه روزه گذاشته بودید. فکر میکردید در ایران شبیه آنرا برایش پیدا کنید. خواهر شوهر شما میگوید همچین چیزی نیست و شما حرفش را باور نمیکنید. مایلید دخترتان با هم سن و سال خودش در تماس باشد. چطور خواهر شوهر خود را قانع خواهید کرد که برای بچه ها خوب است با همسالان خود باشند؟

(American mother): You are married to an Iranian and he has just accepted a great professional opportunity in Teheran. You have decided to live in Teheran for the next five years. Your daughter is three years old and you have been taking her to a half-day Montessori school in the Washington DC area. You were hoping to find similar schools for her in Iran. Your sister-in-law is telling you there are none, you find this hard to believe. You like your daughter to be with other children of her age. HOW ARE YOU GOING TO CONVINCe your sister-in-law OF THE BENEFITS FOR A CHILD TO SPEND TIME WITH CHILDREN OF THE SAME AGE GROUP?

## B سناریو

مادر ایرانی: برادرتان با زن و دخترش از "واشنگتن" رسیده اند. خانمش اصرار میکند که دختر سه ساله آنها احتیاج دارد مدرسه برود! پای تلفن سعی کردید درباره مدارس در تهران با او توضیح بدهید. حرف شما را درست نمیفهمید و فکر میکردید یا بخاطر انگلیسی شما است یا تلفن. اما حالا که رسیده اند فهمیده اید که اشکال سر انگلیسی نبوده و او درست نمیداند در ایران چطور بچه بزرگ میکنند و خیال میکند تماس با همسالان فقط از راه مدرسه باید باشد. چگونه درباره تربیت فرزندان ایرانی با او خواهید گفت بدون اینکه با او بر بخورد؟

(Iranian mother): Your brother has arrived from Washington DC with his wife and daughter. His wife insists that their three years-old daughter needs to go to school! You tried to tell her about schools in Teheran over the telephone. She doesn't seem to understand fully what you mean. You thought this was because of your English and speaking on the phone. Now that they have arrived, you know that the English was not the problem, really she just does not know how children are raised in Iran. She also thinks that contact with children of the same age is only possible through school. HOW ARE YOU GOING TO TELL HER, without offending her, ABOUT CHILD-REARING IN THE IRANIAN WAY?

## VOCABULARY &amp; EXPRESSIONS

## لغت‌ها و اصطلاحات سناریو Scenario

/ehtiy <sup>2</sup> j/	احتیاج	need
/eshk <sup>2</sup> l/	اشکال	difficulty, problem
/esr <sup>2</sup> r kardan/	اصرار کردن	to insist
/b <sup>2</sup> var/	باور	believe
/b <sup>2</sup> var kardan/	باور کردن	to believe
/bache bozorg kardan/	بچه بزرگ کردن	to raise children
/p <sup>2</sup> ye telephone/	پای تلفن	on the telephone
/tasmim/	تصمیم	decision, resolution
/tam <sup>2</sup> s/	تماس	contact
/karfe shom <sup>2</sup> /	حرف شما	your explanation, lit. spoken words
/kh <sup>2</sup> har showhar/	خواهر شوهر	sister-in-law, lit. sister of the husband
/zan bar <sup>2</sup> dar/	زن برادر	sister-in-law, lit. wife of the brother
/sa'y/	سعی	try, lit. make efforts
/senno s <sup>2</sup> l/	سن و سال	age
/sheb <sup>2</sup> hat/	شباهت	resemblance
/shabih/	شبيه	similar, alike
/shabih budan/	شبيه بودن	to resemble
/madrese goz <sup>2</sup> shtan/	مدرسه گذاشتن	to enroll someone at school
/nime ruze/	نیمه روزه	half day
/hams <sup>2</sup> l/	همسال	same age

# PART FOUR

## ADDITIONAL TOOLS



## COMPOSITION TOPICS

Choose one of the following topics

1. Write an essay in which you compare and contrast child-rearing practices in the U.S. and in Iran. Discuss the different amount and special kind of love used by parents and give your own opinion.
2. Do you agree or disagree with the role of the family in the development of the child's personality? What are some of the fundamental issues in bringing up children, which are important to an Iranian family? How do they compare with your own country?
3. According to what you have learned about teaching and educating young children, describe a mother and a child at home in Iran. Start by indicating When, Where, Why, What, and How, and then give your own description of it.
4. Write an essay in which you compare a day in a child's life in the U.S. and in Iran. Explain to a friend who is not familiar with that culture the role of the family and its influence in the upbringing of young people.

### موضوع انشاء

یکی از موضوعهای زیر را برای انشاء انتخاب کنید:

۱. در يك انشاء طرز تربیت فرزندان را در ایران و امریکا مقایسه کنید و شرح دهید. در مورد نوع خاص و اندازه عشق و علاقه پدر مادران بحث کنید و نظر بدهید.
۲. با نقش خانواده در پرورش شخصیت نوجوانان موافقید یا مخالف؟ موارد اساسی در تربیت فرزندان کدامند؟ کدامیک از آنها برای يك فامیل ایرانی مهم است؟ فرقی با مملکت شما چیست؟
۳. با آنچه در مورد تعلیم و تربیت خردسالان یاد گرفتید در باره يك روز يك مادر و فرزند ایرانی در منزل بنویسید. اول تعیین کنید: کی؟ کجا؟ چرا؟ چی؟ و چگونه؟ و بعد توضیح بدهید.
۴. انشائی در مورد يك روز از زندگی يك کودک در امریکا و يك کودک در ایران بنویسید. بدوستی که با فرهنگ ایران آشنائی ندارد نقش فامیل و تأثیر آنرا در تربیت نوجوانان توضیح بدهید.

## LEXICON

## لغت‌ها و اصطلاحات

/æ/ ا

/æberu/	آبرو	personal integrity and honor
/ætachbæzi/	آتشبازی	firework
/æyine/	آئینه	mirror
/ækharin daghighe/	آخرین دقیقه	last minute
/ædres/	آدرس	address
/ærde berenj/	آرد برنج	rice flour
/æshnæ'i dæshdan/	آشنائی داشتن	to be acquainted with
/æghæye/	آقای ...	Mr. ...
/æmææ/	آماده	prepared, ready
/æmæde budan/	آماده بودن	to be ready
/æmæde shodan/	آماده شدن	to prepare, to get ready
/æmæde kardan/	آماده کردن	to prepare, to get ready
/æmuzesh/	آموزش	teaching, instruction
/æyande/	آینده	future

/a/ ا ا ا

/ettehæd/	اتحاد	united, to be united
/ejtemæ'i/	اجتماع	society, lit. gathering
/ejræ/	اجراء	performance
/ejræye/	اجرای	the performance of
/ehteræm/	احترام	respect
/ehtiyæj/	احتیاج	need
/ahadi/	احدی	one person
/ehsæ kardan/	احساس کردن	to feel
/ekhtiyær dærid/	اختیار دارید	lit. you control, power to you, as you like polite disagreement, "No" but as you wish
/akhiran/	اخیراً	lately, recently

/ada'biyy <sup>2</sup> to honar/ /ers/	ادبیات و هنر ارث	literature and arts inheritance
/arzesh y <sup>2</sup> bi/ /ezdev <sup>2</sup> j/	ارزش یابی ازدواج	evaluation marriage
/esfand/ /esken <sup>2</sup> s no:/ /asb <sup>2</sup> b/ /ost <sup>2</sup> d/ /estef <sup>2</sup> de/ /eshteb <sup>2</sup> h/ /eshk <sup>2</sup> l/ /esr <sup>2</sup> r/ /esr <sup>2</sup> r kardan/ /asli/ /ez <sup>2</sup> fi/ /ot <sup>2</sup> gh/ /e'l <sup>2</sup> m/ /aghlab/ /amm <sup>2</sup> / /emteh <sup>2</sup> n/ /emteh <sup>2</sup> ne nah <sup>2</sup> i/ /amr/ /amr befarm <sup>2</sup> id/  /emshab/ /ensh <sup>2</sup> / /entekh <sup>2</sup> b/ /entekh <sup>2</sup> b kardan/ /anj <sup>2</sup> m d <sup>2</sup> dan/ /angoshtar/ /avvale ba'daz zohr/ /ahl/ /ij <sup>2</sup> d/ /eyk <sup>2</sup> sh/ ~ /k <sup>2</sup> sh/ /inmo:red/	اسفند اسکناس نو اسباب استاد استفاده اشتباه اشکال اصرار اصرار کردن اصلی اضافی اطاق اعلام اغلب امّا امتحان امتحان نهائی امر امر بفرمائید  امشب انشاء انتخاب انتخاب کردن انجام دادن انگشتر اوّل بعد از ظهر اهل ایجاد ایکاش / کاش اینمورد	wild rue seed, used as incense new bill things, belongings, equipment professor use, utilization, profit, benefit mistake, error difficulty, problem insistence to insist main, true, most important extras, excess room announce, advertise often, usually but examination, test final exam command, order; the matter lit. command your order, your command is my desire  tonight an essay, a paper choice to choose to do, to accomplish, to execute ring (cocktail ring) early afternoon native of, resident of cause, create I wish! this subject

## /b/ ب

/b <sup>2</sup> ej <sup>2</sup> ze/ /shom <sup>2</sup> /	با اجازه (شما)	with your permission
/b <sup>2</sup> d <sup>2</sup> m/	بادام	almond
/b <sup>2</sup> zigush/	بازیگوش	playful, lack of attention
/b <sup>2</sup> zgasht/	بازگشت	return
/b <sup>2</sup> z kardan/	بازکردن	to open
/b <sup>2</sup> she khedmatetan/	باشه خدمتتون	you are welcome to keep it
/b <sup>2</sup> 'ese zahmat/	باعث زحمت	to cause trouble, to disturb
/b <sup>2</sup> ghlav <sup>2</sup> /	باقلوا	baklava
/b <sup>2</sup> g <sup>2</sup> bordan/	بالا بردن	to raise
/bel'akhare/	بالاخره	at last, at the end, finally
/b <sup>2</sup> var/	باور	believe
/b <sup>2</sup> var kardan/	باور کردن	to believe
/b <sup>2</sup> hush/	با هوش	intelligent
/b <sup>2</sup> yad/	باید	must
/be'in tartib/	باین ترتیب	in this way
/botte/	بته	bush
/bej <sup>2</sup> ye/	بجای	instead
/bache bozorg kardan/	بچه بزرگ کردن	to raise children
/beche tartibi/	بچه ترتیبی	how?, lit. through what arrangement?
/bachhegi/	بچگی	childhood
/bahs/	بحث	discussion
/bekh <sup>2</sup> tere/	بخاطر	for the sake of
/bekh <sup>2</sup> ter d <sup>2</sup> shtan/	بخاطر داشتن	to remember
/bakht/	بخت	destiny
/bakhshidan/	بخشیدن	to pardon, to give
/bad begzarunid/	بد بگذرانید	lit. spend uncomfortable time
/bad nist/	بد نیست	lit. it is not bad, it is appropriate
/bar <sup>2</sup> darz <sup>2</sup> de/	برادرزاده	lit. child of brother, niece or nephew
/bar khordan/	برخوردن	to get offended
/barghar <sup>2</sup> r shodan/	برقرار شدن	to take place
/bargoz <sup>2</sup> r kardan/	بر گذار کردن	to accomplish, make happen, get it over with

/bargashtan/	برگشتن	return
/barge sabz/	برگ سبز	green leaf, a small gift, a token
/barn <sup>2</sup> me/	برنامه	program, plan
/beruye chashm/~ /hechashm/	بر روی چشم / بچشم	lit. on my eyes, of course, certainly, with pleasure
/be zahmatash miyarzad/	بزحمتش میارزد	it is worth the trouble
/bozorgtar/	بزرگتر	elder
/betore kolli/	بطور کلی	in general
/ba'dan/	بعداً	afterwards
/befarm <sup>2</sup> 'id/	بفرمائید	please, lit. command
/bagh <sup>2</sup> li/	بقالی	grocery store (grains)
/begush res <sup>2</sup> ndan/	بگوش رساندن	to say in a subtle way, lit. to make audible
/bel <sup>2</sup> f <sup>2</sup> sele/	بلافاصله	immediately, without delay
/balke/	بلکه	perhaps, maybe
/be mon <sup>2</sup> sebat/	بمناسبت	in conjunction with, for the sake of
/bemowghe'/	بموقع	on time
/benazare shom <sup>2</sup> /	بنظر شما	to your opinion, it seems to you
/be bah <sup>2</sup> neye/	به بهانه	under the pretext
/behtar/	بهتر	better
/behtarin/	بهترین	best
/be tane shom <sup>2</sup> ghashange/	به تن شما قشنگه	it looks nice on you
/be shom <sup>2</sup> bar <sup>2</sup> zande ast/	به شما برازنده است	it shows well on you, it is becoming
/be shom <sup>2</sup> miy <sup>2</sup> d/	به شما میاد (میاید)	it is becoming to you
/beham mikhorand/	بهم میخورند	they are a good match
/bit <sup>2</sup> bi/	بی تابی	impatience
/bisav <sup>2</sup> d/	بیسواد	illiterate
/bisav <sup>2</sup> di/	بیسوادگی	illiteracy

## /p/ پ

/p <sup>2</sup> yin/	پائین	down, low
/p <sup>2</sup> yin <sup>2</sup> vardan/	پائین آوردن	to lower, to bring down
/p <sup>2</sup> rs <sup>2</sup> l/	پارسال	last year
/p <sup>2</sup> sokh/	پاسخ	answer

/p <sup>2</sup> gosh <sup>2</sup> /	پاگشا	lit. foot opener, newly wed's first invitation
/p <sup>2</sup> fesh <sup>2</sup> ri kardan/	پافشاری کردن	to insist
/p <sup>2</sup> ye telephone/	پای تلفن	on the telephone
/por az/	پُر از	filled with
/parvaresh/	پرورش	development, training
/parvareshe khords <sup>2</sup> l <sup>2</sup> n/	پرورش خردسالان	child rearing practices
/peste/	پسته	pistachio
/poshtib <sup>2</sup> ni/	پشتیبانی	to give support, defend, protect
/poshti kardan/	پشتی کردن	to take someone's side, to aide, to protect
/panir/	پنیر	cheese
/pul/	پول	money
/pulak/	پولك	sequin
/pune/	پونه	mint
/pahn kardan/	پهن کردن	lit. spread flat, hang the laundry
/piy <sup>2</sup> z/	پیاز	onion
/piy <sup>2</sup> zche/	پیازچه	green onions
/peyd <sup>2</sup> /	پیدا	apparent, obvious, visible
/peyd <sup>2</sup> kardan/	پیدا کردن	to find
/pishkesh/	پیشکش	you are welcome to have it, a gift
/pishnah <sup>2</sup> d kardan/	پیشنهاد کردن	to suggest
/peygh <sup>2</sup> m/	پیغام	message
/peygh <sup>2</sup> m telefoni/	پیغام تلفنی	telephone message

/t/ ت

/ta'sir/	تأثیر	effect
/ta'khir/	تأخیر	delay
/ta'min/	تأمین	guaranty
/t <sup>2</sup> jer/	تاجر	merchant
/t <sup>2</sup> ze/	تازه	new, newly, just now
/t <sup>2</sup> rikh/	تاریخ	date (calendar), history
/t <sup>2</sup> rikhi/	تاریخی	memorable, remarkable, lit. historical
/t <sup>2</sup> xi/	تاکسی	taxicab
/tajdidi/	تجدیدی	retake-exam

/tahsil <sup>2</sup> t/	تحصیلات	studies, education
/tahvile s <sup>2</sup> l/	تحویل سال	transition to the New Year
/tokhme morph/	تخم مرغ	eggs
/tokhme goi/	تخم گل	lit. flower seeds
/tarbiyat/	تربیت	education (formal and informal)
/tarbiyate khords <sup>2</sup> l <sup>2</sup> n/	تربیت خردسالان	early education, child education
/tartib d <sup>2</sup> dan/	ترتیب دادن	to organize
/tad <sup>2</sup> rok/	تدارک	preparation, provision
/tashkile kh <sup>2</sup> nev <sup>2</sup> de/	تشکیل خانواده	to start a family
/tashvigh kardan/	تشویق کردن	to encourage
/tasdigh/	تصدیق	certificate
/tasmim/	تصمیم	decision, resolution
/tasmim gereftan/	تصمیم گرفتن	to decide
/ta <sup>2</sup> rof/	تعارف	using politeness protocols
/ta <sup>2</sup> rofi/	تعارفی	a gift, a present
/te <sup>2</sup> d <sup>2</sup> d/	تعداد	certain number, a number of
/ta <sup>2</sup> zim/	تعظیم	lit. make other more important, bow, reverence
/ta <sup>2</sup> assob/	تصبّب	prejudice with pride
/ta <sup>2</sup> assobe f <sup>2</sup> mili/	تعصبّ فامیلی	zealous pride for one's family
/ta <sup>2</sup> til <sup>2</sup> t/	تعطیلات	vacation
/ta <sup>2</sup> lim/	تعلیم	training
/ta <sup>2</sup> yin/	تعیین	to determine, to ascertain
/ta <sup>2</sup> yine reshte/	تعیین رشته	determine the branch of study, "tracking"
/tagh <sup>2</sup> z <sup>2</sup> /	تقاضا	request, desire, demand
/taghdim/	تقدیم	this is for you (offering)
/takrim/	تکریم	to honour someone, honouring
/telefon kardan/	تلفن کردن	to telephone
/tam <sup>2</sup> s/	تماس	contact
/tam <sup>2</sup> m/	تمام	complete
/tam <sup>2</sup> m shodan/	تمام شدن	to end, to finish
/tanbih/	تنبیه	punishment
/tav <sup>2</sup> n va nofuz/	توان و نفوذ	lit. ability and influence, authority
/tav <sup>2</sup> zo'/	تواضع	modesty
/tavajjoh/	توجه	attention
/towsif/	توصیف	description

/towsif kardan/	توصیف کردن	to describe
/towsiye/	توصیه	to advise, recommendation
/towzih/	توضیح	explanation
/towzih d <sup>2</sup> dan/	توضیح دادن	to explain
/towhin/	توهین	insult
/tahiyye/	تهیه	preparation, prepare
/tahiyye tad <sup>2</sup> rok <sup>2</sup> t/	تهیه تدارکات	preparations

/s/ ث

/s <sup>2</sup> bet ghadam/	ثابت قدم	lit. firm step, firm, persistent
/servat/	ثروت	wealth
/servatmand/	ثروتمند	wealthy

/j/ ج

/j <sup>2</sup> ru/	جارو	broom
/j <sup>2</sup> ru barghi/	جارو برقی	vacuum cleaner
/j <sup>2</sup> nam <sup>2</sup> z/	جانماز	prayer set
/jabr/	جبر	algebra
/jeddi/	جدی	serious
/jadid/	جدید	new
/jariy <sup>2</sup> n/	جریان	event, situation
/jashn/	جشن	celebration
/ja'fari/	جعفری	parsley
/jalb/	جلب	attract
/jalese/	جلسه	meeting
/jelo:/	جلو	front
/jeloye hame/	جلوی همه	in front of everyone
/jam'o jur/	جمع و جور	tidying, lit. assembled and matched
/jav <sup>2</sup> b/	جواب	answer
/jav <sup>2</sup> n/	جوان	young man, lit. young
/jah <sup>2</sup> z/	جهاز	woman's dowry, trousseau



## /ch/ چ

/ch <sup>2</sup> i/	چائی	tea
/ch <sup>2</sup> dor/	چادر	the veil
/ch <sup>2</sup> ne zadan/	چانه زدن	to bargain for a lower price
/chasm/	چشم	lit. eye, certainly, yes with respect
/chashm rowshani/	چشم روشنی	gift to someone after a long absence
/chashme m <sup>2</sup> rowshan/	چشم ما روشن	you illuminate our eyes
/chetor/	چطور	how
/chek <sup>2</sup> r/	چکار	what action
/chegune/	چگونه	how, in which way
/chamed <sup>2</sup> n/	چمدان	suitcase
/chant <sup>2</sup> /	چند تا	a few
/chand kalame/	چند کلمه	a few words
/chand mishe/	چند میشه	how much is it?
/chandin/	چندین	many
/chandino chand s <sup>2</sup> le/	چندین و چند ساله	long time ago
/che/	چه	what
/ch <sup>2</sup> rshambe/ ~ /ch <sup>2</sup> h <sup>2</sup> rshambe/	چهارشنبه	Wednesday
/ch <sup>2</sup> rshambe suri/	چهارشنبه سوری	Wednesday celebration
/chizh <sup>2</sup> /	چیزها	things, belongings

## /h/ ح

/h <sup>2</sup> ku/	حالا کو	It'll be a while, lit. now where is it?
/h <sup>2</sup> ji firuz/	حاجی فیروز	the Noruz clown
/h <sup>2</sup> li kardan/	حالی کردن	to make understand
/hatman/	حتماً	absolutely, for sure
/hads/	حدس	guess
/harf zadan/	حرف زدن	to speak
/harfe shom <sup>2</sup> /	حرف شما	your explanation (lit. spoken words)
/hefz/	حفظ	maintain, sustain, preserve
/haghighat/	حقیقت	truth

/halghe/	حلقه	wedding band
/hamm <sup>2</sup> m/	حمام	bath, bathroom
/hamm <sup>2</sup> me arusi/	حمام عروسی	bathing for the wedding
/hem <sup>2</sup> yat/	حمایت	assistance, protection, mental support
/hav <sup>2</sup> s/	حواس	attention, (lit. senses)
/hav <sup>2</sup> sparti/	حواسپرتی	absentmindedness
/hozeye elmiye/	حوزه علمیّه	formal religious school
/hay <sup>2</sup> kardan/	حیا کردن	to keep modest, humble, reserved
/heysiyat/	حیثیت	honor, prestige

/kh/ خ

/kh <sup>2</sup> ke ghand/	خاک قند	powdered sugar
/kh <sup>2</sup> le/	خاله	mother's sister, aunt
/kh <sup>2</sup> ne tak <sup>2</sup> ni/	خانه تکانی	house cleaning
/khej <sup>2</sup> lat keshidan/	خجالت کشیدن	being ashamed, shy, bashful
/khej <sup>2</sup> lat midahid/	خجالت میدهید	lit. I am embarrassed by your kindness, you are too kind
/khej <sup>2</sup> lat nadahid/	خجالت ندهید	please, do not oblige me
/khords <sup>2</sup> l <sup>2</sup> n/	خردسالان	young children, young people
/kharid/	خرید	purchase
/khaste/	خسته	tired
/khotbe/	خطبه	religious announcement of intent of marriage
/khoncheye aghd/	خنچه عقد	the set-up prepared for the religious ceremony
/kh <sup>2</sup> rb <sup>2</sup> r forushi/	خواربار فروشی	grocery store
/kh <sup>2</sup> seg <sup>2</sup> ri/	خواستگاری	demand in marriage
/kh <sup>2</sup> ndan/	خواندن	to read, to study, to sing, to call
/kh <sup>2</sup> nande/	خواننده	the reader
/kh <sup>2</sup> harz <sup>2</sup> de/	خواهرزاده	lit. child of sister, niece or nephew
/kh <sup>2</sup> har showhar/	خواهر شوهر	sister-in-law, lit. sister of the husband
/kh <sup>2</sup> hesh/	خواهش	request
/kh <sup>2</sup> hesh mikonam/	خواهش میکنم	please
/khoshash miy <sup>2</sup> yad/	خوشش میاید	likes
/khunsardi/	خونسردی	lit. cool blood, calm
/khiy <sup>2</sup> l d <sup>2</sup> shtan/	خیال داشتن	to have the intention of

/kheyli mamnunam/	خیلی ممنونم	I am very thankful
/d/ د		
/d <sup>2</sup> m <sup>2</sup> d/	داماد	bridegroom, son-in-law
/d <sup>2</sup> i/	دائی	mother's brother, uncle
/d <sup>2</sup> rol fonun/	دارالفنون	House of Arts and Sciences
/d <sup>2</sup> nesh <sup>2</sup> muz/	دانش آموز	student
/d <sup>2</sup> neshkade/	دانشکده	faculty, school within university
/d <sup>2</sup> neshg <sup>2</sup> h/	دانشگاه	university
/d <sup>2</sup> yre zangi/	دایره زنگی	circle of tanned skin and rings
/dabest <sup>2</sup> n/	دبستان	primary school
/dabirest <sup>2</sup> n/	دبیرستان	high school
/diplom/	دیپلم	high school diploma
/dekh <sup>2</sup> lat/	دخالت	interfere
' <sup>2</sup> okhtar/	دختر	lit. girl, young woman
/dokhtar kh <sup>2</sup> num/	دختر خانم	young woman, lit. lady girl
/dar inb <sup>2</sup> re/	در اینباره	on this subject
/dar b <sup>2</sup> reye/	درباره	on the subject of
/dar pish d <sup>2</sup> shtan/	در پیش داشتن	to have ahead to do
/dar hozure/	در حضور	in the presence of
/dar zadan/	در زدن	to knock the door
/dars/	درس	lesson, class
/dars kh <sup>2</sup> ndan/	درس خواندن	to study
/dars d <sup>2</sup> dan/	درس دادن	to teach
/dars gereftan/	درس گرفتن	to take lessons
/dar zemn/	در ضمن	at the same time
/dar laf <sup>2</sup> fe/	در لفافه	in a subtle way, indirectly
/dar mo:red/	در مورد	on the subject, about
/dar har h <sup>2</sup> /	در هر حال	in any event, however
/dastur/	دستور	order, recommendation; grammar
/dastur d <sup>2</sup> dan/	دستور دادن	to give orders
/dastur gereftan/	دستور گرفتن	to take orders
/daste gol/	دسته گل	bouquet, bunch of flowers

/doshmane khuni/	دشمن خونی	fierce enemy, lit. blood enemy
/daftar/	دفتر	office
/da'vat/	دعوت	invitation
/doktor/	دکتر	doctor, physician
/doktor <sup>2</sup> /	دکتری	Ph.D., Doctorate
/del sard/	دلسرد	discouraged
/dalil/	دلیل	reason
/dame bakht/	دم بخت	proper age to be married
/domb <sup>1</sup> /	دنبال	behind, rear, follow, pursue
/domb <sup>1</sup> gashtan/	دنبال گشتن	to look for
/dowreye ebted <sup>2</sup> 'y/ rikhtan/	دوره ابتدائی دور ریختن	elementary education to throw away
/dost/	دوست	friend
/dusti/	دوستی	friendship
/domartabe/	دو مرتبه	again
/diplome dabirest <sup>2</sup> n/	دیپلم دبیرستان	high school diploma
/diplome honarest <sup>2</sup> n/	دیپلم هنرستان	technical school diploma
/didan/	دیدن	to see, to visit
/dido b <sup>2</sup> zdid/	دید و باز دید	visiting and returning visits
/dide shen <sup>2</sup> khte/	دیده شناخته	familiar, acquainted
/r/ ر		
/r <sup>2</sup> je' be/	راجع به	on the subject of
/r <sup>2</sup> hat/	راحت	easy
/r <sup>2</sup> h/	راه	way, path, road
/r <sup>2</sup> h peyd <sup>2</sup> kardan/	راه پیدا کردن	to find a way, a solution
/r <sup>2</sup> he hall/	راه حل	solution
/roju'/	رجوع	to refer, to return
/rakht shostan/	رخت شستن	doing the laundry
/rakhte eyd/	رخت عید	New Year garments
/radd/	رد	to refuse
/radd shodan/	رد شدن	to fail (also: to pass by)
/res <sup>2</sup> ndan/	رساندن	to deliver, give a ride, take to a place

/rasmi/	رسمی	official
/reshte/	رشته	lit. string, line or subject of study
/reshte bercshte/	رشته برشته	special kind of cake
/reshteye amali/	رشته عملی	technical and vocational branch
/reshteye nazari/	رشته نظری	academic branch
/raft <sup>2</sup> r/	رفتار	behavior
/raft <sup>2</sup> r kardan/	رفتار کردن	to behave
/rafto <sup>2</sup> mad/	رفت و آمد	lit. come and go, socializing
/rav <sup>2</sup> bet ejtem <sup>2</sup> i/	روابط اجتماعی	social relations, interactions
/ro:ze/	روضه	martyrdom commemoration and prayers
/rofuze/	روفوزه	to fail an exam (from Fr. refusé)
/ruye/	روی	on
/raviyye/	رویه	manner, approach
/reyh <sup>2</sup> n/	ریحان	basil
/rikhto p <sup>2</sup> sh/	ریخت و پاش	disorder, scattered

## /z/ ز

/zahmat/	زحمت	hardship
/zahmat r <sup>2</sup> kam kardan/	زحمت را کم کردن	not to disturb any further
/zahmat keshidan/	زحمت کشیدن	work hard
/za'far <sup>2</sup> n/	زعفران	saffron
/zan/	زن	wife, woman
/zan bar <sup>2</sup> dar/	زن برادر	sister-in-law, lit. wife of the brother
/zendegi/	زندگی	everyday life, living
/zang zadan/	زنگ زدن	to ring up
/zowj/ /zowje/	زوج / زوجه	husband/wife, lit. pair, couple, even number
/zudtar/	زودتر	earlier
/ziy <sup>2</sup> n/	زیان	damage, disadvantage
/zire sar/	زیر سر گذاشتن	choice to be kept in mind

## /s/ س

/so'ʔl/	سؤال	question
/so'ʔl kardan/	سؤال کردن	to ask, question
/sʔle ʔkhar/	سال آخر	lit. the last year, terminal year
/sʔle gozashte/	سال گذشته	lit. the past year, last year
/sʔlhʔye avvaliye/	سالهای اولیه	preliminary years
/sabad/	سبد	basket
/sabze/	سبزه	home grown greens
/sabzi khordan/	سبزی خوردن	table herbs
/sabzi forushi/	سبزی فروشی	vegetable store
/sepand/ ~ /esfand/	سپند / اسفند	wild rue
/sakht/	سخت	hard, difficult
/sare kel's/	سرکلاس	in class
/serke/	سرکه	vinegar
/sa'y/	سعی	try, lit. make efforts
/sa'y kardan/	سعی کردن	trying, making efforts
/sefʔresh/	سفارش	ordering, recommending
/sofre/	سفره	lit. table cloth, this term has come to mean gathering for commemoration of the saints
/sofre aghd/	سفره عقد	special cloth for the religious ceremony
/sofre hafsin/	سفره هفتسین	tablecloth, set-up of seven "s"
/sekke/	سکه	coin
/salʔmat bʔshid/	سلامت باشید	I wish you good health
/somʔgh/	سماق	sumac
/samak/	سمک	fish, old expression replaced by mʔhi
/samanu/	سمنو	a sweet made of wheat sprouts
/sombol/	سنبل	hyacinth
/senjet/	سنجد	wild fruit from the rowan-tree
/senno sʔl/	سن و سال	age
/sohʔne asal/	سوهان عسل	almond sweet with saffron
/sib/	سیب	apple
/sir/	سیر	garlic

/sizde bedar/	سیزده بدر	the thirteenth day outing
/si:li/	سیلی	slap on the face
/sim m <sup>a</sup> hi/	سیم ماهی	freshwater small carp
/sonnat/	سنت	tradition
<b>/sh/ ش</b>		
/sh <sup>a</sup> khe nab <sup>a</sup> t/	شاخه نبات	pure sugar crystal in tree-like clusters
/sh <sup>a</sup> gerd/	شاگرد	student, apprentice, assistant
/sh <sup>a</sup> l angoshtar/	شال انگشتر	lit. shawl and ring; engagement
/sh <sup>a</sup> m/	شام	dinner
/shab/	شب	night, evening
/sheb <sup>a</sup> hat/	شبهات	resemblance
/shabih/	شبيه	similar, alike
/shabih budan/	شبيه بودن	to resemble
/shakhsi/	شخصی	personal, individual
/sharh/	شرح	description
/sherkat kardan/	شرکت کردن	to participate
/sharmo hay <sup>a</sup> /	شرم و حیا	modesty, humility
/sharik/	شريك	partner
/shoghl/	شغل	job, profession, occupation
/shekaste nafsi/	شکسته نفسی	humility
/shogune nik/	شگون نیک	good omen
/shom <sup>a</sup> t <sup>a</sup> je sare m <sup>a</sup> 'yid/	شما تاج سرمائید	lit. you are my crown, my due respect
/sham'/	شمع	candle
/sham <sup>a</sup> d <sup>a</sup> n/	شمعدان	candle-holder, candlestick
/shofor/	شوفر	driver
/showhar/	شوهر	husband
/showhar d <sup>a</sup> dan/	شوهر دادن	marrying off
/shevid/	شوید	dill
/shirini/	شیرینی	cakes, pastry
/shirini forushi/	شیرینی فروشی	lit. store for sweets, bakery (for cakes)

## ص /s/

/s <sup>2</sup> hebkh <sup>2</sup> ne/	صاحبخانه	host or hostess, landlord
/sahin/	صحیح	correct, right
/safhe/ ~ /safe/	صفحه	lit. sheet, record
/sohbat kardan/	صحبت کردن	to speak

## ض /z/

/za'if/	ضعیف	weak
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## ط /t/

/t <sup>2</sup> ghe sh <sup>2</sup> l/	طاقه شال	unit of quality cloth
/tabi'i/	طبیعی	natural sciences
/tal <sup>2</sup> gh/	طلاق	divorce
/tule zam <sup>2</sup> n/	طول زمان	length of time, duration

## ظ /z/

/z <sup>2</sup> heran/	ظاهراً	apparently
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## ع /a/

/ <sup>2</sup> ghed/	عاقد	person performing religious ceremony
/ <sup>2</sup> li/	عالی	superior, wonderful
/ajale/	عجله	haste, hurry
/ajale d <sup>2</sup> shtan/	عجله داشتن	lit. to have haste, to be in a hurry
/ajib/	عجیب	strange
/arus/	عروس	bride, daughter-in-law
/arusi/	عروسی	marriage
/adas/	عدس	lentils



/asal/	عسل	honey
/att <sup>2</sup> ri/	عطاری	lit. spices store, old for grocery store
/aghd/	عقد	religious ceremony
/aghideye khod/	عقیده خود	your opinion
/al <sup>2</sup> mat/	علامت	sign, manifestation
/olume ejtem <sup>2</sup> i/	علوم اجتماعی	social sciences
/olume eghtes <sup>2</sup> d/	علوم اقتصادی	economic sciences, economics
/olume riy <sup>2</sup> zi/	علوم ریاضی	mathematical sciences, mathematics
/olume tabi'i/	علوم طبیعی	natural sciences
/amal/	عمل	action
/amu/	عمو	father's brother, uncle
/amme/	عمه	father's sister, aunt
/avaz kardan/	عوض کردن	to change, exchange
/avazi/	عوضی	wrong
/eyd/	عید	New Year
/eydi/	عیدی	special New Year gift
/eyne h <sup>2</sup> l/	عین حال	at the same time, meanwhile

## /gh/ غ

/gh <sup>2</sup> felgir/	غافلگیر	surprise
/ghaz <sup>2</sup> ye kuchak/	غذای کوچک	small meal
/ghaz <sup>2</sup> ye mokhtasar/	غذای مختصر	lit. small meal, modest meal
/gheyrat/	غیرت	zeal, ardor, strong sense of family honor

## /f/ ف

/f <sup>2</sup> reghottahsil/	فارغ التحصیل	graduate
/f <sup>2</sup> mili/	فامیلی	family
/farzand <sup>2</sup> n/	فرزندان	children
/fargh/	فرق	the difference
/farang/	فرنگ	Europe
/farangi/	فرنگی	from Europe, or the West

/farhang/	فرهنگ	culture, civilization
/fesh <sup>r</sup> <sup>a</sup> vardan/	فشار آوردن	to press, to put pressure, to insist
/fa <sup>'</sup> liyyat/	فعالیت	activity, work
/faghæt/	فقط	only
/fekr kardan/	فکر کردن	to think, believe
/falak/	فلك	beating on the feet with a stick
/fanni/	فنی	technical
/fahm <sup>a</sup> ndan/	فهماندن	to make understand
/fahmidan/	فهمیدن	to understand
/fav <sup>a</sup> 'ed/	فوائد	benefits, advantages
/fowghol <sup>a</sup> de/	فوق العاده	exceptional, out of ordinary
/fowghe lis <sup>a</sup> ns/	فوق لیسانس	Masters degree

/gh/ ق

/gh <sup>a</sup> bele shom <sup>a</sup> r <sup>a</sup> nad <sup>a</sup> rad/	قابل شما را ندارد	lit. this is not worth as much as you are, you are worth more than this
/gh <sup>a</sup> beli nad <sup>a</sup> re/	قابلی ندارد	it is not worth much
/gh <sup>a</sup> shogh zani/	قاشق زنی	making noise with a spoon
/gh <sup>a</sup> ne'/	قانع	content, satisfied
/ghabul/	قبول	to accept
/ghabul shodan/	قبول شدن	lit. to get accepted, to pass an exam
/ghabul kardan/	قبول کردن	accept, agree
/ghodrat/	قدرت	power, authority
/ghadri/	قدری	slightly, a little
/ghor <sup>'</sup> a'n/	قرآن	the Holy Koran
/ghar <sup>a</sup> r ast/	قرار است	it has been planned
/ghar <sup>a</sup> r goz <sup>a</sup> shtan/	قرار گذاشتن	to make an appointment
/ghaziyye/	قضیه	subject, issue

/k/ ك

/k <sup>a</sup> r/	کار	work, job, activity
/k <sup>a</sup> re mo <sup>'</sup> a'mel <sup>a</sup> ti/	کار معاملاتی	business, purchase & sale transactions
/k <sup>a</sup> miyon/	کامیون	truck

/k <sup>2</sup> nune kh <sup>2</sup> nev <sup>2</sup> de/	کانون خانواده	family cell, family system
/katbi/	کتبی	written
/ker <sup>2</sup> ye/	کرایه	fare
/kare/	کره	butter
/keshide/	کشیده	slap on the face
/kafe dasti/	کف دستی	beating on the palm of the hand
/kel <sup>2</sup> s/	کلاس	class, classroom
/kal <sup>2</sup> fe/	کلاف	to exasperate, to distress
/kal <sup>2</sup> moll <sup>2</sup> h/	کلام الله	lit. words of God, the Holy Koran
/kalle ghand/	کله قند	a solid cone of refined sugar
/komp <sup>2</sup> ni/	کمپانی	company
/komak/	کمک	aid, help
/konkure d <sup>2</sup> neshg <sup>2</sup> h/	کنکور دانشگاه	college entrance examination
/kucheke shom <sup>2</sup> hastam/	کوچک شما هستم	lit. I am less than you, my due respect

/g/ گ

/gerdu/	گردو	walnut
/gereft <sup>2</sup> ri/	گرفتاری	difficulty
/gozasht/	گذشت	waive one's claim, remission
/gashniz/	گشنیز	cilantro
/gofto gu/	گفتگو	conversation
/gol/	گل	flower, flowers
/gol <sup>2</sup> b/	گلاب	rose water
/golforush/	گلفروش	florist (the person)
/golforushi/	گلفروشی	florist (the place)
/ganje/	گنجه	closet
/gandom/	گندم	wheat grains
/gushe fil/	گوش فیل	special kind of cake
/guy <sup>2</sup> /	گویا	apparently, it seems

## ل / ل

/ʔzeme/	لازمه	necessity
/ʔle/	لاله	tulip, tulip-shaped candelabra
/lebʔs/	لباس	dress
/lebʔse arus/	لباس عروس	wedding gown
/lebʔse eyd/	لباس عید	New Year clothes
/latme/	لطمه	damage, injury
/lavʔzem/	لوازم	necessities, equipment
/lisʔns/	لیسانس	undergraduate diploma

## م / م

/mʔddiyʔt/	مادیات	material wealth, financial matters
/mʔrs/	مارس	March
/mʔle/	مال	that which belongs to, belonging, wealth
/mʔndan/	ماندن	to stay, remain
/mʔneʔ/	مانع	obstacle
/mʔh/	ماه	month
/mʔhi dudi/	ماهی دودی	smoked fish
/mʔhi sefid/	ماهی سفید	white fish
/mʔyel/	مایل	inclined, desirous, hoping
/mʔyel budan/	مایل بودن	to wish, to want
/mʔyel hastid/	مایل هستید	you wish
/maʔmur shodan/	مأمور شدن	get assigned to
/maʔmur budan/	مأمور بودن	to be appointed to
/mobʔreze/	مبارزه	fight, campaign against
/mobʔrak/	مبارک	congratulations, best wishes
/mottahed budan/	متحد بودن	to be unified, to join efforts
/motefʔvet/	متفاوت	different
/mottaki budan/	متکی بودن	to rely on
/mosbat/	مثبت	positive
/masalan/	مثلاً	for example

/majbur/	مجبور	forced, obligated
/majburan/	مجبوراً	obligatorily
/mojassam kardan/	مجسم کردن	to imagine
/majles/	مجلس	lit. assembly, ceremony, gathering
/majlese khatm/	مجلس ختم	service held for the dead, lit. finishing
/majlese sowgov <sup>2</sup> ri/	مجلس سوگواری	mourning service
/majlese arusi/	مجلس عروسی	the wedding reception
/majlese az <sup>2</sup> d <sup>2</sup> ri/	مجلس عزا داری	mourning service
/majlese aghd/	مجلس عقد	the religious wedding reception
/moharram/	محرم	first month of the lunar calendar, the month of the martyrdom of Holy Prophet's family
/mohassen <sup>2</sup> t/	محسنات	qualities
/mohassel/	محصل	student
/mahall/	محل	location, place
/mokh <sup>2</sup> lef/	مخالف	different
/mokhtalef/	مختلف	different
/makhsusan/	مخصوصاً	especially, specifically
/mad <sup>2</sup> rese dowlati/	مدارس دولتی	public schools
/moddat/	مدت	length of time
/madrese/	مدرسه	school (usually elementary school)
/madrese goz <sup>2</sup> shtan/	مدرسه گذاشتن	to enroll someone at school
/mar <sup>2</sup> sem/	مراسم	traditional ceremony
/marbut/	مربوط	related
/morattab kardan/	مرتّب کردن	to organize, put in order
/morkhas/	مرخص	lit. excused, excused to leave
/mozd/	مزد	tip, compensation
/mos <sup>2</sup> 'edat/	مساعادت	assistance
/mos <sup>2</sup> fer/	مسافر	passenger
/mos <sup>2</sup> ferat/	مسافرت	travel, travelling
/mas'ale/	مسئله	problem, question
/mo'addel/	معدل	average
/mo'aliem/	معلم	teacher
/magh <sup>2</sup> ze/	مغازه	store
/mashghul/	مشغول	busy, occupied
/ma'ni/	معنی	meaning

/mogh <sup>2</sup> yese/	مقایسه	comparison
/mogh <sup>2</sup> yese kardan/	مقایسه کردن	to compare
/meghd <sup>2</sup> ri/	مقداری	a certain amount, some
/moghaddam <sup>2</sup> t/	مقدمات	preparations
/maghsad/	مقصد	lit. goal, destination
/maktab/	مکتب	school
/moll <sup>2</sup> /	ملا	the clergy
/mamnun/	ممنون	much obliged, thank you
/mon <sup>2</sup> seb/	مناسب	compatible, adequate
/montazer/	منتظر	expecting, waiting
/manzel/	منزل	home
/manzele khodet <sup>2</sup> ne/	منزل خودتان است	it is your own home
/monshi/	منشی	secretary
/monsaref/	منصرف	to dissuade
/manfi/	منفی	negative
/mohreye <sup>2</sup> bi rang/	مهره آبی رنگ	blue pottery chips
/mahriye/	مهریه	dowry (from the man to the woman)
/mohhem/	مهم	important
/mehm <sup>2</sup> n/	مهمان	guest
/mehm <sup>2</sup> n d <sup>2</sup> ri/	مهمانداری	hospitality
/mehm <sup>2</sup> n nav <sup>2</sup> zi/	مهمان نوازی	caring hospitality
/mehm <sup>2</sup> niye ed <sup>2</sup> ri/	مهمانی اداری	office party
/mehm <sup>2</sup> niye ba'daz zohr/	مهمانی بعد از ظهر	afternoon party
/mehm <sup>2</sup> niye p <sup>2</sup> gosh <sup>2</sup> /	مهمانی پاگشا	initiation party for the newly weds
/mehm <sup>2</sup> niye ch <sup>2</sup> yo shirini/	مهمانی چای و شیرینی	tea party
/mehm <sup>2</sup> niye khodemuni/	مهمانی خودمونی	informal party
/mehm <sup>2</sup> niye rasmi/	مهمانی رسمی	official party, black-tie
/mehm <sup>2</sup> niye sh <sup>2</sup> m/	مهمانی شام	dinner party
/mehm <sup>2</sup> niye asr/	مهمانی عصر	afternoon party
/mehm <sup>2</sup> niye f <sup>2</sup> mili/	مهمانی فامیلی	family reception
/mehm <sup>2</sup> niye nah <sup>2</sup> r/	مهمانی نهار	luncheon
/mohandes/	مهندس	engineer
/mohandesi/	مهندسی	engineering
/mive forushi/	میوه فروشی	fruit store
/mav <sup>2</sup> d/	مواد	products, ingredients

/mɔv²fegh/	موافق	in agreement
/mo:red/	مورد	subject, matter
/mo'aseseye ²muzeshe ²li/	مؤسسه آموزش عالی	Institute of Higher Education
/mo:zu'/	موضوع	subject
/mizb²n/	میزبان	lit. tends the table, host
/mihm²n/~ /mehm²n/	میهمان / مهمان	guest
/mihm²ni/~ /mehm²ni/	میهمانی / مهمانی	invitations, gatherings, parties

/n/ ن

/n²khosh/	ناخوش	ill, sick
/n²mzad/	نامزد	fiancé / fiancée (both genders)
/n²mzadi/	نامزدی	engagement
/n²mus/	ناموس	family virtue, virtuous chastity, honor
/n²n/	نان	bread
/n²n panjere'i/	نان پنجره ای	special kind of cake
/n²n nokhodchi/	نان نخودچی	special kind of small cake
/n²nv²'i/	نانوائی	lit. bread store, bakery (only for bread)
/n²no panir/	نان و پنیر	bread and cheese
/n²no namak/	نان و نمک	bread and salt
/n²no namak khorde/	نان و نمک خورده	indebted
/nab²t/	نبات	crystallized pure sugar
/nakho suzan/	نخ و سوزن	needle and thread
/nazdik/	نزدیک	close
/nesh²ne/	نشانه	sign
/nasihat/	نصیحت	advice
/nez²fat/	نظافت	cleaning
/nazare khod/	نظر خود	your opinion
/nazariyye/	نظریه	opinion
/na'n²/	نعنا (ع)	spearmint
/noghl/	نقل	sugar covered almond
/nokte/	نکته	point
/negar²n/	نگران	concerned, worried
/nomre/	نمره	grade

/nowjav <sup>2</sup> n <sup>2</sup> n/	نوجوانان	young people
/noruz/	نوروز	lit. new day, New Year
/no:'/	نوع	kind
/nah <sup>2</sup> 'i/	نهایی	final, terminal
/niy <sup>2</sup> zmand/	نیازمند	needy, in need of
/nime ruze/	نیمه روزه	half day

/v/ و

/v <sup>2</sup> bastegi/	وابستگی	attachment
/v <sup>2</sup> red/	وارد	enter
/v <sup>2</sup> zeh/	واضح	clear, obvious, plain
/v <sup>2</sup> ghe'an/	واقعاً	really, truly
/vali/	ولی	but, however

/h/ ه

/hadye/	هدیه	gift
/har b <sup>2</sup> r/	هر بار	every time
/har che zudtar/	هرچه زودتر	as soon as possible
/hafsin/	هفتسین	the seven "s"
/hel/	هل	cardamom
/ham/	هم	also, as well
/ham <sup>2</sup> n/	همان	the same
/hams <sup>2</sup> i/	همسال	same age
/hamsar/	همسر	spouse
/hamk <sup>2</sup> r/	همکار	co-worker
/hamegi/	همگی	all people, everyone
/honarest <sup>2</sup> n/	هنرستان	arts and crafts, technical
/heng <sup>2</sup> me/	هنگام	the moment of
/hanuz/	هنوز	still



/y/ ی

/y <sup>2</sup> d <sup>2</sup> madan/	یاد آمدن	to remember
/y <sup>2</sup> d <sup>2</sup> vardan/	یاد آوردن	to remind
/y <sup>2</sup> d gereftan/	یاد گرفتن	to learn
/yakhch <sup>2</sup> /	یخچال	refrigerator
/yek jeld/	یک جلد	a volume
/yek dony <sup>2</sup> mamnun/	یک دنیا ممنون	thanks a whole world

# **SELECTED READINGS**

**POETRY & PROSE**

**Intermediate to Advanced-Plus  
to Superior**

## فردوسی

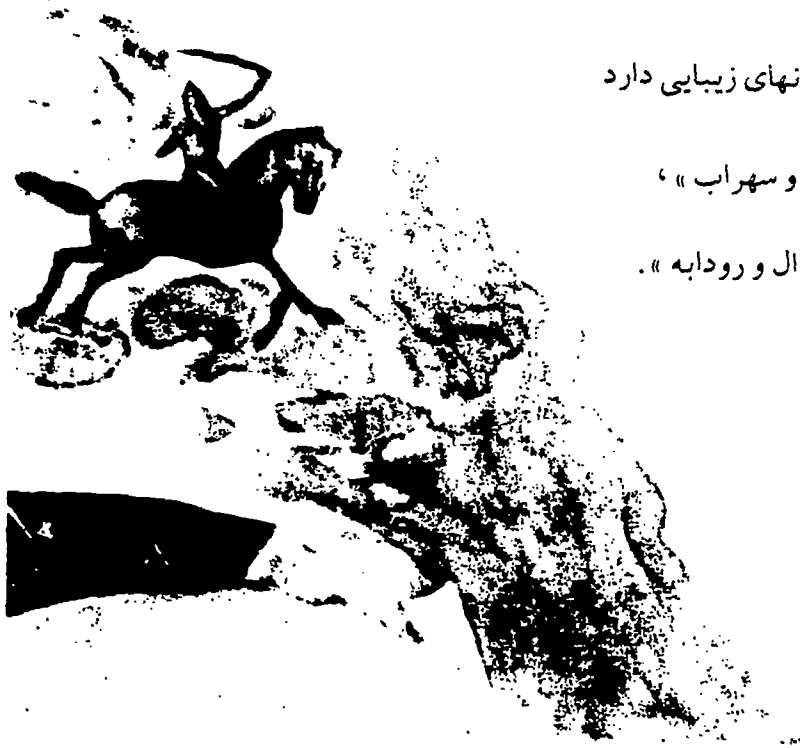
فردوسی یکی از شاعران بزرگ ایران است که در حدود هزار سال پیش می‌زیسته است. فردوسی در طوس، نزدیک مشهد دنیا آمد و در همانجا زندگانی کرد. آرامگاهش نیز در طوس است. کسانی که برای زیارت به مشهد می‌روند، از آرامگاه این شاعر بزرگ هم دیدن می‌کنند.

فردوسی مردی میهن‌پرست بود و به تاریخ ایران قدیم علاقه داشت. این بود که داستانهای شاهان و پهلوانان قدیم ایران را بشعر درآورد و در کتابی جمع کرد. همه ایرانیان این کتاب را می‌شناسند و آن را می‌خوانند. اسم این کتاب شاهنامه

است. شاهنامه داستانهای زیبایی دارد

مانند داستان «رستم و سهراب»

«بیژن و منیژه» و «زال و رودابه».



فردوسی با سرودن شاهنامه خدمتی بزرگ به ایران کرده است. این است که

همه ایرانیان فردوسی را دوست دارند و بر او آفرین می گویند. فردوسی خود گفته

است:



390

۳۷۵

BEST COPY AVAILABLE

بی سنج بُردم در این سال سی  
 عجم زنده کردم بدین پارسی  
 نیرم از این پس که من زنده‌ام  
 که تخم سخن را پراکنده‌ام  
 بر آن کس که داروش وراثتی دین  
 پس از مرگ بر من کند آفرین

### کلمه‌ها و ترکیب‌های تازه

پارسی = فارسی

رای = فکر، اندیشه

سرودن = چیزی را به شعر گفتن

عجم = ایرانی

می‌زیسته است = زندگی می‌کرده است

هش = هوش

پرسش:

- ۱- فردوسی در چند سال پیش می‌زیسته است؟
- ۲- کتاب معروف فردوسی چه نام دارد؟
- ۳- شاهنامه در باره چه موضوعی است؟
- ۴- فردوسی در کجا بدنیا آمده است؟
- ۵- چرا مردم برای زیارت به مشهد می‌روند؟

ایران

خوشا مرز ایرانِ عجبتر نسیم  
 هوایش موافق بهر آدمی  
 گراز فارس گوی بهشتی خوش است  
 بیک سوی اهورا میوسرشت  
 گراز ملک کرمان سرایم روست  
 خراسان ز چین و ختن خوشتر است  
 صفایان چو در جهان شهر نیست  
 کنده عروس جهان است ملک اراک  
 هم از عهد جمشید و کاووس کنی  
 سرگرای سوی رشت و مازندران  
 همه بوستانش سرسبز گل است

که خاکش گرامی تر از زر و سیم  
 زمینش سرسبز تر از خرمن  
 همه مرز آن خرم و دلگشا است  
 که بزرگ است و خرم چون باغ بهشت  
 که بند و ستانی خوش آب و هوا  
 که خاکش مانند مشک است  
 نذارد گشش کز خرد بهر نیست  
 که سر تا سرش مشکبیز است خاک  
 نبوده است نلکی بخوبی چورنی  
 پزار سبزه می کران تا کران  
 به باغ اندرون لاله و سنبل است

آقاخان کرمانی



به باغ اندرون = در باغ

بینی = مبینی

تر = تازه

چنو = چون او

ختن = نام شهری است که مشک آن معروف بوده است.



ابوعلی سینا

دانشمند بزرگ ایران

در حدود هزار سال پیش در یکی از

شهرهای ایران پسرى دنیا آمد، مادرش نام

او را حسین گذاشت.

حسین از پنج سالگی شروع به درس خواندن کرد. با علاقه بسیار درس

خواند و بسرعت پیشرفت کرد. کتاب را بیش از هر چیز دوست می داشت و بتدریج

برای خود کتابخانه کوچکی درست کرد. هر جا که کتاب تازه ای می دیدمی خرید

و آن را با دقت می‌خواند و در کتابخانه‌اش نگاه می‌داشت. حسین در هیجده سالگی طبیب ماهر<sup>۱</sup> شد و به معالجه بیماران پرداخت. در این موقع به او ابوعلی سینا می‌گفتند. هر کس که بیماری سختی داشت پیش او می‌رفت و معالجه می‌شد. ابوعلی سینا جوان بسیار مهربانی بود و بیماران محتاج را برایگان<sup>۲</sup> معالجه می‌کرد. در این هنگام یکی از پادشاهان ایران سخت بیمار شد. همه پزشکان از درمان او ناامید شدند. سرانجام ابوعلی سینا را برای معالجه او دعوت کردند. ابوعلی بزودی به علت بیماری پادشاه پی برد و او را معالجه کرد. در مقابل این خدمت به او اجازه داده شد که از کتابخانه بزرگ سلطنتی استفاده کند. ابوعلی جوان و دانشمند شب و روز در آنجا به مطالعه پرداخت. در باره هر چه می‌خواند فکر می‌کرد و می‌خواست به علت هر چیز پی ببرد.

ابوعلی سینا نتیجه تجربه‌ها و مطالعه‌های خود را در کتابهای بسیاری نوشته است. کتابهای این دانشمند ایرانی به زبانهای گوناگون ترجمه شده است. هنوز هم در دانشگاههای بزرگ جهان، دانشجویان و دانشمندان آنها را مطالعه می‌کنند. ابوعلی سینا، طبیب و دانشمند بزرگ ایران، در پنجاه و هشت سالگی درگذشت.



آرامگاه او در شهر همدان است.

### کلمه‌ها و ترکیب‌های تازه

آرامگاه = مقبره

بتدریج = کم کم

رایگان = مفت

درمان = علاج

طیب = پزشک، دکتر

ماهر = زبردست، استاد

مطالعه = خواندن چیزی برای بدست آوردن اطلاعات بیشتر

پرسش :

- ۱- ابوعلی سینا تقریباً چند سال پیش زندگی می کرد؟
- ۲- اسم ابوعلی سینا چه بود؟
- ۳- ابوعلی سینا چگونه برای خود کتابخانه‌ای درست کرد؟
- ۴- از کجا می فهمیم که ابوعلی سینا پزشک مهربانی بود؟
- ۵- چرا پادشاه ایران اجازه داد که ابوعلی از کتابخانه سلطنتی استفاده کند؟
- ۶- آرامگاه ابوعلی در کجاست؟

مادر

ای مای عزیز که جامم فدای تو  
هرگز نشد محبت بازان دستان  
مهرش بون می رود از سینه ام که هست  
ای مادر عزیز که جان داده ای مرا  
سزای تو مایه خست شوی من است  
زیرا تو در رضای خدا در رضای تو

کز لایه اختیار جهانی به دست من  
می ریختم تمام جهان را به پای تو

ابوالقاسم حالت

## رستم

### رستم پهلوان بیمانند شاهنامه (۱)

شاهنامه بزرگترین و پرشکوه‌ترین کتاب در زبان فارسی و یکی از معروفترین حماسه‌های جهان است. شاهنامه داستان قهرمانان بی‌همتا و دلاوران نامدار ایران کهن است. در میان این قهرمانان چهره‌ای درخشانتر از رستم نیست. او قهرمان قهرمانان و جهان‌پهلوان بی‌همتا و دلاور یگانه شاهنامه است. تنها بُرژ و بالآ و دلاوریهای شگفت‌انگیز او نیست که همه را بحیرت می‌افکند و به اعجاب وامی‌دارد بلکه همه احوال و اطوار او از توانایی و خردمندی و هوشیاری و نرمخویی حکایت دارد. رستم سرمشق دلاوری و نمونه جوانمردی و مثال شرف و بزرگی است. هزارسال است که وجود افسانه‌ای رستم در ایرانیان روح میهن‌دوستی و دلاوری و مردانگی می‌دمد. هزارسال است تا هر ایرانی شاهنامه می‌خواند از سرگذشت رستم و خوی و کردار او رسم دلاوری و جوانمردی و ایران‌دوستی می‌آموزد:

شگفتی زرستم به گیتی بسی است	کز دستان در دل هر کسی است
سرمایه مردی و جنگ از اوست	خردمندی و دانش و سنگ از اوست
یکی مرد عینی چو سرو سنی	به دیدار با زیب و با قره‌منی
بخشکی چو پیل و به دریا نهنگ	خردمند و بنیادل و مرد جنگ

سرگذشت رستم، این پهلوان یگانه از همان آغاز شگفت‌انگیز است. در شکم مادر چنان بزرگ بود که کارزادن دشوار گشت. تا به تدبیر سیمرغ خنجری

آبگون\* و پزشکی ماهر فراز آوردند و رودابه ، مادر رستم را شربت‌ی خورانی‌دند تا از هوش برفت. پس پزشک پهلوی رودابه را بشکافت و رستم را بیرون آورد.

یکی بچه بد چون گوی شیر قش      به بالا بلندو به دیدار کشن  
شکفت اندرو مانده بد مردوزن      که نشیند کس بچه پیلتن  
به یک روزه گفتی که یک ساله بود      یکی توده سوسن و لاله بود

رستم در سالهای خردی همه فنون جنگاوری را فرا گرفت چون به سالهای نه جوانی رسید خواست تا به میدان جنگ رود و با دشمنان ایران نبرد کند. پدرش زال گریزی را که از پدر خویش سام به یادگار مانده بود به وی داد. پس رستم خواست اسبی بگزیند. هر اسبی که پیش می کشید و دست بر پشتش می افشرد، اسب پشت خم می کرد تا مادیانی پیش آوردند. کره‌ای پیلتن در پس او روان بود. رستم خواست آن کره را با کمند بگیرد؛ اما چوپان او را از این کار برحذر داشت و گفت: این کره را رخس نام است و از آنگاه که به زیر زین آمده خواهندگان بسیاری پیدا کرده اما کنی بر او دست نیافته است. چه، تا سواری بدو نزدیک می شود مادرش مانند شیر می غرّد و سوار را از کره اش دور می کند.

بپر هیز تو امی همیشه از مرد      به گرد چین اژدها بر کرد  
که این مادیان چون در آید بجنگ      بدرد دل شیر و چرم پلنگ  
رستم به سخن چوپان اعتنایی نکرد و بر سر و گردن مادیان مثنی زد. مادیان



مجسمه رستم در رامسر

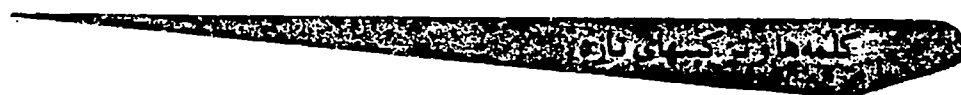
به خاک افتاد و سپس برجست  
و به سوی گلّه اسبان رفت.  
رستم بر پشت رخس دست  
نهاد و بفشرد. رخس پست  
خم نکرد.

ز چوپان پرسید کاین اژدها  
چنین داد پانخ که گر رستی  
مرا این را برو بوم ایران بهاست  
به چند است و این را که داند بها  
برو راست کن روی ایران زمی  
برین بر، تو خواهی جهان کرد راست

و اینچنین رستم اسب دلخواه خود را پیدا کرد. اسبی شایسته پهلوان بزرگ  
که سالیان دیرباز پیکر کوهوش و ساز و برگ جنگی او را می کشید و او را در جنگها  
یاری می داد.

رستم زندگی درازی یافت و روزگار نه پادشاه را دید. او در این زمان دراز

پیوسته نگهبان میهن و خدمتگزار راستین ایران بود. هر گاه بلیه‌ای پیش می‌آمد، پادشاهان از او یاری می‌خواستند. چاره هر دشواری به دست او بود. هر گاه دشمنی قوی پنجه به مرزهای کشور می‌تاخت رستم بود که به نیروی بازو و خردمندی دشمنان را در هم می‌شکست و آنان را تار و مار می‌کرد. نگهبان ایران زمین او بود. هیچ پهلوانی در برابر او تاب نبرد نداشت.



آبگون = آبدار، درخشان، بسیار تیز	دیدار = صورت، چهره
اطوار = رفتار	دیرباز = طولانی
اعجاب = شگفتی	ساز و برگ = وسیله و افزار جنگ
ایرانزمی = ایران زمین، سرزمین ایران	سنگ ، در اینجا = وقار، قدر و مرتبه
بالا = قد	سوسن = نام گلی
برز = قد، قامت	سهی = راست
برو = بر او، بر پشت او	سیمرغ = مرغی المسانه‌ای. در داستانهای قدیمی آمده است که سیمرغ زال پسر رستم را پرورش داد و در گرفتاریها به زال و خانواده او یاری می‌کرد.
برین‌بر = بر این، بر روی این، به یاری این	شیرفش = شیرمانند
بلیه = گرفتاری، سختی	فرهی = شکوه، جلال
تار و مار می‌کرد = پراکنده می‌کرد، از هم می‌پاشید	کش = خوب، خوش، زیبا
تو خواهی جهان کرد راست = تو جهان را درست خواهی کرد.	کوه‌موش = کوهمانند
جهان‌پهلوان = بزرگترین پهلوان دنیا	مثال = نمونه، سرمشق
چرم = پوست	نرمخویی = دارای اخلاق ملایم بودن
حمله = شری که در آن از دلاوریها و جنگها گفتگو می‌شود. بخصوص دلاوریها و جنگهای قهرمانان یک ملت برای حفظ میهن و شرف.	هشیوار = هوشیار

## ای پسر عزیز

هان ، ای پسر عزیز دلبند  
می باش به غم خود سحر خیز  
از یاد مبر تو شست و شورا  
از نرم و خشن هر آنچه پوشی  
گر جامه کلیم یا که دیباست  
چون با ادب و تیز باشی  
با مادر خویش مهربان باش  
با چشم ادب نگر پدر را  
چون این دو شوند از تو خرسند

بشنو ز پدر نصیحتی چند  
وز خواب سحر گمان پرهیز  
پاکیزه بشوی دست و رورا  
باید که به پاکیش بکوشی  
چون پاک و تمیز بود، زیباست  
نزد همه کس عزیز باشی  
آماده خدمتش بجان باش  
از گفته او هیچ سر را  
خرسند شود ز تو خداوند

(ایرج میرزا)

## کودکی سهراب

۱- رفتن رستم به شهر سمنگان

روزی رستم، پهلوان دلیر ایران، بر رخش نشست و برای شکار به صحرا رفت. در نزدیکی کشور توران، به دشتی رسید که گورخر فراوان داشت. با شادی بسیار گورخری شکار کرد. از خار و خاشاک و شاخه‌های خشک آتشی افروخت و کبابی پخت و پس از خوردن در سایه درختی به خواب خوش فرو رفت.

در این وقت چند تن از سواران تورانی که از آنجا می‌گذشتند چون رستم را خفته دیدند، رخش را با کوشش بسیار ببند آوردند و با خود بردند. رستم بیدار شد و هر چه به اطراف نگریست رخش را ندید، ولی چون جای پای او را می‌شناخت به دنبالش براه افتاد تا به شهر سمنگان رسید.

پادشاه سمنگان چون از آمدن رستم با خبر شد، او را به کاخ خود برد و با



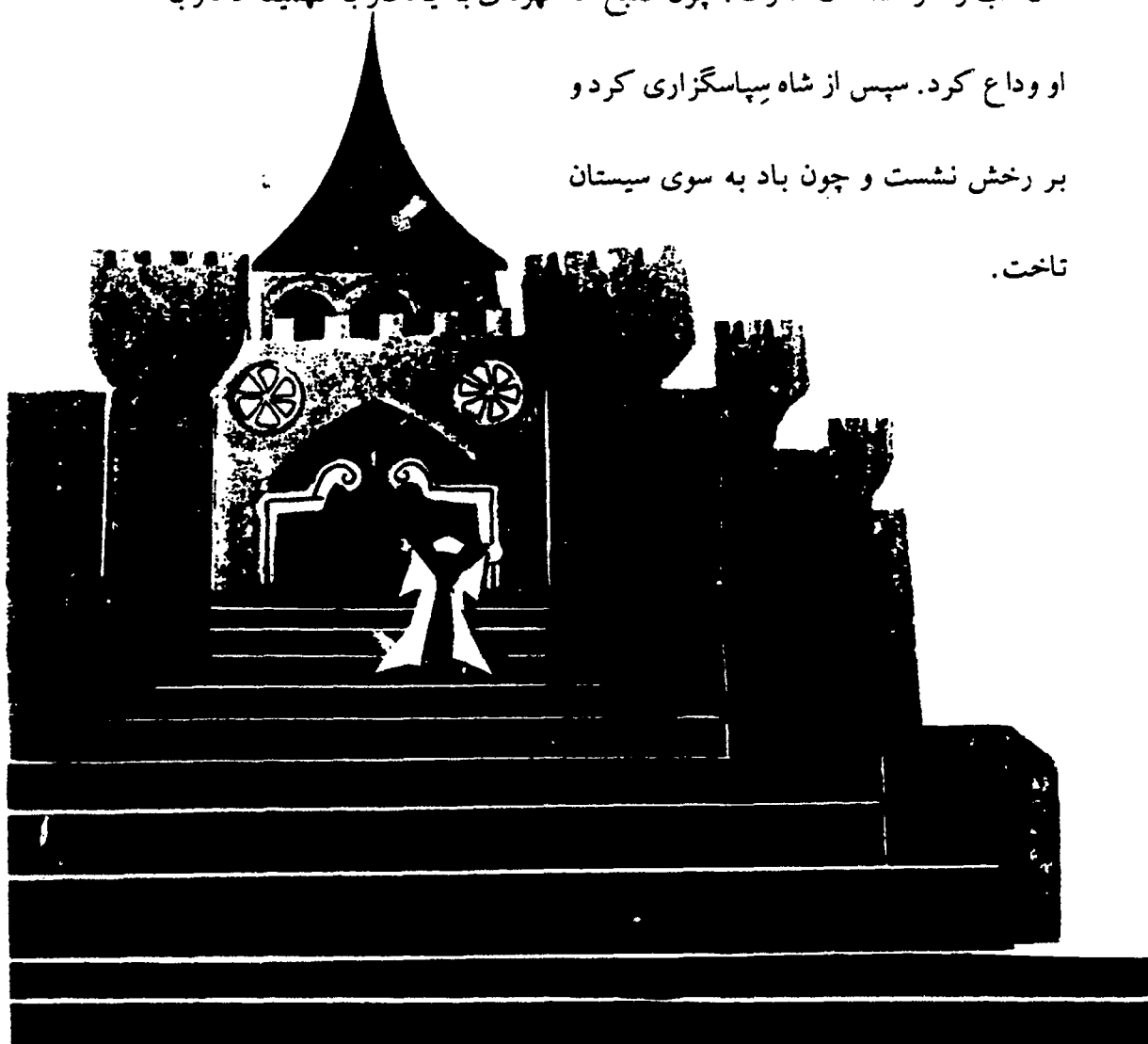


مهربانی بسیار از او پذیرایی کرد و قول داد که رخش را پیدا کند. سپس دختر خود تهمینه را نیز به او داد. رستم از این پیشامد بسیار خوشحال شد. چون هم با تهمینه، دختر زیبای شاه سمنگان، عروسی کرد و هم رخش را بدست آورد. رستم آن شب را در سمنگان گذراند. چون صبح شد مُهره‌ای به یادگار به تهمینه داد و با

او وداع کرد. سپس از شاه سپاسگزاری کرد و

بر رخش نشست و چون باد به سوی سیستان

تاخت.



چون ماه بگذشت بردخت شاه	کلی کودک آمد چو تابنده ماه
چو خندان شد و چهره شاداب کرد	وز آن نام ، تهیمنه ، سهراب کرد
چو یک ماه شد همچو یک سال بود	برش چون بر رستم زایل بود
چو سه ساله شد ساز میدان گرفت	بپنجم دل شیر مردان گرفت
چو ده ساله شد زان زمین کس نبود	که بادی تواند نبرد آزمود

### کلمه‌ها و ترکیبهای تازه

آزمود = آزمایش کرد (تواند نبرد آزمود، یعنی بتواند بجنگد)

بر = سینه و پهلو

ببند آوردند = با بند گرفتار ساختند

چو = چون، وقتی که

خفته = خوابیده

دخت = دختر

رخش = نام اسب رستم

## چوپان دروغگو

چوپانی گاه‌گاه بی‌سبب\* فریاد می‌کرد: گرگ آمد! گرگ آمد! مردم برای نجات چوپان و گوسفندان به سوی او می‌دویدند. اما چوپان می‌خندید و مردم می‌فهمیدند که دروغ گفته است. از قضا\* روزی گرگی به گله زد\*. چوپان فریاد کرد و کمک خواست. مردم گمان کردند\* که باز دروغ می‌گوید. هر چه فریاد زد هیچکس به کمک او نرفت. چوپان دروغگو تنها ماند و گرگ گوسفندان او را درید\*.



## کودکی سهراب

۲- آنگاه شدن سهراب از نام پدر خود

سهراب چون بزرگ شد روزی از مادرش نام پدر خود را پرسید.

تهمینه پاسخ داد تو فرزند پهلوان پیلتن رستم، و از نژاد زال و سام و نریمان هستی:

جهان آفرین تاجان آفرید      سواری چو رستم نیامد پدید  
دل شیردار تن زنده پیل      نهنگان برآرد ز دریای نیل

تهمینه مهره‌ای را که رستم به یادگار به او داده بود، به بازوی سهراب بست و

یکی نامه از رستم جنگجوی      بیاورد و بنمود پنهان بدوی

آنگاه سه یاقوت رخشان و سه کیسه زری را که پدرش از ایران فرستاده بود

به او نشان داد و سفارش کرد که در نگاهداری آنها بکوشد تا روزی به کار آید.

## کلمه‌ها و ترکیبهای تازه

بر آورد = بر آورد

بنمود = نشان داد

پیلتن = لقب رستم بوده است، زیرا می‌گویند قوت و قدرت فیل (پیل)

داشته است

جهان آفرین = کسی که جهان را آفرید، خدا

دریای نیل = رود بزرگ نیل که در قدیم آن را دریا حساب می‌کردند

رخشان = درخشان

زال = پدر رستم

ژنده = بزرگ، با عظمت

سام = پدر زال

سوار = در اینجا یعنی پهلوان

یاقوت = سنگی گرانبها

پرسش:

۱ - تهمینه پس از اینکه نام پدر سهراب را به او گفت چه کرد؟

۲ - رستم برای سهراب چه فرستاده بود؟

۳ - تهمینه به سهراب چه سفارشی کرد؟

## کودکی سهراب

۳- پایان گفتگوی سهراب و تهیمنه

تهیمنه از پهلوانیهای رستم و پدراناش داستانها نقل کرد و سهراب را از فاش کردن نام پدر بر حذر داشت\* و گفت که اگر رستم بشنود که تو چنین جنگجو و دلیر گشته‌ای،

همان‌گونه بخواند تو را نزد خویش  
دل ما درت گرو داد و درویش\*

گذشته از این، افراسیاب که دشمن رستم و ایرانیان است، اگر از این راز آگاه گردد، خشمگین می‌شود، و به خاطر دشمنی با رستم ترا می‌کشد. سهراب از سخنان مادر شادمان شد، اما در پنهان داشتن راز با او موافق نبود.

چنین گفت سهراب کاندز جهان	ندارد کسی این سخن در نهان
بزرگان جنگا و زارباستان	به رستم ز نداین زمان استان
کنون من ز ترکان جنگاوران	فراز آورم شکری بیکران
برانم به ایران زمین کینه خواه	همی گرد کینه بر آرم به ماه
به رستم دهم گزرت و تخت و کلاه	نشانش برگاه و کاوش شاه

تورا بانوی شهر ایران کنم  
به جنگ اندرون کارشیران کنم  
چو رستم پدر باشد من پسر  
نماند به گیتی یکی تاجور

اگر می‌خواهید بدانید که سهراب چگونه پدر خود را می‌یابد و عاقبت داستان این پدر و پسر به کجا می‌کشد کتاب «داستانهای شاهنامه» را بخوانید.

(شعرها از شاهنامه فردوسی)

#### کلمه‌ها و ترکیبهای تازه

به جنگ اندرون = در جنگ

برحذر داشت = ترسانند، به پرهیز و اداری کرد

تاجور = پادشاه

جنگاور = جنگجو

راز = سرّ

ریش = زخم

شهر = اینجا یعنی مملکت، کشور

فاش کردن = آشکار کردن

فراز آورم = جمع کنم، گرد آورم

## درختکاری

به دست خود درختی می‌نشانم  
کمی تخم چمن بر روی خاکش  
به پایش جوی آبی می‌کشانم  
برای یادگاری می‌فشانم

درختم کم‌کم آرد برگ و باری  
چمن روید در آنجا سبز و خرم  
بسازد بر سر خود شاخساری  
شود زیر درختم سبزه‌زاری

به تابستان که گرما رو نماید  
خنک می‌سازد آنجا از سایه  
درختم چتر خود را می‌کشاید  
دل بر رگبند ز را می‌رباید

(عباس یمنی شریف)



## محمدبن زکریای رازی کاشف الکحل

در حدود هزار سال پیش ، در شهرری جوانی می‌زیست که بعدها به نام رازی شهرت پیدا کرد. وی بسیار کنجکاو و دقیق بود و به کسب علم شوق فراوان داشت. ریاضیات و نجوم و بیشتر علوم زمان خود را در آوان جوانی فرا گرفت. چون در آن زمان دانشمندان به کیمیاگری می‌پرداختند، وی نیز به این کار علاقه بسیار پیدا کرد. یعنی می‌خواست ماده‌ای بلدست بیاورد که با آن فلزات دیگر را به طلا تبدیل کند.

برای نیل به این مقصود روز و شب به آزمایشهای گوناگون می‌پرداخت و بر اثر همین آزمایشها به چشم درد مبتلا شد و ناگزیر به پزشکی مراجعه کرد. گویند که پزشک برای معالجه چشمهای رازی پانصد سکه طلا از او گرفت و چنین گفت: «کیمیا این است نه آنچه تو در جستجوی آنی.»

این سخن در «رازی» بسیار اثر کرد و از آن پس به تحصیل دانش پزشکی پرداخت. در آن زمان بغداد مرکز علم بود. رازی به آنجا رفت و مدتها عمر خود را صرف تحصیل پزشکی کرد و شهرت فراوان یافت و به وطن خود بازگشت. رازی در شهر ری بیمارستانی تأسیس کرد و در آنجا به درمان بیماران و تدریس دانش پزشکی پرداخت.

چون رازی بزرگترین پزشک زمان خود شناخته شده بود، بسیاری از امیران، او را به دربار خود برای مداوای بیماران، دعوت می‌کردند.

رازی گذشته از مداوای بیماران و اداره بیمارستانها ، در حدود دویست و پنجاه کتاب نیز نوشته است. بیشترین کتابها ، مربوط به دانش پزشکی است. معروفترین



مخملبن زکریای رازی پزشک نامی ایران در آزمایشگاه خود

آنها «حاوی» نام دارد. کتابهای مهم رازی به زبانهای خارجی ترجمه شده است و سالها استادان بزرگ در دانشگاههای مشهور جهان، این کتابها را تدریس می کرده‌اند. الکل که امروزه موارد استعمال فراوانی در صنعت و پزشکی دارد، از کشفیات این دانشمند بزرگ است.

این پزشک و دانشمند و کاشف عالی مقام که از مفاخر بزرگ کشور ما است، در اواخر عمر به چشم درد سختی مبتلا گشت و عاقبت نابینا شد. و در شهر ری، همانجا که بدنیا آمده بود، درگذشت.

## در ستایش خدای متعال

بنام خداوند جان و خرد	کزین برتر اندیشه برنگردد
خداوند نام و خداوند جای	خداوند روزی ده رهنمای
خداوند کیهان <sup>۱</sup> و گردان سپهر <sup>۲</sup>	فروزنده ماه و ناهید <sup>۳</sup> و مهر
ز نام و نشان و گمان بر تراست	نگارنده بر شده گوهر <sup>۴</sup> است
نیابد بدو نیز اندیشه راه	که او برتر از نام و از جایگاه
بدین آلت و رای و جان و توان	ستود آفریننده را چون توان
بهستیش باید که <sup>۵</sup> خستوشوی	ز گفتار بیگار <sup>۶</sup> یک سو شوی
پرستنده باشی و جوینده راه	بفرمانها ژرف <sup>۷</sup> کردن نگاه
توانا بود هر که دانا بود	ز دانش دل پیر برنا بود
از این پرده برتر سخنگاه نیست	بهستیش اندیشه را راه نیست

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۱- جهان ۲- آسمان ۳- ستاره زهره ۴- یعنی جوهر علوی کنایه از آسمان  
۵- اقرارکننده ۶- بیهوده ۷- عمیق و دقیق

## نفت

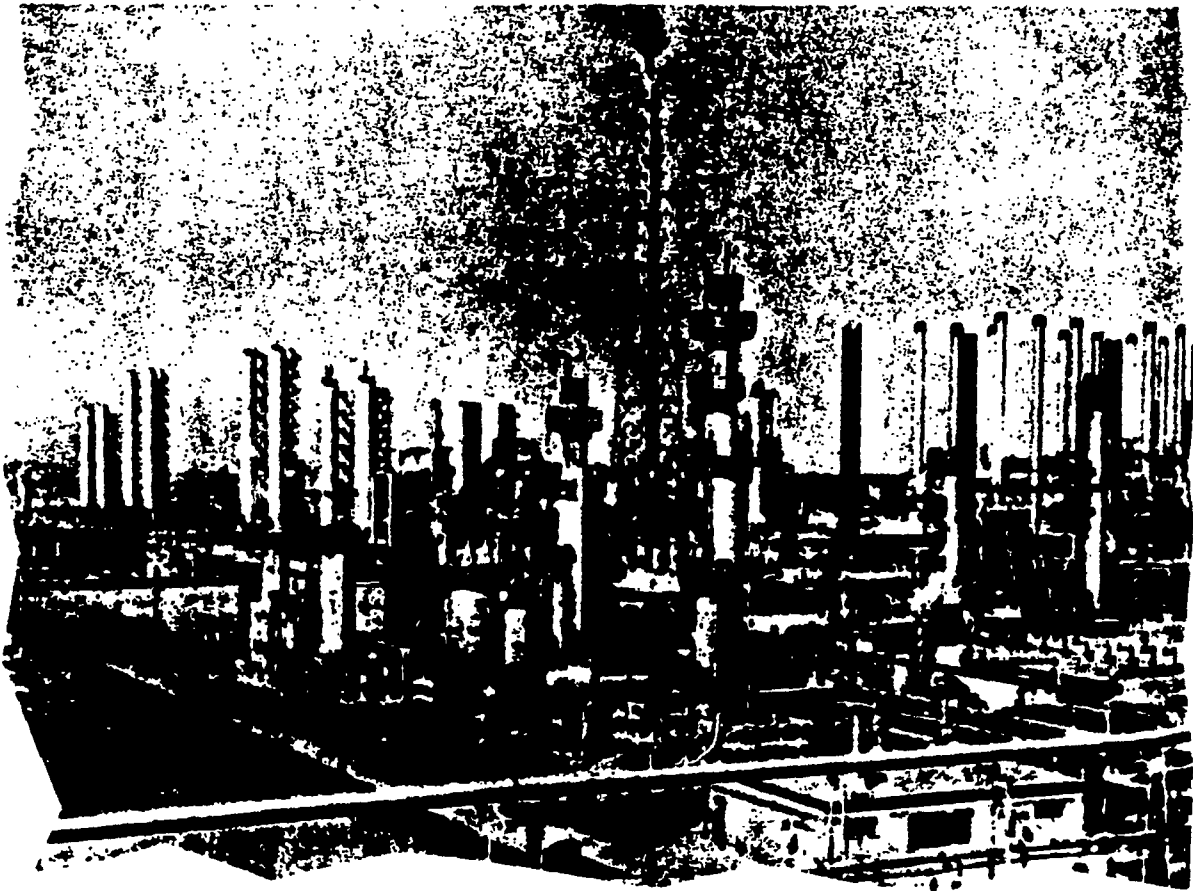
ایرانیان قدیم آتش را مقدس می‌دانستند و در تمام عبادتگاهها که به آنها آتشکده می‌گفتند، آتش روشن می‌کردند. یکی از آتشکده‌های بزرگ و مشهور ایران قدیم آذرگشسب نام داشت. گویند در این آتشکده هفت صد سال آتش روشن بود هرگز خاموش نمی‌شد و هیچوقت خاکستر به جا نمی‌گذاشت. دانشمندان می‌گویند آتشکده آذرگشسب را بر روی چاهی که از آن گاز نفت بیرون می‌آمده است ساخته بوده‌اند. همچنین مورخان می‌گویند که ایرانیان قدیم از نفت در جنگها استفاده می‌کرده‌اند.

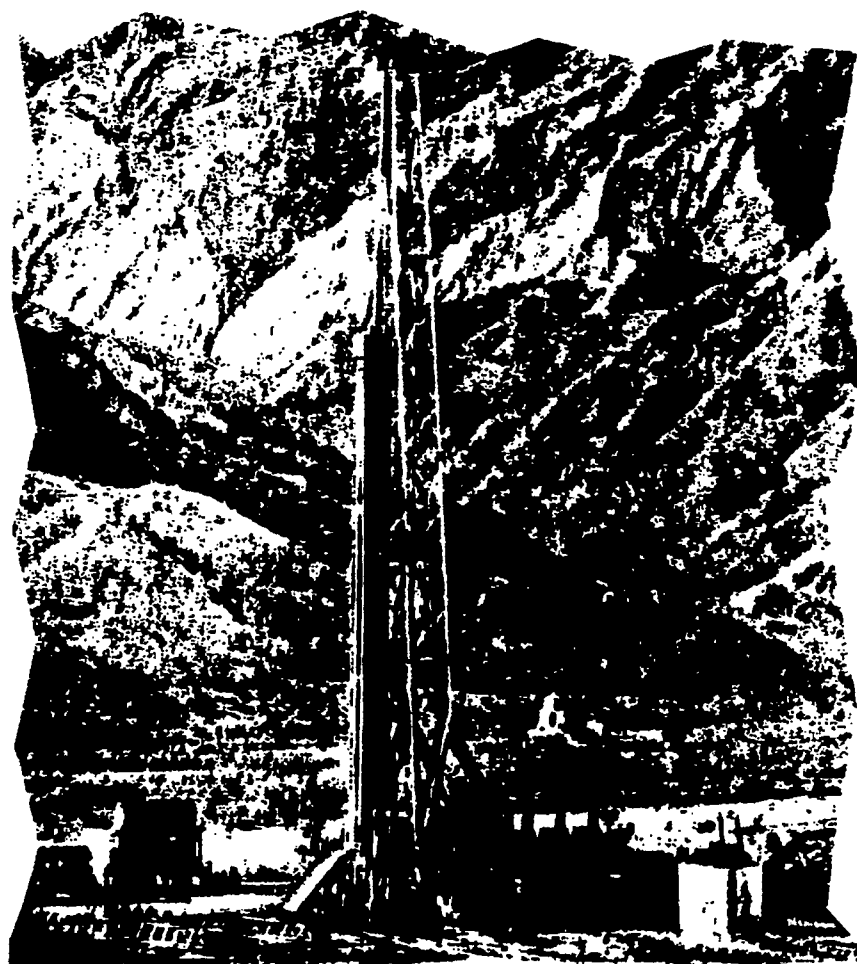
★★★★★★

استفاده از نفت به صورت امروزی مدت بسیاری نیست که معمول گردیده است و هنوز از حفرت نخستین چاههای نفت در امریکا بیشتر از صد سال نمی‌گذرد. امروزه نفت در دنیا اهمیت فراوانی یافته است. اتومبیلی که بر آن سوار می‌شویم، تراکتوری که آن را در کارهای کشاورزی بکار می‌بریم، کشتیهایی که در دریا حرکت می‌کنند، هواپیمایی که در آسمان پرواز می‌کند، بیشتر ماشینها و بعضی از کارخانه‌ها با مواد نفتی کار می‌کنند، از آن گذشته صدها ماده دیگر از نفت بدست می‌آید. بسیاری از وسایل پلاستیکی مانند بطری، لوله، صفحه گرامافون، انواع اسباب‌بازی، کف‌پوش اتاق و چیزهای دیگر از مواد نفتی ساخته می‌شود. وقتی که در روی جاده‌ها و خیابانهای آسفالت شده راه می‌روید، هیچ فکر می‌کنید که آنچه در زیر پای شماست با ماده نفتی ساخته شده است؟ آنچه در آسفالت بکار می‌رود قیر است. قیر ماده سیاه رنگی است که از نفت خام بدست

می آید، آن را با شن و ماسه مخلوط می کنند و بر سطح جاده ها و خیابانها می ریزند و می کوبند یا فشار می دهند، تا پوشش سختی تشکیل شود.  
نفت را از کجا بدست می آورند؟ در بعضی از نقاط زمین بخصوص در اعماق آن نفت به مقدار فراوان یافته می شود. برای استخراج آن چاههای عمیق حفر می کنند. نفت خام را که از چاه استخراج می شود در پالایشگاه تصفیه می کنند و مواد مختلف آن را جدا می سازند.

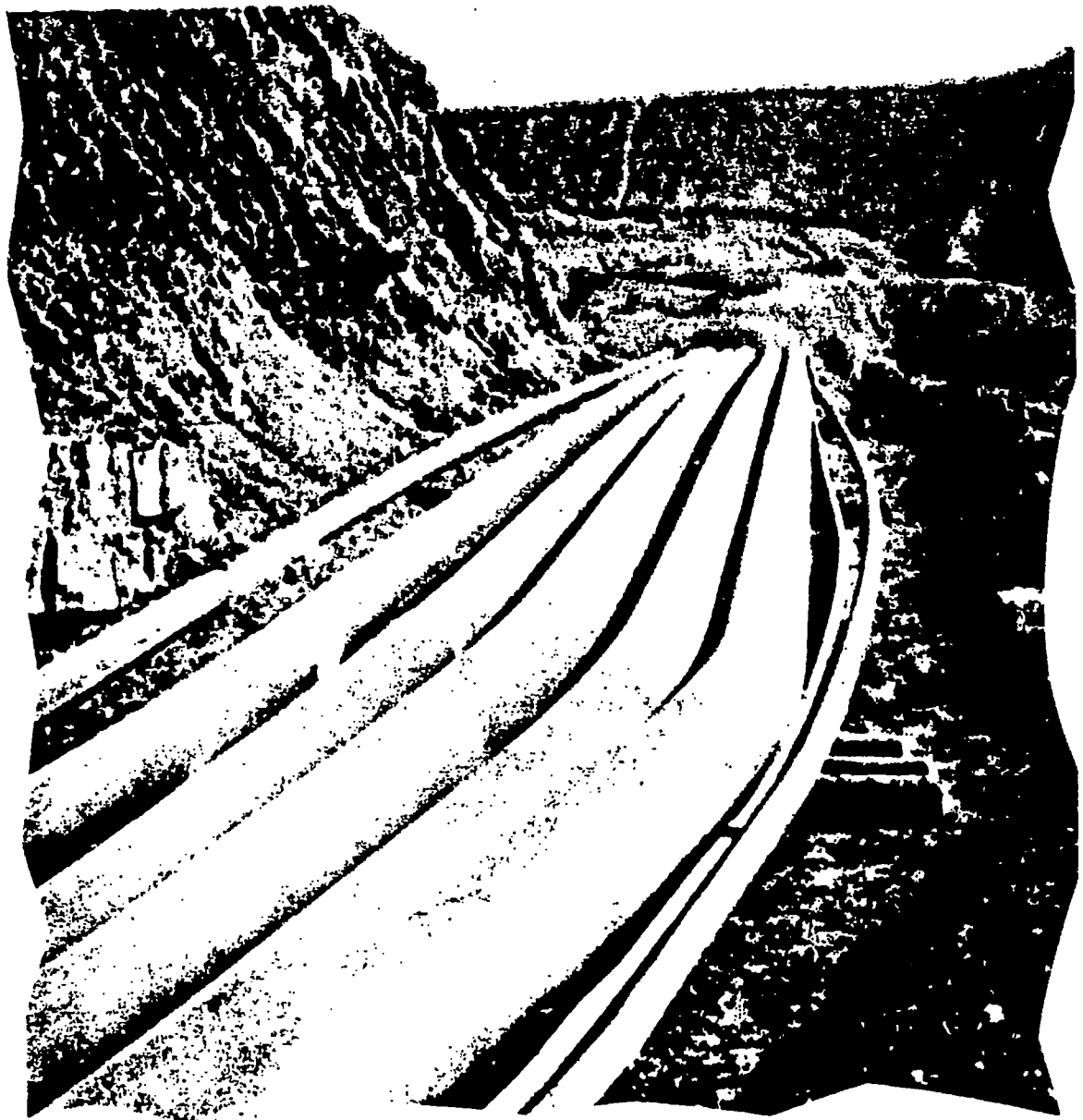
پالایشگاه آبادان





در بیشتر نقاط کشور ما ، نفت در اعماق زمین وجود دارد. کشور ما از سرزمینهای نفت خیز جهان بشمار می رود و هر سال مقدار فراوانی از نفت ایران به کشورهای دیگر صادر می شود. بیشتر چاههای نفت ایران در خوزستان است. نفتی که از چاههای خوزستان استخراج می گردد با لوله به آبادان فرستاده می شود تا در پالایشگاه این شهر تصفیه شود. پالایشگاه آبادان یکی از بزرگترین پالایشگاههای جهان است. در چند شهر دیگر ایران از جمله در کرمانشاه و تهران نیز پالایشگاه وجود دارد.

سابقاً نفت را از آبادان به وسیله ماشینهای نفتکش به تهران می آوردند اما اکنون از آبادان تا تهران لوله کشی شده است. این لوله که از پستیها و بلندیها و تونلها و جلگهها عبور می کند و نفت را به تهران می رساند از شاهکارهای صنعت بشمار می رود. از تهران به مشهد و رشت نیز نفت به وسیله لوله فرستاده می شود.



## حکایت

پادشاهی باخلامی در کشتی نشست و خلام، دیگر دریا ندیده بود و محنت کشتی نیاز موده.  
گریه وزاری در نهاد و لرزه بر اندامش افتاد. چندانکه ملاحظت کردند، آرام نمی گرفت  
و عیش و نیکت از او منقص شد. چاره ندانستند. حکیمی در آن کشتی بود. ملک را گفت: «اگر  
فرمان دہی، من اورا بطریق خاموش کردنم.» گفت: «غایت لطف و کرم باشد»  
بفرمود تا خلام بہ دریا انداختند. باری چند غوطہ خورد، موش گرفتند و پیش کشتی آوردند.  
بہ دو دست در تکان کشتی آویخت. چون برآمد بہ گوشہ ای نشست و قرار یافت. ملک را  
عجب آمد. پرسید: «در این چه حکمت بود؟» گفت: «از اول محنت غرق شدن ناچشیدہ بود  
و قدر سلامت کشتی نمی دانست. ہمچنین قدر عافیت کسی داند کہ بہ مصیبتی گرفتار آید.»  
ای سیر ترانان جوین خوش نماید معشوق من است آن کہ بہ نزدیک تو زشت است  
«گلستان سعدی»



از آقای دکتر رضازاده شفق استاد دانشگاه

## آزادی

آزادی در این جهان مطلقاً يك امر نسبی است و در حد اعلاى مفهوم خود عبارت از این است که هر فرد و ملتى بحقوق مشروع خود برسد و در حفظ آن معروض هیچگونه نگرانی و تعرض و تجاوز از ناحیه دیگران نباشد . خدا نکند فردی یا جامعه‌ای از آزادی چنین استنباط کند که هر کسی هر عملی را هر طور دلش خواست اجرا کند . در این صورت جهان هر ج و هر ج و جامعه انسانی مختل میگردد و امنیتی برای هیچکس و هیچ ملتى باقی ندماند . بقول پروفیسور «لاسکی» اگر کسی در سالن سینما میان دو هزار نفر نشسته دلش بخواهد برای تفریح داد بزند ( آى آتش، آى حریق ) و مردم را از زن و بچه هراسان کند و شاید چندتن در ازدحام زخمی شوند یا بمیرند و این آقا بگوید من آزادم ، آنچه

۱ - علم محاسبه و کمیت خرج و دخل و صادرات و واردات

میخواهم میگویم چون آزادی گفتار است ، البته اشتباه میکند. آزادی هر فرد و جمع حدی دارد . انسان حتی در اعمال ساده روزانه هم آزاد نیست. حتی در کار خیلی عادی مانند راه رفتن در خیابانها آزادی وجود ندارد . هر فرد پیاده یا سواره مجبور است در خیابان برای آمد و شد دیگران هم حقی قائل شود و گرنه تصادفات در یکروز چندین صد نفر آدم میکشد. جهان، جهان قانون یا ناموس است ما در حال فردی نیز آزاد نیستیم. اگر بالفرض فردی در کوهستان دور از بشر زندگی کند باز هم آزاد نیست ، تابع قوانین جسم خود و نوامیس طبیعت است ، نمیتواند خودش را به هوا بیندازد ، نمیتواند کار نکرده غذا بخورد، نمیتواند نخوابد. خلاصه رسم آفرینش در این نشئه که ما هستیم ابداً کیفی و دلخواه نیست، آنانکه تصور میکنند در گفتن و یا نوشتن و یا کردار و رفتار خود آزاد و لجام گسیخته هستند و میتوانند بهر کسی یا جامعه‌ای بطوریکه دلشان خواست بتازند یا اشتباه میکنند و از مفهوم آزادی فرسنگها دورند یا متعمد هستند و میخواهند مانند قویدستان و زورمندان و راهزنان از فرصتهائی استفاده کنند و با زور و تجاوز هدفی یا جاهی و مالی بچنگ بیاورند و چاقو کشی و تجاوز فاحش و ستمگری علنی و بی شرمانه‌ای را آزادی نام دهند . یعنی آزادی برای آنان و اسارت برای دیگران . بخت النصر، چنگیز، آتیلای، یزید بن معاویه و شاید هیتلر و دیگران هم از این قبیل آزادیها میخواستند و مدتی هم کسب کردند و نمونه‌ای از اعمال آزادی پرورانه خود را نمودار ساختند و معلوم شد معنی آزادی آن است که يك فرد یا يك دسته هر چه خواستند بگویند و بنویسند و دیگران حتی اکثریت عظیمهٔ مردم خاموش شوند و نتوانند نفس بکشند و باقای دیکتاتور نتوانند بگویند بالای چشم شما ابروست. بقول آن آزادیخواه

فرانسوی (ای آزادی چه جنایت‌هایی که بنام تو مرتکب میشوند) در این  
دنیا مفهوم آزادی هم از مفاهیمی است که هر کس آن را بنفع خود و از  
لحاظ تمایلات خود تعبیر میکند. بگفته مولوی:  
هر کسی از ظن خود شد یار من      وز درون من نجست اسرار من

## میازاموری که دانه کش است

چه خوش گفت فردوسی پاکراده  
«میازاموری که دانه کش است»  
مزن بر سر ناتوان دست زور  
که روزی در افتی به پایش چومور  
گرفتم ز تو ناتوان تر بسی است  
توانا تر از تو هم . آخر کسی است  
خدا را آن بنده بخشایش است  
که خلق از وجودش در آسایش است .  
سعدی .

### کلمه ها و ترکیبهای تازه

باد = باشد

بخشایش = در گذشتن از گناه دیگران

پاکراده = نجیب

تربت = خاک

چو = چون . مانند

خلق = مردم

درافتی = بیفتی

گرفتم = فرض کردم

میازار = آزار نکن . نیازار



از روضة الانوار عباسی (قرن یازدهم)

### همسایه داری

آورده‌اند که درویشی در همسایگی توانگری خانه داشت ،  
روزی کودک آن توانگر بخانه درویش آمد دید که آن درویش با عیال  
واطفال خود طعام میخورد. کودک زمانی بایستاد و میل طعام داشت، کسی  
باو التفات نکرد گریان گریان بخانه بازگشت .

پدر و مادر از گریه او متالم<sup>۲</sup> شدند و سبب پرسیدند . گفت بخانه  
همسایه رفتم و ایشان طعام میخوردند و مرا ندادند. پدرش فرمود که  
طعامهای گوناگون حاضر کردند و او چنانچه طریق کودکان بد خو  
باشد میگریست و میگفت از آن طعام باید که در خانه همسایه  
میخوردند .

پدر درماند و بدرخانه همسایه آمد و او را بیرون طلبید و گفت ای

۲ - درومند

درویش چرا باید که از تورنجی بما رسد. درویش گفت: حاشا که از من رنجی بکسی رسد. خواجه گفت رنجی ازین بدتر میباشد که پسر من بخانه تو آید و تو با کسان طعام خوری و او گریه کنان باز گردد. و او حالا بهیچ چیز آرام نمیگیرد و طعام شما می طلبد. درویش زمانی سردرپیش انداخت و گفت: ای خواجه درضمن این سری است از من مپرس که پرده من دریده شود. خواجه مبالغه کرد که باری بگو. گفت بدانکه آن طعام که می خوردیم بر ما حلال بود و بر فرزند تو حرام نخواستم که فرزند تو طعام حرام بخورد.

خواجه گفت سبحان الله طعامی هست که در شرع بر یکی حلال باشد و بر یکی حرام. درویش گفت در قرآن مجید نخوانده و نشنیده ای که: فمن اضطر فی مخصمة<sup>۱</sup> هر که درماند به بیچارگی و تنگدستی، مردار بروی حلال است و بر آنکس که درمانده نباشد حرام.

بدانکه سه روز بود که عیال و اطفال من طعام نخورده بودند و بهیچ نوع چاره نمیتوانستم کردن. امروز در فلان ویرانه دراز گوش مرده ای دیدم. قدری از گوشت وی بریدم و آوردم و آنرا پخته میخوردیم که کویک تودر آمد، حال این بود.

خواجه چون این سخن بشنید، بسیار بگریست و گفت و او ایلا! اگر حضرت خداوند تبارک و تعالی در قیامت بامن عتاب کند که در همسایگی تو چنین شخصی بسود و تواز حال وی غافل بودی چه جواب دهم؟ پس دست درویش گرفت و بخانه خود برد و از نقد و متاعیکه داشت نیمه بوی دادی و شبانه حضرت رسالت صلی الله علیه و آله را در خواب دید که

۱- سورة مائده آیه ۵

با وی گفت ای خواجه بدان شفقت که بسا همسایه درویش کردی گناهت آمرزیده شد و در مال و منال تو برکت پدید آمد و فردا در بهشت هم نشین من خواهی بود.

با وی گفت ایخواجه بدان شفقت که باهمسایه درویش کردی گناهت  
آمرزیده شد و درمال و منال تو برکت پدید آمد و فردا در بهشت هم نشین  
من خواهی بود .

از آقای محمد حجازی

## خود نمائی

در انجمن دانشمندان ، بخوشه چینی رفته و با خود عهد کرده بودم که بخلاف همیشه، سراپا گوش باشم و چشم و حواس را از ولگردی و تماشای احوال این و آن بازدارم.

میخواستم از گنجینه معرفت که علماء برایگان نثار یکدیگر میکنند، بهره ای ببرم و وجود خود را بیارایم نه آنکه مهار فکر را رها کنم و بگذارم که فرصت دانش آموزی را بیازی بگذرانم و در پی آن بروم که مأخذ این گفته چی است، کدامیک از غرائز و احتیاجات بشری آنرا بوجود آورده و در خاطر گوینده چه اندازه رنگ شخصی گرفته، آیا او خود بمطلبی که میگوید ایمان دارد و از این گفتن چه نتیجه ای میخواهد؟



مواظب و متوجه نشستم و استفاده میکردم که ناگهان آرنجی  
بسینه‌ام خورد؛ دیدم مرد عالمی که در کنار من نشسته ، در تب و تاب است  
بهر طرف می‌چرخد و دست و پا می‌زند و کلمات بریده‌ای می‌گوید؛ خلاصه  
اینکه شورنطق کردن و خود نمائیش گرفته، هر طور بود سخن را بدست  
گرفت و مدت درازی همه را مجذوب و مفتون فضل و دانش خود کرد.  
اما با وجود آن‌همه هنر نمائی، آن مرد دانا بنظم کوچک و حقیر  
شد، ~ نار مجلس و دانش اندوزی را فراموش کردم و یادم آمد که بچه  
بودم، در آن زمان قوطی سیاه کوچکی بشکل کفش برای جای کبریت  
معمول شده بود. آرزوی بچه‌ها همه داشتن این قوطی بود، جز آن، اندیشه  
و گفتگوئی نداشتیم و دنیای خواستنی را بصورت قوطی کبریت سیاه  
میدیدیم ، دلم میخواست من صاحب قوطی باشم و اهل خانه همه محتاج  
کبریت، از من خواهش کنند که اجاق را بگیرانم، چراغ را روشن کنم و  
سیگارها را آتش بزنم. میخواستم تا من نباشم این کارهای مهم یکسره  
معطل بماند .

بالاخره بآرزو رسیدم، شب را قوطی در بغل خوابیدم و فردا صبح  
جمعه ، از خواب جستم و منتظر بچه‌ها شدم. اول حسن آمد، دیدم چه قوطی  
خوبی خریده ، از مال من بزرگتر و بهتر است ، در دلم از حسن قهر کردم  
همبازی‌ها رسیدند بیدرنک قوطی‌ها را در آوردم. بایکدیگر اندازه می‌گرفتیم  
گل می‌خپای سفید هر یک را می‌شمردیم و به‌زاد دلیل ، مال خود را بهتر  
جلوه میدادیم. معلوم شد قوطی من از آن دیگران خوبتر است. لکن ترسم  
همه از قوطی حسن بود . هر چه از گوشه چشم نگاه کردم، دستش بجیب  
نرفت و قوطی بآن قشنگی بیرون نیامد. از حسن پرسیدند مگر تو قوطی  
نداری ! دل من از آن سؤال فرو ریخت .

حسن سؤال را نشنیده گرفت و گفت قوطی فلانی ( که من باشم )  
ازمال شماها قشنگتر است .

بحال آمدم، درون سینه‌ام آرام گرفت اما رفته رفته حسن بنظم  
بزرگ شد . مثل آنکه پای کوهی باشم چنان کوچک شدم که تمام  
وجودش را نمیدیدم ، پرازابهام و مجهول شده بود؛ بعد از آن خود را قابل  
بازی حسن ندانستم و از معاشرتش میگریختم .

آنها که لذت تفکر را دوست نمی‌دارند میگویند ما که از این چند  
کلمه چیزی نفهمیدیم، چرا روشن‌نمینویسی؟ حسن چرا بنظرت بزرگ  
شد؟ کار عاقلانه‌ای نکرد ، اگر از داشتن قوطی عار داشت، چرا خریده و  
آورده بود و اما اگر بخاطر خوبی، مایه افتخار خود را نشان نداد و بچشم  
تو بزرگ شد، چرا از معاشرت آدم خوب گریختی؟

آن مرد دانا که زحمتها کشیده و دانش آموخته ناچار برای آن  
بوده که فضل و فهم خود را ب دیگران بنماید و گرنه رنج تحصیل و مطالعه  
چه بدردمیخورد ، برای چه بیچاره بنظرت کوچک و حقیر شد، چرا این  
شورید گیها را از هم باز نمیکنی و خواننده را در تاریکی میگذاری. حق  
با ایشان است ولی من میخواهم شما خواننده را بتفکر وادارم.

از آقای محمد حجازی

## نو دلی

از پیری دانشمند که بعشق دانش ، دست از دنیا شسته ، خواهش  
کردیم که حکایت این دلباختگی را برای ما بگوید .  
گفت : سالها ترازوی زندگی را پیش چشم داشتم و خواهش  
عقل و دل را باهم می‌سنجیدم . دلم تمنا داشت بگذارم مدام در باغ و

عقلم خندان و کف زنان دستمرا کشید و بمقصد خود از خانه بیرونم  
برد ولی در هر قدم، از پیکار عقل و دل . در وجودم طوفان بود تا آنکه  
دیدم کودکی دوید و خود را بکودک دیگری که ظرف زغالی در دست  
داشت، رسانید و گفت بیا برویم بازی کنیم، آند دیگری ایستاد و بانگاهی  
مردد ، گفت آخر مادرم حال ندارد، باید این زغال را بخانه ببرم و  
کرسی را آتش کنم. اولی چون دید با زبان نمی تواند او را راضی کند،  
توپ رنگینی از جیب در آورد و گفت اگر بیائی اینرا بتو میدهم .  
پای دومی سست شد، توپ را گرفت و چندی با نوازش دست و  
نگاه عاشقانه آن مایه آرزو را در جان جامیداد .  
عقلش میگفت توپرا بگیر و بمان و بازیکن، اما دلش فغان میکرد  
که مادر بیمار از سرما می لرزد .  
ناگهان توپرا زمین انداخت و فرار کرد و فریاد زد بازی نمیکنم  
دلم میخواهد بروم کرسی را آتش کنم.  
گوئی آن فرشتگان ، برای راهنمایی من از آسمان فرود آمده  
بودند. بند عقل را گسستم و از همانجا بخانه برگشتم و بکار دل پرداختم.

از آقای استاد عبدالعظیم قریب

## ابو نصر فارابی

حکیم ابونصر محمد بن طرخان فارابی از مشاهیر حکمای ایران  
واعاظم<sup>۱</sup> فلاسفه این سامانست و وی را در فلسفه و حکمت در میان مسلمین  
نظیری نیست .

شیخ الرئیس ابوعلی سینا حکیم و طبیب مشهور معلومات منطقی و  
حکمتی خود را بیشتر از تصانیف این حکیم بزرگوار کسب نموده و در  
حقیقت شاگرد کتب وی بوده است .

تولد این استاد در شهر فاراب بوده و ایام شباب<sup>۲</sup> خویش را نیز در  
آن دیار بسر برده است و پدرش از رؤسای لشکر بود. فارابی فارسی نژاد و  
اصلاً ایرانی و از حکماء بزرگ این سر زمین بشمار است. در آغاز حال

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۱- بزرگان ۲- جوانی

برای کسب علوم و معارف بدارالعلم بغداد شتافت و در اندک زمانی زبان عربی را بخوبی آموخته بفرآ گرفتن حکمت و فلسفه پرداخت، بخدمت ابوبشر متی بن یونس نام حکیم که در آن زمان شهرتش عالم اسلامی را فرا گرفته وصیت<sup>۱</sup> فضل و دانشش باقطار<sup>۲</sup> و اکناف<sup>۳</sup> رسیده بود رسید و در حلقه شاگردان او منسلک<sup>۴</sup> گردید اندکی بعد از آن ببلده<sup>۵</sup> حران از بلادشام عزیمت نمود و در آنجا نزد یوحنا بن خیلان بفرآ گرفتن منطق اشتغال ورزید. و پس از فراغ باز بدارالخلافة بغداد بازگشت. و بار دیگر بتکمیل فلسفه و حکمت پرداخت و همه کتب ارسطو (ارسطاطالیس) حکیم مشهور یونانی را بدقت تمام مطالعه نمود.

منقول است که پس از وفات فارابی کتاب نفس ارسطو را یافتند که بخط فارابی بر آن نوشته شده بود که صد بار آن را مطالعه نموده است. باری حکیم مزبور در تحصیل علوم بانهایت جدبکوشید و بر امثال و اقران تفوق<sup>۱</sup> و برتری یافت و معروف عرب و عجم گردید. بیشتر کتب خود را در بغداد برشته تألیف در آورد. پس عنان عزیمت بجانب دمشق معطوف<sup>۲</sup> ساخت و از آنجا بدیار مصر رهسپار گردید ولی اقامت وی در آنجا بطول نینجامید و مجدداً بدمشق باز گردید و بحضور سیف الدوله بن حمدان که از پادشاهان بزرگ عرب است و در آن زمان در حلب و دمشق سلطنت داشت رسید. سیف الدوله نهایت مهربانی و ملاطفت در حق وی مبذول داشت و شرایط احترام و اکرام دربار او معمول فرمود.

فارابی در دربار وی اقامت گزید و بقیه عمر خویش را در دمشق گذرانید.

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۱- آوازه ۳ و ۲ - اطراف ۴ - وارد ۵ - بفتح اول و سکون دوم: شیر ۶ - برتری ۷ - بر سر و آینه

استاد مزبور در زندگانی قانع بود و بحطام<sup>۱</sup> دنیوی اعتنائی نداشت و اهمیتی نمیگذاشت. سیف الدوله هر چه میخواست او را وجهی دهد نمیپذیرفت و فقط روزی چهار درهم از مال حلال میگرفت و بایاران خود صرف میکرد.

فارابی در جمیع شعب علوم و معارف بهره کامل و حظی شامل داشت ولی اختصاص وی بیشتر بموسیقی میباشد چه در این صنعت او را ماندنی نبوده و بعضی گویند آلتی موسوم بقانون از مخترعات او است که پیش از وی وجود نداشته. در باب مهارت این دانشمند بزرگوار در صنعت موسیقی حکایتی نقل کرده اند که اگر چه خالی از اغراق نیست ولی ذکر آن در اینجا بیفایده نمیشد و خارج از موضوع نه:

گویند هنگامیکه خدمت سیف الدوله رسید و سیف الدوله علو مقام او را در فضل و هنر بدید با وی خلوت کرد و گفت بهره از خوردنی و آشامیدنی میل داری بگوی تا حاضر سازند. فارابی گفت بچیزی میل ندارم. سلطان پرسید آیا بساز و آواز رغبتی داری و سماع را حاضری؟ گفت آری. سلطان بفرمود تا خنیاگران<sup>۲</sup> و مغنیان<sup>۳</sup> حاضر آمدند و بساختن رود و نواختن چنگک پرداختند. اما هر راهی که زدندی و هر نوائی که ساختندی فارابی از آن عیبی گرفت و سازنده را بخطائی منسوب داشتی. سلطان گفت اگر تو نیز در این فن چیزی دانی بیار و هنر را از ما مستور<sup>۴</sup> مدار.

فارابی چند قطعه چوب از کمر بند خود بیرون آورد و آنها را بیکدیگر ترکیب نمود و آلتی ساخت و بنواختن پرداخت بقسمی که

۱ - چیزانك ۲ - بضم اول: نوازندگان ۳ - بضم اول و فتح دوم: خوانندگان  
۴ - پوشیده

حاضرین را تمام بخندانید. آنگاه آلت مزبور را از یکدیگر جدا کرده  
یوضعی دیگر نمود و از صدای آن شنوندگانرا بگریانید. سپس قطعات  
مزبور را چنان بیکدیگر بست و پیوست که از نواختن آن حضار مجلس  
را از خود بیخود کرده بخواب گران فرو برد و خود موقع را مغتنم  
شمرده از مجلس خارج گردید .

فارابی را بواسطه کثرت تتبع<sup>۱</sup> و تبحر<sup>۲</sup> در شعب علوم مخصوصاً  
حکمت و منطق نظیر ارسطو حکیم یونانی که بمعلم اول ملقب است  
قرارداده و وی را معلم ثانی نامیده اند. و بعضی دیگر گویند چون استاد  
مزبور یکی از تألیفات خویشرا به ( تعلیم ثانی ) موسوم داشته بدین  
مناسبت دانشمندان اورا معلم ثانی لقب داده اند .

گویند وقتی ویرا پرسیدند در علم منطق و موسیقی تو و ارسطو  
کدام یک استادترید . گفت اگر من زمان ارسطو را درک میکردم از  
بزرگترین شاگردان او بودم .

فارابی را در حکمت و علوم و سیاست تصانیف مهمی است که هر یک  
در مقام خود از اجله کتب فلسفی و علمی است و ما در اینجا بذکر دو  
فقره از آن میپردازیم .

۱- کتاب سیاست المدینه - استاد مزبور در این کتاب از علم  
ثروت و اقتصاد سیاسی که امروز دانشمندان اروپا بدان اهمیت زیاد  
میدهند و بعضی بیخبران چنان پندارند که از مخترعات اروپائیان است  
در هزار سال پیش سخن رانده و کتاب مزبور بسال ۹۰۲ میلادی در  
بیروت بطبع رسیده .

۲- کتابی در احصاء علوم که بشکل دایرة المعارف علمی نگاشته

۱- تحقیق ۴ - استادی

شده و شامل عده‌ای از علوم و تعاریف آنهاست . بجز این دو کتاب فارابی را تالیفات دیگری نیز هست که دوازده فقره آن در منطق و نسخ آن در کتابخانه‌های اروپا موجود است .

وفات فارابی بسال ۳۳۹ هجری و قبراو در دمشق است :  
از سخنان اوست : کسی که شروع بتحصیل علم بحکمت کند باید بآداب نیکان معتاد باشد .

نخست قرآن کریم و لغت و علم شریعت یاد گیرد ، و از فسق و فجور<sup>۲</sup> و مکر و حيله و غدر و خیانت دوری جوید و در هیچ رکنی از ارکان شریعت خلل نکند و هیچ ادبی از آداب شریعت ترك نکند . تعظیم و توقیر علما بجای آرد . غم روزی نخورد و از برای زندگی دنیا علم نیاموزد . آنکه بدین صفات متصف نباشد حکیم نخواهد بود . و نیز از سخنان اوست .

کسی که علم اخلاق او را پاکیزه و مذهب سازد سعادت آخرت خواهد یافت . چنانکه درخت به بر و ثمر داشتن تمام است . سعادت باخلاق نیکو و پسندیده تمام شود . آنکه نفس خود را برتر و بالاتر از مرتبه‌ای که هست داند هرگز بسر حد کمال نرسد ...



از سیاست نامه (قرن پنجم)

### سلطان محمود و قاضی نادرست

مردی نزد سلطان محمود سبکتگین آمد و گفت دوهزار دینار در کیسه سر بسته بقاضی شهر امانت دادم و خود بسفری رفتم. آنچه با خود برده بودم دزدان در راه هندوستان از من بستند و آنچه بقاضی سپرده بودم بازستند. چون بخانه آوردم سر کیسه باز کردم درمهای مسین یافتیم. بقاضی باز گشتم که من کیسه زر بتوسپردم و اکنون پرمس مییابم چگونه باشد. گفت تو بوقت تسلیم مرا ننمودی و نه کیسه سر بسته و مهر بر نهادی بمن آوردی؟ من همچنان بتو باز دادم و از تو پرسیدم که این کیسه تو هست؟ گفتی هست. اکنون بخشك<sup>۱</sup> ریشی آمدی؟ گفتم الله الله، ای مولانا بفریاد من رس که بر تاهی<sup>۲</sup> نان قدرت ندارم. سلطان از جهت او رنجور شد، گفت دل فارغ دار که تدبیر زرتو مرا باید کرد. آن کیسه پیش من آر، مرد برفت و کیسه بیاورد، محمود گرد بر گرد کیسه نگاه کرد، جائی نشان شکافی ندید. گفت کیسه همچنین پیش من بگذار تا تدبیر زرتو کنم. پس محمود نیمروزی بوقت قیلوله<sup>۳</sup> آن کیسه را پیش خود نهاد و اندیشه بر گماشت که چون تواند بودن؟ آخر دلش بر آن قرار یافت که ممکن باشد که این کیسه شکافته باشند و زربیرون کرده و باز رفو

۱ - بضم می : غم و اندوه ۲ - بیانه تراشی ۳ - نموده ۴ - خواب پیش از ظهر .

نموده. مقرمه‌ئی<sup>۱</sup> داشت‌مذهب<sup>۲</sup> سخت نیکو، بروی نهالی<sup>۳</sup> افکنده. نیم شبی برخاست و کارد بر کشید و چندیک گز از این مقرمه ببرد و باز جای شد، روز دیگر سپیده دم بشکار رفت و سه روز بشکار بود. فراش خاص که خدمت کردی بامداد برفت تا نهالی بر وید، مقرمه را دید دریده. سخت تنگدل شد و بترسید، چنانکه گریه بر فراش افتاد و در فراشخانه فراشی پیر بود، او را دید و گفت ترا چه بوده است؟ گفت نمی‌یازم گفتن. گفت میندیش و بامن بگویی. گفت کس را بامن ستیز بوده است، درخیشخانه<sup>۴</sup> شده است و مقرمه سلطان را قدریک گز دریده است اگر چشم سلطان بر آن افتد مرا بکشد. گفت جز تو هیچکس دیده؟ گفت نه. گفت پس تو دل فارغ کن که من چاره آن دانم و ترا بیاموزم. سلطان بشکار رفته است در این شهر رفو گری هست مردی که<sup>۵</sup> ودکانی در فلانجا دارد و احمد نام اوست و در رفو گری سخت استاد است و رفو گران که در این شهرند همه شاگرد اویند. این مقرمه را پیش وی بر و چندانکه مزد خواهد بدو ده تا او آنچنان کند که استادترین کسی بجای نیارد که آنرا رفو کجا کرده است. فراش در حال مقرمه را بگرفت و بدکان احمد رفو گری برد و گفت ای استاد چه خواهی که این را چنان رفو کنی که کس نداند. گفت نیم دینار. بگفت یکدینار بستان و هر چه استادی تست بجا آر. گفت سپاس دارم دل فارغ دار. فراش یکدینار بوی داد و گفت زود میباید کرد. گفت فردا نماز دیگر بیا و ببر. روز بوعده برفت مقرمه را پیش فراش نهاد چنانکه او بجای نیاورد که کجا رفو کرده بود. فراش شاد شد و بخانه برد و بکشید همچنانکه روی نهالی بود. چون سلطان محمود از شکار باز آمد

۱- بکر اول: روفوشی ۲- بزم اول: طلا باقی ۳- بتر ۴- سایه بان و آلاچیق. ۵- بفتح اول: میانسال

نیمروزی در خیشخانه شد بقیلوله، نگاه کرد مقرمه را درست دید. گفت فراش را بخوانید. چون فراش بیامد گفت این مقرمه دریده بود که درست کرد؟ گفت ای خداوند هرگز دریده نبود دروغ میگویند. گفت ای احمق مترس من آنرا دیدم مرا در آن مقصودی بوده است، بگو که این مقرمه را کدام رفوگر راست کرده است که بغایت نیک کرده است. گفت ای خداوند فلان رفوگر، و بنده چون بدیدم بترسید و فلان فراش بنده را رهنمونی کرد. سلطان محمود گفت هم اکنون خواهم که او را پیش من آری و بگوئی که ترا سلطان میخواهد. چون بیاید نزدیک من آرش. فراش رفت رفوگر را پیش سلطان آورد. رفوگر چون سلطانرا تنها دید نشسته، سخت بترسید. سلطان او را گفت مترس ای استاد این مقرمه را تو رفو کرده ای؟ گفت آری. گفت سخت استادانه کرده ای. گفت: بدولت خداوند نیک آمده است. گفت در این شهر هیچ از تو استاد تر هست؟ گفت نه. گفت سخنی از تو پرسم راست بگویی. گفت پادشاه بهتر از راست گفتن صواب چه باشد؟ گفت در این یکسال هیچ کیسه دیبای سبز رفو کرده ای بخانه محترمی؟ گفت کردم. گفت کجاست؟ گفت بخانه قاضی شهر و دو دینار مرا داده است. گفت اگر آن کیسه بینی شناسی؟ گفت شناسم. محمود دست در زیر نهالی کرد و کیسه را برداشت و بر رفوگر داد و گفت این کیسه هست؟ گفت آری، گفت کجا رفو کرده ای؟ انگشت بر آن نهاد و گفت اینجا کرده ام. محمود بتعجب نیز ماند از نیکی که کرده بود. گفت اگر حاجت آید بروی قاضی گواهی توانی داد؟ گفت چرا نتوانم؟ در وقت کسی بطلب قاضی فرستاد و بخواند و یکی را بطلب خداوند کیسه فرستاد.

چون قاضی حاضر آمد سلام کرد و بر عادت بنشست ، محمود روی بقاضی کرد و گفت تو مرد پیر و عالم باشی و من قضا بنودادم و مال و خون مسلمانان بتو سپرده ام و بر تو اعتماد کرده ام و در این شهر و ولایت دوهزار مرد از تو عالم تراست و همه ضایع اند ، روا باشد که تو خیانت کنی و شرط امانت بجانیاوری و مال مردی مسلمان جمله ببری و او را محروم بگذاری؟ قاضی گفت ای خداوند این چه سخن است؟ که گوید که من کرده ام؟ گفت این را تو منافق سگ کرده ای ، پس کیسه بدو نمود و گفت این آنست که امانت پیش تو نهاده است و تو بشکافتی و زر را بیرون آوردی و مس بدل زر دروی کردی و کیسه بدادی تارفو کردند و خداوند زر را گفتمی سربسته و مهر کرده خویش آوردی و همچنان باز بردی ، چیزی بر من سختی<sup>۱</sup> یا نمودی؟ فعل و سیرت و دیانت تو چنین است؟ قاضی گفت نه کیسه را هر گز دیدم و نه از این معنی خبر دارم . محمود گفت آندو مرد را در آرید . خادمی برفت و خداوند کیسه و رفو گر را بیاورد . محمود گفت ای دروغ زن اینک خداوند زر و اینک رفو گر ، این کیسه را اینجا رفو کرده است . قاضی خجل شد و از بیم لرزه بروی افتاد چنانکه سخن نیز نتوانست گفت . محمود گفت بر گیرید این سگ را و موکل باشید تا بزودی ز این مرد بدهد این ساعت والا گردنش بزخم . قاضی را از پیش سلطان بردند نیم مرده و در نوبت خانه<sup>۲</sup> بازداشتند و زر خواستند . قاضی گفت و کیل مرا بخوانید ، و کیل بیامد . قاضی نشان بداد و کیل برفت و دوهزار دینار زر نشا بوری بیاورد . همه درست و بخداوند زردادند ، روز دیگر محمود بمظالم نشست و خیانت قاضی بر ملا بگفت ، پس بفرمود

۱- بضم اول: سنجیدی ۲- تقارخانه

تا قاضی را بیاوردند و سرنگون از کنگره درگاه آویختند. بزرگان  
شفاعت کردند که مردی پیراست و عالم، قاضی خویشتن را به پنجاه هزار  
دینار بازخرید. این مال از او بستند و معزول کردندش و هرگز او را  
قضا نفرمود.

# از محبت دین ممکن

از محبت تلخما شیرین شود  
 از محبت خارها گل می شود  
 از محبت درد ما صافی شود  
 از محبت دار تختی می شود  
 از محبت سخن گلشن می شود  
 از محبت ناز نور می شود  
 از محبت سنگ روغن می شود  
 از محبت حزن شادی می شود  
 از محبت نیش نوشی می شود  
 از محبت نغمه صحت می شود  
 از محبت مردد زنده می شود  
 این محبت هم تکیه دانه است

و از محبت، مہا زین شود  
 و از محبت، سرکہ مائل می شود  
 و از محبت، درنا شافی شود  
 و از محبت، بار سختی می شود  
 بی محبت، روضہ گلخن شود  
 و از محبت، دیو جوری می شود  
 بی محبت، موم آہن می شود  
 و از محبت، غول ناد می شود  
 و از محبت، شیر موشی می شود  
 و از محبت، قہر رحمت می شود  
 و از محبت، شاہ بندہ می شود  
 کی گزافہ بر چنین تجریشست

«مولانا»

از ادیب الممالک فراهانی (قرن چهاردهم)

## اتحاد و اتفاق

غرض ز انجمن و اجتماع جمع قواست  
چرا که ، قطره چو شد متصل بهم دریاست  
ز قطره هیچ نیاید ولی چو دریا گشت  
هر آنچه نفع تصور کنی در او گنجاست  
ز قطره دیده نگردیده هیچ جنبش موج  
که موج جنبش ، مخصوص بحر طوفانزاست  
ز قطره ماهی پیدا نمیشود هرگز  
محیط باشد کز وی نهنگ خواهد خاست  
بقطره کشتی هرگز نمیتوان راندن  
چرا که ، اورا نی گودی است نه پهناست  
ز گندمی نتوان پخت نان و جوع<sup>۱</sup> نشاند  
چو گشت خرمن و خروار وقت برگ و نواست  
ز فرد فرد محال است کارهای بزرگ  
ولی ز جمع توان خواست هر چه خواهی خواست  
اگر مراد ترا عقل خویش کافی بود  
چرا بحکم خداوند امر بر شوری است

۱ - فرستگی

## پایداری در عقیده

آورده‌اند که سقراط حکیم پیوسته در انکار بت پرستان و مذهب ایشان بود و اصحاب خود را از عبادت بتان منع میکرد و پرستش خدای ترغیب مینمود. آنجماعت با پادشاه آن زمان بر قتل او اتفاق نمودند و مقداری زهر جهت کشتن او معین نمودند .

سقراط از ایشان مهلت خواست و غسل نمود و بعبادت خانه رفت و خدای راستایش گفت و شرایط عبادت بجای آورد .

پس دست حاجت بدعا گشود و در طلب مغفرت مناجات نمود و گفت: خداوندا جمعی کر و کور و برهنه و عور در بستر فنا خفته و در پرده خفانهفته بودیم، تن ما را بخلعت هستی نواختی و گردن ما را بشاخ تربیت افراختی ، عقل دادی و دیده گشادی و ره نمودی و ره توشه نهادی. سوابق نعم را بلواحق کرم پیوسته‌دار و هر بد که از ما آمد بنپکی در گذار. پس بیرون آمد و مقداری زهر که بجهت هلاکت او معین شده بود بیاشامید. امناء و معتمدان گرد وی در آمدند، وی در میانه بنشست و از هر باب سخنان حکمت میگفت و اصحاب را بتوحید و پرستش خدای ترغیب مینمود تا زبان وی از حرکت بازماند و وفات یافت .

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۱ - بکراول و دوم و تشدید سوم: طومار ، شناسنامه ۲ - بندی  
۳ - بقوه فهم چیزی را دریافتن ۴ - ته و بیخ



## درباره شیوه خط فارسی

دشواریها و اختلافهایی که در شیوه نوشتن کلمات و عبارات فارسی هست نویسندگان سخن را برآن داشت که موارد اختلاف نظر را يك يك در مجله مطرح کنند و از ادیبان و دانشمندان صاحب نظر بخواهند که درباره هر مورد عقیده خود را بیان نمایند تا شاید از مقابله و مقایسه آراء ایشان بتوان نظر واحدی اتخاذ کرد و اختلافها را از میان برداشت.

نخستین نکته‌ای که مطرح شد چگونگی نوشتن «به» حرف اضافه بود که بعضی آنرا پیوسته به کلمه بعد و بعضی جدا می‌نویسند. چند تن از دانشمندان به این پرسش ما پاسخ دادند و این پاسخهای دقیق و فاضلانه قسمتی در شماره دوم درج شد و قسمتی در همین شماره به نظر خوانندگان عزیز می‌رسد.

نویسندگان سخن در عین آنکه از این بحث فواید بسیار حاصل کردند و از افادات استادان عزیز بهره‌مند شدند به این نکته برخوردند که در مبانی و اصول این‌گونه مباحث میان دانشمندان وحدت نظر نیست. به این معنی که همه صاحب نظران نکته مورد بحث را از جهت واحدی نمی‌نگرند، بلکه جهات نظر مختلف است و به همین سبب با آنکه عقاید همه ایشان متقن و معتبرست نتیجه بحث یکسان در نمی‌آید و اتفاق نظر حاصل نمی‌شود.

این تجربه ما را برآن داشت که پیش از طرح نکته‌های دیگر بعضی از مطالب اصولی را مطرح کنیم به این گمان که اگر در

اصول اتفاق باشد توافق در فروع بسیار آسانتر خواهد شد. در اینکه خط فارسی کنرنی نقصهائی دارد جای گفتگو نیست و سخن در شماره‌های گذشته چند مقاله را به بحث دربارهٔ نقص خطهای متداول دنیا عموماً، و خط فارسی خصوصاً، اختصاص داد و نکات برجستهٔ این مطلب را به اختصار بیان کرد. این نکته هم شاید مورد اتفاق همه باشد که اتخاذ خطی کاملتر از آنچه اکنون معمول است محال نیست بلکه بسیار آسان است. اما در تغییر خط مشکلاتی هست که پیش از این به آنها اشاره شد و باز هم ممکن است این بحث را تکرار کنیم و به‌رحال اکنون موضوع تغییر خط فارسی در میان نیست بلکه تنها این نکته مطرح است که همین خط معمول را چگونه می‌توان بهتر مورد استفاده قرار داد.

بسیاری از موارد اشکال در نوشتن زبان فارسی مربوط به خط نیست بلکه با قواعد زبان ارتباط دارد، و با تغییر خط آن مشکلات رفع نمی‌شود بلکه بحث و گفتگو دربارهٔ آنها همچنان دوام خواهد یافت. از آن جمله همین نکتهٔ مربوط به فصل و وصل کلمات و اجزاء آنهاست.

بنابراین ما اکنون بعضی از اصول کلی را مطرح می‌کنیم و نظر ادیبان و استادان را دربارهٔ آنها می‌خواهیم تا پس از آنکه در این اصول وحدت نظر حاصل شود بتوانیم نکات و موارد جزئی را برطبق آنها بسنجیم و از این بحث نتیجه‌ای بگیریم که برای فارسی‌زبانان سودمند باشد.

اینک نکاتی که برحسب این هدف مطرح می‌شود:

۱- آیا اتخاذ روش واحدی در نوشتن کلمات فارسی ضرورت دارد یا هرکس برحسب ذوق و سلیقهٔ خود می‌تواند در این باب شیوه‌ای پیش بگیرد؟

۲- اگر باید روش واحدی اتخاذ شود آیا میزان و ملاک آن باید تنها شیوهٔ نویسندگان و کاتبان پیشین باشد یا هرگاه ضرورت اقتضا کند می‌توان از رسم معمول عدول کرد و شیوهٔ مناسب‌تر پیش گرفت؟

۳- آیا شیوه‌ای که برای نوشتن نوع واحدی از کلمات پیش می‌گیریم باید در همه موارد یکسان باشد یا آنکه يك كلمه یا يك نوع از کلمات را در موردهای مختلف به شیوه‌های گوناگون باید نوشت؟

۴- آیا چگونگی فصل و وصل کلمات در رسم خط فارسی باید با قواعد دستور این زبان تناسب و ارتباط داشته باشد، یا چون اصل خط ما از عربی اقتباس شده است قواعد صرف و نحو را در شیوه خط منظور باید داشت؟

خردادماه ۱۳۳۸

## درباره خانواده و فرهنگ در ایران

### درباره خانواده و فرهنگ در ایران\*

دگرگونی‌های اقتصادی و اجتماعی نیم قرن اخیر بر ساخت، وظایف و فرهنگ خانواده ایرانی تأثیر بسیار گذاشته است و هرچند از جهشی در این زمینه نمی‌توان سخن گفت ولی واقعیت آن است که تحول این نهاد اجتماعی بسیار سریع بوده است.

مراحل مختلف این تحول، از خانواده سنتی به نوعی که برای آسانی بحث نام آنرا خانواده جدید می‌گذاریم، هنوز به درستی شناخته نیست و نمی‌توان به آسانی، آنچنانکه برخی از محققان کرده‌اند، این تحول را با تکرار این مطلب که خانواده از شکل گسترده پدرسری به شکل کوچک زن و شوهری در تغییر است تشریح کرد.

شاید توصیف دقیق خصوصیات ساختی و وظایف خانواده قدیم و مقایسه آن با خصوصیات خانواده های ایران امروز یکی از راههای طرح مسأله باشد و این کاریست که فرصتی دیگر می‌خواهد. در این نوشته تنها به ارزشهای فرهنگی خانواده در گذشته و حال و عوامل مؤثر در دگرگونی آن اشاره خواهد شد.

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\* این نوشته خلاصه‌ایست از گفته‌های جمشید بهنام در نخستین جلد مجمع بحث و گفتگو درباره خانواده و فرهنگ.

فرهنگ خانواده سنتی براساس اعتقاد به «سلسله مراتب» و وحدت و مرکزیت گروه خانوادگی استوار است. «اعتبار و قدرت» رئیس و «اطاعت» اعضا که نتیجه آن به قول جامعه‌شناسان «روابط عمودی» درون خانواده است جزئی از یک نظام کلی قدرت‌گرائی است که در جوامع آسیائی و افریقائی دیده می‌شود. مظاهر این نظام در «برتری جنس مذکر» و «حکومت سالمندان» به چشم می‌خورد که سلسله مراتبی از نظر ارشدیت سنی و جنسی به وجود می‌آورد. رئیس خانواده در غالب موارد مسن‌ترین فرد مذکر است. جد، پدر بزرگ، عمو، پدر، برادر ارشد. این سلسله مراتب اتفاقی نیست بلکه نشانه‌ایست از یک احترام مقدس به هرچیزی که قدیم است و نیز مقامی که جنس مذکر در این فرهنگ دارد. در این فرهنگ هرچه که جوان، تازه و در نتیجه بی‌تجربه‌است از ارزش لازم برخوردار نیست.

زن در قیمومت دائمی است. دختر تحت سلطه پدر است و خواهر تحت سلطه برادر و زن تحت فرمان شوهر. هرجنسی از دوران کودکی برای ادای نقش خود آماده می‌شود. پسر برای حمایت کردن و فرمان دادن و دختر برای اطاعت کردن و فرزند آوردن و زیبا و مطلوب بودن.

چون هدف اصلی ازدواج و یا لااقل مهمترین هدف آن تولید نسل است لذا خانواده بی‌فرزندی را محکوم می‌کند و همان اندازه که مادر بودن اهمیت دارد قدرت جنسی و رجولیت مرد نیز مهم است. زن با مادر شدن می‌تواند قدر و ارزش بیابد چون جامعه فقط به مادر احترام می‌کند. مفهوم زن با مفهوم ناموس مرد و خانواده او توأم است. لزوم حمایت از ناموس خانواده (که در حفظ ناموس زنان خانواده تجلی می‌کند) نه تنها وظیفه پدر و برادر و شوهر است بلکه تمام افراد مذکر گروه خویشاوندی چنین تمهدی دارند. زن با خانه چنان عجین شده است که حتی در زبان عامیانه لغت منزل جای لغت زوجه را می‌گیرد.

زندگی در خانه و زندگی در خارج از خانه، زندگی در «اندرونی» و در «بیرونی» نشانه‌هایی است از اعتقاد به «محرم و نامحرم»، به «آشکار و نهان» به «خودی و بیگانه» که در طول قرون جامعه را به دو نیم کرده بود. دنیای مردان و دنیای زنان، «طبقه مردان» و «طبقه نسوان» که این دو کم‌وبیش مکمل یکدیگر هستند. امور مربوط به سیاست و اقتصاد و تقریباً انحصار دانش و معرفت کتبی از آن مردان است، کانون خانواده، تربیت بچه‌ها در نخستین سالهای زندگی و امور عاطفی در قلمرو زنان.

روابط میان زن و شوهر و والدین و فرزندان براساس مجموعه‌ای از اصول اخلاقی و الگوهای رفتاری از پیش معین شده است و کتب اخلاق در دوران

اسلامی تاریخ ایران تحت عنوان «تدبیر و سیاست اهل» به تفصیل از آن بحث کرده‌اند. روشهای مورد قبول این فرهنگ خانوادگی نیز شناخته شده بودند: ادب، احترام به بزرگتر، مهربان بودن با مادر، حفظ ناموس خانوادگی، کمک به خویشاوندان و همسایگان، قناعت و ذم سودجویی، اعتقاد به اجر معنوی و مانند آن.

از سوی دیگر، فرهنگ عامه نیز به نوبه خود وظایف و رفتارهای فرد را معلوم می‌کرد و بدینسان اصول تربیت، اخلاق، کار، فراغت و آداب زندگی افراد از تولد تا مرگ روشن و تدوین شده بود و میراث اجتماعی و فرهنگی از خانواده به کودک انتقال می‌یافت. خانواده واحد تولید و مصرف است و درآمد خانواده تحت نظر رئیس خرج می‌شد و افراد خانواده درآمدهای مستقل پولی نداشتند. شغل نیز تابع خصوصیات خانوادگی است و گاهی تنها راه به دست آوردن شغل، تعلق به خانواده و به صنف شغلی خاصی است.

خانواده سنتی قسمتی عظیم از دینامیسم اجتماعی را به خود اختصاص می‌دهد. استخوان‌بندی اصلی براساس تبارها است و دولت نیز یکی از این تبارهاست که قدرت بیشتری به دست آورده است. فرد در رابطه با گروه خود است و میان فرد و جامعه رابطه مستقیمی وجود ندارد.

مشروعیت و هویت فرد در میزان تعلق او به گروه و توسط گروه مشخص می‌شود و در داخل گروه خانوادگی سلسله مراتبی دقیق از پایگاهها و نقشها برقرار است و شک و شبهه‌ای در حقانیت این پایگاهها و نقشها متصور نیست. بیگمان آنچه درباره خصوصیات فرهنگ خانواده سنتی گفته شد نظری کلی است و تفاوت‌های قابل توجهی میان فرهنگ خانواده‌های شهری، روستائی و ایلی ویا ثروتمند و مستمند دیده می‌شود.

از چندسال پیش دگرگونیهای اجتماعی و اقتصادی موجب شد که جامعه سادگی قدیم خود را از دست بدهد و گروههای گوناگونی از لحاظ ساخت و وظیفه پدیدار شوند و روابط میان این گروهها پیچیدگی بسیار پیدا کند. گروههای نخستین (مانند خانواده . . .) در کنار گروههای ثانوی (گروههای شغلی، مرامی) قرار گیرند و روابط خانوادگی جزئی از مجموعه روابط اجتماعی گردد. در این دوران افراد به وجود خود به عنوان افراد يك ملت، اعضاء يك جامعه وجدان پیدا کردند، دولت مظهر این جامعه کلی، موجب ایجاد سلسله مراتب جدید و پایگاهها و نقشهای تازه شد و افراد، مستقل از وابستگیهای خانوادگی و بیشتر به خاطر تحصیلات و تخصص خود پایگاه‌هایی در جامعه بدست آوردند. دیگر تعلق به يك تبار، هویتی برای آنها به شمار نرفت بلکه خاندانها

به خاطر داشتن افراد سرشناس و موفق اعتباری یافتند .  
کار مستقل در خارج از خانه ، انفرادی شدن درآمدها ، امکانات تحرك  
اجتماعی و شغلی از یکسو و پدیدار شدن خانواده‌های کوچک زن و شوهری از  
سوی دیگر مبانی اقتصادی و اجتماعی خانواده را دگرگون کرد .

نقش دولت در این میان بسیار مهم بود : قوانین مربوط به آزادی مدنی  
و اقتصادی زن و حمایت از کودک موجب شد که زن‌ها از سطح خانگی به سطح  
اجتماعی ارتقاء یابند و جوانان به عنوان افراد يك جامعه ونه فقط اعضاء يك گروه  
خانوادگی بتوانند خود در سرنوشتشان مؤثر باشند (انتخاب رشته تحصیلی ، شغل ،  
همسرگزینی و . . . )

تغییر وضع زنان و جوانان و کودکان و حمایت دولت از این گروه‌ها شکل  
جدیدی را در روابط خانوادگی به وجود آورد . مثلث جدید شوهر ، زن ،  
کودکان با روابطی خاص جانشین روابط عمودی سابق در درون خانواده شد و  
روابط خانوادگی به معنی اخص به رابطه زن و شوهر با یکدیگر و والدین و فرزندان  
منحصر گردید .

البته نباید تصور کرد که خانواده سنتی در مملکت ما جای خود را کاملاً  
به خانواده نوع جدید داده است بلکه فقط می‌توان گفت که در اثر عواملی که  
به مهم‌ترین آنها در این نوشته اشارت رفت خانواده سنتی در تحول خود اینک  
اشکال مختلفی یافته است که شاید بتوان آنها را شکل‌های برزخی نامید . مانند انواع  
خانواده زن و شوهری ، خانواده زن و شوهری با ملحقات ، خانواده پدری توسعه  
یافته ، خانواده زن و شوهری مهاجر و . . . که از لحاظ ساخت ، وظیفه و ارزشهای  
فرهنگی مورد قبول ، تفاوت‌های بسیار دارند .

این چندگانگی امری طبیعی است زیرا برخلاف مقرب زمین که در آن  
ماکروسیستم اجتماعی و میکروسیستم خانواده همزمان و در ارتباط با یکدیگر  
دگرگون شدند در ایران نخست تحولات اجتماعی موجب تغییر مبانی قانونی و  
فکری خانواده شد و آنگاه نظام خانواده تحول خود را آغاز کرد .

همزمان با این تغییرات ساختی و محدود شدن وظایف ، در محتوی  
فرهنگ خانواده نیز دگرگونی‌هایی شروع شده است که نتیجه تحول ارزشهای  
فرهنگی در تماس فرهنگ ایرانی با فرهنگ غرب است و خواست نوگرایی (به  
معنای قبول ارزش‌ها و رفتارهای مربوط به اقتصاد و تکنولوژی جدید) در غالب  
قشرهای اجتماعی .

به‌طور کلی می‌توان گفت که خانواده‌های شهری ایرانی در برابر چندنوع  
الگوی فرهنگی قرار گرفته‌اند :

نخست فرهنگ سنتی با همه ارزشهایش که آداب و رسوم و تاحسدی تعلیمات مدرسه پاسدار آنست . دوم فرهنگ غرب که با اتکاء به زمینه‌های کهن (یونان ، رم ، مسیحیت ، رنسانس) با فرهنگ صنعتی تکامل پیدا کرد و در پنجاه سال اخیر کم‌وبیش به کشور ما راه یافت . سوم فرهنگ غرب بصورت کاذب آن که تفسیر و برداشت غلطی است از فرهنگ غرب و از طریق مجله ، فیلم و سفرهای کوتاه بعضی از ایرانیان و ارزشیابی شتابزده ایشان از ارزشهای غربی در جامعه ما شایع شده است و بالاخره قبول فرهنگ غرب با توجه و ارج نهادن به سنتهای ایرانی که عده‌ای از روشنفکران امروزی ایران در رواج آن می‌کوشند .

پیام‌آور این مدل‌های فرهنگی مدرسه ، کتاب و وسایل ارتباط جمعی هستند که خانواده را سخت تحت تأثیر قرار داده‌اند .

۱۱۴۷۷۵ ساعت پخش برنامه رادیویی و بیش از ۷۰۰۰ ساعت برنامه تلویزیونی فقط از برنامه شبکه در سال اهمیت این دو وسیله را نشان می‌دهد . مطابق آخرین آمارها در حدود ۶ میلیون دستگاه رادیو و بیش از ۶۰۰ هزار دستگاه تلویزیون در ایران وجود دارد . به‌طور متوسط هر خانواده تلویزیون‌دار ایرانی بین ۳ تا ۴ ساعت در شبانه‌روز تلویزیون نگاه می‌کند و این متوسط برای بچه‌ها ۲/۵ ساعت است . از سوی دیگر می‌دانیم که برای هر هزار نفر ۱۰ صندلی سینما وجود دارد و در کنار همه اینها تعداد کودکان و نوجوانان که به مدرسه می‌روند حدود ۵ میلیون نفر است .

نتیجه آنکه فرهنگ جدید با مدل‌های مختلف خود در خانواده راه می‌یابد و موجب پیدا شدن تضادهائی در زمینه ارزشها و رفتار می‌گردد . از یکسو میان الگوئی که مدرسه و کتاب درس می‌دهد و (معمولاً الگوئی ایده‌آلی است) با آنچه که تلویزیون و سینما ارائه می‌کنند و واقعیات خوب و بد زندگی در آن منعکس است تضادی وجود دارد و از سوی دیگر میان این پیامها و فرهنگ سنتی خانواده تفاوت زیاد دیده می‌شود .

بیگمان همواره و در همه جوامع میان نسلهای متفاوتی وجود داشته است ولی مسأله تازه آنست که در دوران انتقالی جوامعی مانند جامعه ما دگرگونی چنان سریع است که این اختلاف زمان نسلهای جنبه جاذبه به‌خود می‌گیرد و میان فرزندان و پدر و مادر در درون يك خانواده زن و شوهری و نیز میان خانواده زن و شوهری و شبکه خویشاوندی جدائی می‌افتد . خصوصاً در خانواده‌هایی که پدر و مادر از تحصیلات پیشرفته برخوردار نیستند فرزندان که به مدرسه می‌روند آگاهیهای بیشتری از پدر و مادر دارند و به همین علت است که موضوع



«جامعه پذیری» کودکان صورتی تازه پیدا می‌کند و این کودکان هستند که در غالب زمینه‌ها خصوصاً دانش جدید و اطلاعات عمومی درباره مسائل جهان امروز مطالب بسیار به والدین خود می‌آموزند .

خانواده جدید و لاقول خانواده جدید شهرنشین در برابر مفاهیم تازه‌ای چون : موفقیت در زندگی شغلی ، تساوی بین دوجنس ، ارزش پول و پس‌انداز، اعتقاد به علم و قاطعیت آن ، اعتقاد به امکان دگرگونی قرار گرفته است و خصوصاً جوانان این خانواده‌ها به سوی ارزشهای کاذب مصرفی جلب شده‌اند . بدون شك میزان قبول و یا مقاومت خانواده‌ها در برابر این ارزشهای جدید متفاوتست و عواملی چون میزان تحصیلات ، شغل و خصوصاً درآمد در این زمینه بسیار مؤثر هستند . به طور مثال می‌توان گفت پدر و مادر در خانواده‌های کم‌درآمدتر در برابر تحول تأثیرپذیری کمتری دارند و در نتیجه میان والدین و فرزندان آنها (که به مدرسه می‌روند و فیلم تماشا می‌کنند) فاصله بیشتری پدیدار می‌شود ، درحالیکه در خانواده‌های زن و شوهری ثروتمند والدین قبول کرده‌اند که باید فرزانشان با ضوابط دنیای جدید تربیت شوند . در خانواده‌های با درآمد متوسط است که بیشترین تضاد میان والدین و فرزندان دیده می‌شود . چون والدین هم می‌خواهند متجدد باشند و هم در ضمن پای‌بند سنت هستند و در نتیجه نظر و رفتار ایشان متفاوتست.

همچنین تحقیقات در این زمینه نشان داده است که به تریبی که درآمد خانواده بالا می‌رود توقعات دیگری غیر از پول درآوردن از پدر هست و همچنین نقش توأم برای پدر و مادر در نظر کودک وجود دارد درحالیکه در طبقات کم‌درآمد پدر کسی است که پول می‌آورد و مادر فردی است که خانه را اداره می‌کند . آنچه گفته شد ، نشان دهنده این واقعیت است که خانواده‌های ایران در دوران تغییرات ساختی خود مواجه با انواع الگوهای فرهنگی هستند ، و این مطلب موجب چندگانگی ارزشهای فرهنگی در درون خانواده شده است . تنها تحقیقات دقیق در زمینه شناخت تضادها و تناقضات در پیامهای فرهنگی است که می‌تواند دستگاههای مسئول را در ایجاد يك سیاست فرهنگی هماهنگ مدد کند . چنین سیاستی شاید بتواند تاحدی تعادل لازم را در فرهنگ خانواده به وجود بیاورد .

## رنج و گنج

برد کار می کن گکوچیت کار  
 نگر تا که دهقان دانا چه گفت  
 که میراث خود را بدارید دوست  
 من آن را ندانم اندر کجاست  
 چو شد مهر من کشتگه برکنید  
 نماند ناکنده جایی ز باغ  
 پدر مرد و پوران به امید گنج  
 به گاو آهن و بیل کنند زود  
 قضا را در آن سال از آن خوب تخم  
 نشد گنج پیدا ولی رنجشان  
 که سرمایه جاودانی است کار  
 به فرزندان چون همی خواست خفت  
 که گنجی ز پیشینیان اندر دست  
 پژوهیدن و یافتن با شامت  
 همه جای آن زیر و بالا کنید  
 بگیرید از آن گنج هر جا سراغ  
 به کادیدن دشت برون رنج  
 هم اینجا، هم آنجا و هر جا که بود  
 زهر تخم بر خاست بهفقد تخم  
 چنان چون پدر گفت شد گنجشان

ملک الشعری بهار



## آداب سخن گفتن

از آداب سخن گفتن این است که : شخص بسیار نگوید و سخن دیگری بسخن خود قطع نکند ، و هر که حکایتی یا روایتی کند و او بر آن واقف باشد وقوف خود را بر آن اظهار نکند تا آنکس آن سخن باتمام رساند . و چیز را که از غیر او پرسند جواب نگوید و اگر سؤال از جماعتی کنند که او داخل آن جماعت بوده ، برایشان سبقت ننماید . و اگر کسی بجواب مشغول شود و او بر بهتر از آن بجوابی قادر بود ، صبر کند تا آن سخن تمام شود و پس جواب خود بگوید بروجهی که در مقدمه طعن<sup>۱</sup> نکند . و در محاوراتی<sup>۲</sup> که بحضور او میان دو کس رود خوض ننماید ، و اگر از او پوشیده دارند استراق<sup>۳</sup> سمع نکند و تا او را باخود در آن مشارکت ندهند مداخلت نکند و با بهتران سخن بکنایه نگوید و آواز نه بلند دارد و نه آهسته ، بلکه اعتدال نگاه دارد . و اگر در سخن او

۱- بفتح اول و دوم: خواری ۲- در اصل یعنی نیزه زدن و کنایه از زخم زدن است  
۳- گفتگو و پرسش و پاسخ میان دو تن ۴- دزدیده گوش فرادادن

معنی غامضی<sup>۱</sup> افتد در بیان آن بمثالهای واضح جهد کند و الا شرط ایجاز<sup>۲</sup> نگاه دارد. و الفاظ غریب و کنایات نامستعمل بکار ندارد. و سخن که با او تقریر میکنند تا تمام نشود بجواب مشغول نگردد. و آنچه خواهد گفت تا در خاطر مقرر نگرداند در نطق نیاورد و سخن مکرر نکند مگر که بدان محتاج شود. و قلق<sup>۳</sup> و ضجرت ننماید و فحش و شتم<sup>۴</sup> بر لفظ نگیرد و اگر عبارت از چیزی فاحش مضطر گردد بر سبیل تعریض<sup>۵</sup> کنایه کند از آن و مزاح منکر<sup>۶</sup> نکند. و در هر مجلسی سخن مناسب آن مجلس گوید. و در اثنای سخن بدست و چشم و ابر و اشاره نکند، مگر که حدیثی اقتضای اشارتی لطیف کند؛ آنگاه آنرا بر وجه پسندیده ادا نماید.

در راست و دروغ با اهل مجلس خلاف و لجاج نوزد، حاصه با مهتران و سفیهان. و کسیکه الحاح با او مفید نبود بر او الحاح نکند. و اگر در مناظره<sup>۷</sup> و محاورت طرف خصم را رجحان یابد، انصاف بدهد. و از مخاطبۀ عوام و کودکان و دیوانگان و مستان تا تواند احتراز کند و سخن باریک با کسی که فهم نکند نگوید و لطف در محاورت نگاه دارد و حرکات و افعال و اقوال هیچکس را بقبح محاکات<sup>۸</sup> نکند و سخنهای موحش نگوید. و چون در پیش مهتری رود ابتدا بسخنی کند که بفال ستوده دارند و از غیبت و نمامی و بهتان و دروغ گفتن تجنب<sup>۹</sup> کند، چنانکه بهیچ حال بر آن اقدام ننماید و با اهل آن مداخلت نکند و استماع آنرا کار<sup>۱۰</sup> باشد و باید که شنیدن او از گفتن بیشتر بود.

از حکیمی پرسیدند که چرا استماع تو از نطق زیاده است. گفت: زیرا که مرا دو گوش داده اند و یک زبان، یعنی، دو چندانکه میگوئی میشنو.

۱- دشوار ۲- اختصار و کوتاهی ۳- اضطراب و بی آرامی ۴- دشنام و ناسزا ۵- چیزی را بکنایه گفتن ۶- بفتح کاف: کارزشت ۷- بایکدیگر بحث کردن ۸- حکایت و بیان کردن ۹- دوری جستن ۱۰- باهاء ملفوظ: اسم فاعل عربی است از کراهت، بمعنی ناخوش دارنده.

# نظام حقوق زن در اسلام

## پیشگفتار

خوشوقتم که مجله زن روز درخواست مرا راجع به بحث درباره پیشنهادهای چهل گانه آن مجله برای تغییر مواد قانون مدنی ایران در مسائل مربوط به امور خانوادگی، پذیرفت، و در شماره پیش آمادگی خود را برای درج این سلسله مقالات ضمن نشرنامه اینجانب اعلام کرد.

من این فرصت را مغتنم می‌شمارم که به اینوسیله گوشه‌ای از فلسفه اجتماعی اسلام را با جوانان در میان می‌گذارم. امیدوارم بتوانم ذهن آنها را درباره مسائل مربوط بروابط خانوادگی از نظر اسلام روشن کنم.

همانطوریکه در نامه خودم متذکر شدم من نمیخواهم از قانون مدنی دفاع کنم و آنرا کامل و جامع و صددرصد منطبق با قوانین اسلامی و موازین صحیح اجتماعی معرفی کنم. شاید خود من هم ایرادهائی ناآن داشته باشم. و هم نمیخواهم روشی را که در میان اکثریت مردم ما معمول بوده صحیح و منطبق با عدالت بدانم. برعکس، من هم بوضوح بی‌نظمیها و نابسامانی‌هایی در روابط خانوادگی مشاهده میکنم و معتقدم باید اصلاحات اساسی

در این زمینه بعمل آید .

اما برخلاف کسانی نظیر نویسندگان کتاب انتقاد بر قوانین اساسی و مدنی ایران و کتاب پیمان مقدس یا میثاق ازدواج، مردان ایرانی را صد در صد تبرئه نمیکنم و آنها را بی تقصیر معرفی نمی‌نمایم و تمام گناهان را بگردن قانون مدنی نمی‌اندازم و گناه قانون مدنی را تبعیت از فقه اسلام نمیدانم و یگانه راه اصلاح را تغییر مواد قانون مدنی نمی‌شناسم. من آن عده از قوانین اسلامی را که مربوط به حقوق زوجین و روابط آنها با یکدیگر یا فرزندان یا افراد خارج است و روی آنها انگشت گذاشته شده و پیشنهاد برای تغییر آنها داده شده است يك يك در این سلسله مقالات مطرح میکنم و ثابت میکنم که این قوانین با ملاحظات دقیق روانی و طبیعی و اجتماعی همراه است و حیثیت و شرافت انسانی زن و مرد متساویاً در آنها ملحوظ شده است و در صورت عمل و حسن اجرا بهترین ضامن حسن روابط خانوادگی است .

از خوانندگان محترم اجازه می‌خواهم پیش از ورود در مسائل مورد نظر چند نکته را با آنها در میان بگذارم :

### مشکل جهانی روابط خانوادگی

۱ - مشکل روابط خانوادگی در عصر ما نه آنچنان سهل و ساده است که بتوان با پر کردن کوپن از طرف پسران و دختران یا تشکیل سمینارهایی از نوع سمینارهایی که دیدیم و شنیدیم که در چه سطح فکری است آنرا حل کرد و نه مخصوص کشور و مملکت ماست و نه دیگران آنرا حل کرده‌اند و یامدعی حل واقعی آن هستند .

«ویل دورانت» فیلسوف و نویسنده معروف تاریخ تمدن میگوید :

«اگر فرض کنیم در سال ۲۰۰۰ مسیحی هستیم و بخواهیم

بدانیم که بزرگترین حادثه ربع اول قرن بیستم چه بوده است ، متوجه خواهیم شد ، که این حادثه ، جنگ و یا انقلاب روسیه نبوده است ، بلکه همانا دگرگونی وضع زنان بوده است ، تاریخ چنین تغییر تکان دهنده‌ای در مدتی به این کوتاهی کمتر دیده است و خانه مقدس که پایه نظم اجتماعی ما بود ، شیوه زناشوئی که مانع شهوترانی و ناپایداری وضع انسان بود ، قانون اخلاقی پیچیده‌ای که ما را از توحش به تمدن و آداب معاشرت رسانده بود همه آشکارا در این انتقال پراشوبی که همه رسوم و اشکال زندگی و تفکر ما را فراگرفته است گرفتار گشته‌اند .

اکنون نیز که مادر ربع سوم قرن بیستم بسر میبریم ناله متفکران غربی از بهم خوردن نظم خانوادگی و سست شدن پایه ازدواج ، از شانه خالی کردن جوانان از قبول مسئولیت ازدواج ، از منفور شدن مادری ، از کاهش علاقه پدر و مادر و بالاخص علاقه مادر نسبت بفرزندان ، از ابتذال زن دنیای امروز و جانشین شدن هوسهای سطحی بجای عشق ، از افزایش دائم التزاید طلاق ، از زیادی سرسام آور فرزندان نامشروع ، از نادرالوجود شدن وحدت و صمیمیت میان زوجین ، بیش از پیش بگوش میرسد .

مستقل باشیم یا از غرب تقلید کنیم ؟

موجب تأسف است که گروهی از بی‌خبران می‌پندارند مسائل مربوط بروابط خانوادگی ، نظیر مسائل مربوط به راهنمایی ، تاکسیرانی ، اتوبوسرانی ، لوله‌کشی و برق سالهاست که در میان اروپائیان بنحو احسن حل شده و این ما هستیم که عرضه ولیاقت نداشته‌ایم و باید هرچه زودتر از آنها تقلید و پیروی کنیم .

این ، پندار محض است ، آنها از ما در این مسائل بیچاره‌تر و گرفتارتر و فریاد فرزندان‌شان بلندتر است . از مسائل مربوط بدرس و تحصیل زن که بگذریم در سایر مسائل خیلی از ما گرفتارترند

و از سعادت خانوادگی کمتری برخوردار میباشند .

### جبر تاریخ

بعضی دیگر تصور دیگری دارند، تصور میکنند که سستی نظم خانوادگی و راه یافتن فساد در آن ، معلول آزادی زن است و آزادی زن نتیجه قهری زندگی صنعتی و پیشرفت علم و تمدن است ، جبر تاریخ است و چاره‌ای نیست از اینکه به این فساد و بی نظمی تن دهیم و از آن سعادت خانوادگی که در قدیم بود برای همیشه چشم پوشیم .

اگر اینچنین فکر کنیم بسیار سطحی و ناشیانه فکر کرده‌ایم. قبول دارم که زندگی صنعتی خواه ناخواه بر روی روابط خانوادگی اثر گذاشته و میگذارد . ولی عامل عمده از هم گسیختگی نظم خانوادگی در اروپا دو چیز دیگر است .

یکی رسوم و عادات و قوانین ظالمانه و جاهلانه‌ای که قبل از این قرن در میان آنها درباره زن جاری و حاکم بوده است تا آنجا که زن برای اولین بار در قرن نوزدهم و اوایل قرن بیستم در اروپا ، دارای حق مالکیت شد .

دیگر اینکه کسانی که به فکر اصلاح اوضاع و احوال زنان افتادند از همان راهی رفتند که بعضی از مدعیان روشنفکری امروز ما میروند و مواد پیشنهادی چهل گانه یکی از مظاهر آن است ، خواستند ابروی زن بیچاره را اصلاح کنند چشمن را کور کردند .

بیش از آنکه زندگی صنعتی مسئول این آشفتگی و بی نظمی باشد ، آن قوانین قدیم متقدمان اروپا و اصلاحات جدید متجددانشان مسئول است . لهذا برای ما مردم مسلمان مشرق زمین هیچ ضرورت اجتناب ناپذیری نیست که از هر راهی که آنها رفته‌اند برویم و در هر منجلابی که آنها فرو رفته‌اند فرو رویم .



ما باید بزندگی غربی، هوشیارانه بنگریم. ضمن استفاده و اقتباس، علوم و صنایع و تکنیک و پاره‌ای مقررات اجتماعی قابل‌تحسین و تقلید آنها باید از اخذ و تقلید رسوم و عادات و قوانینی که برای خود آنها هزاران بدبختی بوجود آورده است - که تغییر قوانین مدنی ایران و روابط خانوادگی و تطبیق آن با قوانین اروپائی یکی از آنهاست - پرهیز نماییم.

### ما و قانون اساسی

۲ - صرفنظر از اینکه این پیشنهادها خانمان برانداز و مخالف مقتضیات روانی، طبیعی و اجتماعی است، چنانکه بعداً توضیح داده خواهد شد، از نظر انطباق با قانون اساسی چه فکری شده است؟ از طرفی قانون اساسی تصریح میکند هر قانونی که مخالف قوانین اسلامی باشد «قانونیت» ندارد و قابل طرح در مجلسین نیست. از طرف دیگر بیشتر مواد این پیشنهادها مخالف صریح قانون اسلام است. آیا خود مغرب‌زمینی‌ها که غرب‌زدگان ما اینچنین کورکورانه از آنها پیروی میکنند قانون اساسی کشورشان را اینطور بازیچه قرار میدهند.

صرفنظر از مذهب، خود قانون اساسی هر کشوری برای افراد آن کشور مقدس است. قانون اساسی ایران نیز مورد احترام قاطبه ملت ایران است. آیا با سمینارهای کدائی و چاپ کوپن و قیام و قعود نمایندگان میتوان قانون اساسی را زیر پا گذاشت؟

### عواطف مذهبی جامعه ایرانی

۳ - از معایب پیشنهادها و از مخالفت صریح آنها با قانون اساسی چشم میپوشیم. هرچیز را اگر انکار کنیم این قابل انکار نیست که الان هم نیرومندترین عاطفه‌ای که بر روحیه ملت ایران حکومت میکند عاطفه مذهبی اسلامی است. بگذریم از عده بسیار

معدودی که قید همه چیز را زده‌اند و از هر بی‌بند و باری و هرج و مرج طرفداری میکنند ، اکثریت قریب باتفاق این مردم پابند مقررات مذهبی میباشند .

تحصیل و درس خواندگی برخلاف پیش‌بینی‌هایی که از طرف عده‌ای میشد، نتوانست میان این ملت و اسلام جدائی بیندازد. برعکس با اینکه تبلیغات مذهبی صحیح کم است و بعلاوه تبلیغات استعماری ضد مذهب زیاد است، درس خواندگان و تحصیل‌کردگان بنحو روزافزونی سوی اسلام گرایش پیدا کرده‌اند .

اکنون می‌پرسم این قوانین با این زمینه روانی که خواه ناخواه وجود دارد چگونه سازگار میشود؟ یعنی وقتی قانون عرف مطابقه با حکم صریح شرع اسلام نداشته باشد چگونه نتیجه‌ای گرفته میشود ؟ فرض کنید زنی در اثر اختلافها و عصبانیتها بمحکمه رجوع کرد و علی‌رغم رضای شوهر حکم طلاقش صادر شد و سپس بعقد ازدواج مرد دیگری درآمد .

این زن و شوهر جدید در عین اینکه خود را بحکم قانون عرف ، زن و شوهر میدانند ، در عمق وجدان مذهبی خود ، خود را اجنبی و بیگانه و آمیزش خود را نامشروع و فرزندان خود را زنازاده و خود را از نظر مذهبی مستحق اعدام میدانند .

در اینحال فکر کنید چه وضع ناراحت‌کننده‌ای از نظر روانی برای آنها پیش خواهد آمد ، دوستان و خویشاوندان مذهبی آنها با چه چشمی بآنها و فرزندانشان نگاه خواهند کرد . ما که نمی‌توانیم با تغییر و وضع قانون ، وجدان مذهبی مردم را تغییر بدهیم ، متأسفانه یا خوشبختانه وجدان اکثریت قریب باتفاق این مردم ، از عاطفه مذهبی فارغ نیست .

شما اگر متخصص حقوقی و روانی از خارج بیاورید و مشاوره کنید و بگوئید ما چنین قوانینی میخواهیم وضع کنیم اما زمینه روانی اکثریت مردم ما اینست و این . ببینید آیا در همچو

زمینه‌ای نظر موافق خواهد داد؟ آیا نخواهد گفت اینکار هزاران ناراحتی‌های روحی و اجتماعی تولید میکند.

مقایسه اینگونه قوانین با قوانین جزائی از لحاظ میزان آثار سوئی که بیار می‌آورد بسیار غلط است. تفاوت میان آنها از زمین تا آسمان است، ضربه‌ای که از ناحیه تغییر و تعطیل قوانین جزائی وارد میشود متوجه اجتماع است و فقط افراد منحرف را جری میکند. اما قوانین مربوط بروابط زوجین و اولاد، بزندگی خصوصی و فردی افراد مربوط است و مستقیماً با عاطفه مذهبی شخصی هر فرد در جنگ است. اینگونه قوانین یا در اثر نفوذ مذهب و غلبه وجدان بی‌اثر و بلاعمل میماند و خواه ناخواه ناراحتی‌هایی که اینگونه قوانین ایجاد میکند موجب خواهد شد که این قوانین رسماً لغو گردد و یا پس از کشمکش روانی جانکاهی نیروی مذهبی را تضعیف میکند.

## بخش اول

### خواستگاری و نامزدی

- \* آیا خواستگاری مرد از زن اهانت به زن است ؟
- \* غریزه مرد ، طلب و نیاز است و غریزه زن جلوه و ناز .
- \* مرد خریدار وصال زن است نه رقیه او .
- \* رسم خواستگاری مرد از زن يك تدبير بسیار عاقلانه و ظریفانه است که برای حفظ احترام و حیثیت زن به کار رفته است .
- \* اشتباه نویسنده چهل ماده در قانون مدنی

### خواستگاری و نامزدی

من سخن خود را درباره چهل ماده پیشنهادی از همان نقطه آغاز میکنم که در این پیشنهادها آغاز شده است. در این پیشنهادها بترتیب «قانون مدنی» اول از خواستگاری و نامزدی بحث بیمان آمده است .

نظر باینکه قوانین مربوط به خواستگاری و نامزدی که در قانون مدنی آمده است قوانین مستقیم اسلامی نیست ، یعنی نص و دستور صریحی از خود اسلام در اغلب اینها نرسیده است و قانون مدنی آنچه در این زمینه گفته طبق استنباطی است که از قواعد کلی اسلامی کرده است ، ما خود را مکلف بدفاع از قانون مدنی نمیدانیم و وارد بحث در جزئیات نظریات پیشنهاد کننده نمیشویم . با اینکه پیشنهاد کننده مرتکب اشتباهات عظیمی شده است و حتی از درك مفهوم صحیح آن چند ماده ساده عاجز بوده است .

اما از دو مطلب در اینجا نمیتوانیم صرفنظر کنیم .

## آیا خواستگاری مرد از زن اهانت به زن است؟

۱ - پیشنهاد کننده میگوید :

«قانون گذار ما حتی در این چند ماده کذائی (مربوط بخواستگاری و نامزدی) هم این نکته ارتجاعی و غیر انسانی را فراموش نکرده است که مرد اصل است و زن فرع ، در تعقیب فکر مزبور ماده ۱۰۳۴ را که اولین ماده قانون در کتاب نکاح و طلاق است بنحو زیر تنظیم نموده است : (ماده ۱۰۳۴ - از هر زنیکه خالی از موانع نکاح باشد میتوان خواستگاری نمود .) بطوریکه ملاحظه میشود بموجب ماده مزبور باینکه هیچگونه حکم و الزامی بیان نشده است ، ازدواج بمعنی «زن گرفتن» برای مرد مطرح شده و او بعنوان مشتری و خریدار تلقی گردیده و در مقابل زن نوعی کالا وانمود شده است. این قبیل تعبیرات در قوانین اجتماعی اثر روانی بسیار بد و ناگوار ایجاد میکند و مخصوصاً تعبیرات مزبور در قانون ازدواج بر روی رابطه زن و مرد اثر میگذارد و بمراد ژست آقائی و مالکیت و بزین وضع مملوکی و بندگی میبخشد.»

بدنبال این ملاحظه دقیق روانی ! موادی که خود پیشنهاد کننده تحت عنوان خواستگاری ذکر میکند برای اینکه خواستگاری جنبه یکطرفه و حالت «زن گرفتن» بخود نگیرد خواستگاری را هم وظیفه زنان دانسته و هم وظیفه مردان ، تا در ازدواج تنها «زن گرفتن» صدق نکند ، «مرد گرفتن» هم صدق کند ، یا لااقل نه زن گرفتن صدق کند و نه مرد گرفتن . اگر بگوئیم زن گرفتن ، یا اگر همیشه مردان را موظف کنیم که بخواستگاری زنان بروند حیثیت زنرا پسا ئین آورده و آنرا بصورت کسالی خریدنی در آورده ایم .

غریزه مرد طلب و نیاز است و غریزه زن جلوه و ناز  
 اتفاقاً یکی از اشتباهات بزرگ همین است. همین اشتباه  
 سبب پیشنهاد الفاء مهر و نفقه شده است و ما در جای خود مشروحاً  
 درباره مهر و نفقه بحث خواهیم کرد.  
 اینکه از قدیم الایام، مردان به عنوان خواستگاری نزد  
 زنان میرفته اند و از آنها تقاضای همسری میکرده اند از بزرگترین  
 عوامل حفظ حیثیت و احترام زن بوده است. طبیعت، مرد را مظهر  
 طلب و عشق و تقاضا آفریده است و زن را مظهر مطلوب بودن و  
 معشوق بودن. طبیعت زن را گل، و مرد را بلبل، زنا شمع و  
 مرد را پروانه قرار داده است. این یکی از تدابیر حکیمانه و شاهکار-  
 های خلقت است که در غریزه مرد نیاز و طلب و در غریزه زن ناز  
 و جلوه قرار داده است. ضعف جسمانی زنا در مقابل نیرومندی  
 جسمانی مرد، با اینوسیله جبران کرده است.

خلاف حیثیت و احترام زن است که بدنبال مرد بدود.  
 برای مرد قابل تحمل است که از زنی خواستگاری کند و جواب رد  
 بشنود و آنگاه از زن دیگری خواستگاری کند و جواب رد بشنود  
 تا بالاخره زنی رضایت خود را بهم سری با او اعلام کند، اما برای  
 زن که میخواهد محبوب و معشوق و مورد پرستش باشد و از  
 قلب مرد سر درآورد تا بر سراسر وجود او حکومت کند، قابل  
 تحمل و موافق غریزه نیست که مردی را بهم سری خود دعوت کند  
 و احیاناً جواب رد بشنود و سراغ مرد دیگری برود.

بمقیده «ویلیام جیمز» فیلسوف معروف امریکائی: حیا  
 و خودداری ظریفانه زن غریزه نیست، بلکه دختران حوا در طول  
 تاریخ دریافته اند که عزت و احترامشان باین است که بدنبال مردان  
 نروند، خود را مبتذل نکنند و از دسترس مرد خود را دور  
 نگهدارند، زنان این درسها را در طول تاریخ دریافته اند و بدختران

خود یاد دادند .

اختصاص بجنس بشر ندارد، حیوانات دیگر نیز همینطورند، همواره این مأموریت به جنس نر داده شده است که خود را دلباخته و نیازمند بجنس ماده نشان بدهد. مأموریتی که بجنس ماده داده شده این است که با پرداختن بزبائی و لطف و با خودداری و استغناء ظریفانه ، دل جنس خشن را هرچه بیشتر شکار کند و او را از مجرای حساس قلب خودش و به اراده و اختیار خودش در خدمت خود بگمارد .

### رسم خواستگاری يك تدبير ظریفانه و عاقلانه برای حفظ حیثیت و احترام زن است

گفتیم ، اینکه در قانون خلقت ، مرد مظهر نیاز و طلب و خواستاری ، و زن مظهر مطلوبیت و پاسخگوئی آفریده شده است ، بهترین ضامن حیثیت و احترام زن و جبران کننده ضعف جسمانی او در مقابل نیرومندی جسمانی مرد است و هم بهترین عامل حفظ تعادل و توازن زندگی مشترک آنهاست . این ، نوعی امتیاز طبیعی است که به زن داده شده و نوعی تکلیف طبیعی است که بدوش مرد گذاشته شده است .

قوانینی که بشر وضع میکند ، و بعبارت دیگر تدابیر قانونی که بکار میرد باید این امتیاز را برای زن و این تکلیف را برای مرد حفظ کند . قوانین مبنی بر یکسان بودن زن و مرد از لحاظ وظیفه و ادب خواستاری بر زیان زن و منافع و حیثیت و احترام اوست ، و تعادل را بظاهر بنفع مرد، و در واقع بر زیان مردو بهم میزند .

از اینرو موادی که از طرف نویسنده چهل پیشنهاد مبنی بر شرکت دادن زن بوظیفه خواستگاری پیشنهاد شده ، هیچگونه ارزشی ندارد و بر زیان جامعه بشری است .

مفکر شهید استاد مرتضی مطهری

465

۴۵۰

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دوش دیدم که ملایک در میخانه زدند  
بکی آدم بر سر شتند و بی پیمانه زدند

ساکنان حرم شر و عفاف ملکوت  
با من راه نشین باد و متا زدند

آسمان بار امانت توانست کشید  
قرع کار بنام من دیوانه زدند

جنگ هم داد و دولت همه را عذر برد  
چون ندیدند حقیقت به افسانه زدند

شکر ایزد که میان من و او صلح افتاد  
صوفیان قص کنان ساغر گزیده زدند

آتش آن نیست که از شعله او خندد شمع  
آتش آنست که در خرمن پرده زدند

کس چو حافظ کشت او از رخ زده نشد نقاب  
تا سر زلف سخن را بستم شانه زدند



## چند سخن از سعدی

دو کس رنج پیوده بردند و سعی بیفایده کردند ، یکی آن که اندوخت و نخورد  
و دیگری آن که آموخت و نکرده :  
علم خدا کند بیشتر خوانی      چون عمل در تو نیست نادانی

\*\*\*\*\*

یکی را گفتند : عالم بی عمل به چه ماند ؟ گفت : به زنبور بی عمل .

\*\*\*\*\*

لقمان را گفتند : ادب از کجا آموختی ؟ گفت : از بی ادبان . هر چه از  
ایشان در نظرم ناپسند آمد ، از آن پرهیز کردم .

\*\*\*\*\*

مشک آن است که بویید ، نه آن که عطر از بگوید . دانا چون طبله عطار است  
خاموش و بهر نغمای و نادان چون طبل غازی ، بلند آواز و میان تنی .

از گلستان سعدی

هوآله العلى

اگر الف باء قاموس معنوى  
بدست آيد و رموز كتاب ناطق نفس  
كشفت شود از كتب صامت بى نیاز و  
نزديك بمقام غنى بالذات خواهيم بود .  
از سخنان استاد مدهم حضرت مولانا

ميرقطب الدين محمد عفا  
پير اويسى

## پديده هاى فكر

مقدمه :

من از نوشتن اين مقالات در نظر ندارم كه منحرفى را هدايت كنم و يا رونده ئى را از موقع و محلى كه هست بياگاهانم زيرا وظيفه من فقط اظهار حقايقى است كه بمرور درمى يابم . اما اگر از من پرسيده شود كه منظور از اظهار اين حقايقى چيست پاسخ خواهم داد : همانطور كه امواج صوت با يك محاسبه منظم و دقيقى در فضا منتشر شده و دستگاههاى گيرنده در هر جا كه باشند به نسبت قدرت و توانائى خود آن اصوات را ضبط مينمايند ، آثار فكري افراد هم مطمئناً گيرنده هاى متناسب خود را بدون قيد زمان اعم از اينكه بخوانند و يا نخوانند در طول معنويات جستجو خواهند كرد .

من در اين مقالات ناگزير بذكر در يافتهاى خود كه همه گونه با هويتم هم آهنگ است مبادرت نموده ام . قطعاً من داناترين مردم زمان نيستم تا هر چه كه ميگويم در ردیف توانين غير قابل تغيير باشد . اما سعى من بر آن بوده تا ذهن خواننده را بالفاظى خالى از وجه و اعتبار منحرف نكرده باشم ، زيرا مغرور ماندن بدانند ديگران كه حافظه آنها در خود انباشته بزرگترين غفلتى است كه ميتواند ما را از ادراك سعادت خود محروم كند .

با یک توجه اجمالی این حقیقت را میتوان در یافت که هیچ لفظ و بیانی هر قدر هم زیبا و مستدل و منطقی باشد نتوانسته است کیفیتی یا حالت و حقیقتی را از راه گوش بدماعی منتقل نماید که مخاطب همان کیفیتی را که گوینده منظور نظر دارد و بآن اشاره می نماید دریابد. مثلاً اگر به تشنه‌ی لفظ آب گفته شود او از شنیدن لفظ، یک کیفیت حقیقی را که در هنگام آب نوشیدن درمی یابد تمامی ادراک نخواهد کرد بلکه یک تصور ذهنی ناقص را از یک کیفیت فراموش شده بنظر خواهد آورد که هیچ قابل قیاس با آن حالت واقعی که در حین نوشیدن آب حاصل میگردد نیست، یا لفظ چنان واجد حیثیت حقیقی خود باشد که شنونده در شنیدن بیانی نتیجه واقعی آنرا در یافت نماید یعنی فرضاً وقتی بگرسنه ای گفته شود نان، او از استماع آن سیر شود و در حقیقت نتیجه ای را که از خوردن نان میگرفت عیناً بدست آورد.

اگر بدقت ملاحظه شود همین تمثیل در انتقال معانی با روپوش الفاظ و عبارات بخصوص که گوینده خود به معانی و حقایق گفتار خویش وقوف نداشته باشد کاملاً صدق میکند. اشکال دیگری که در بیان مطالب وجود دارد آنستکه اصولاً الفاظ مشابهتی با معانی خود ندارند و هنگامی که لفظی وسیله گوینده‌ی ادا میشود شنونده مطلبی را که موازی و یا مقتضی با وجود خود اوست و بدان وقوف داشته و یا آنکه اجزاء آنرا به نیروی تداعی جمع آوری و آرایش کرده ادراک میکند و اگر شنونده بآنچه که میشنود آشنا و عالم نباشد ابدأ مفهوم بیان گوینده را ادراک نخواهد کرد، و چون هر شخصی صاحب طرز تفکر و ادراک و حتی بیان خاصی است اگر بین دو نفر گفتگویی رد و بدل شود از مجموعه آن بجز مطالب و مفهومات مشترک تقریبی بقدری که با یکدیگر سنخیت فکری داشته باشند استفاده نخواهند کرد، شاید همین

مطلب و مسئله همان نقطه حساس توافق در دوستی ها بین دو یا چند نفر باشد ، والا گوینده و شنونده مثل دو نفر که بدوزبان مختلف صحبت میکنند ابدأ از گفتار یکدیگر چیزی نخواهند فهمید .

دکارت در کتاب گفتار میگوید : « هیچکس چیزی را که از دیگری میآموزد مانند آنچه که خود ابتکار نموده بخوبی درک نمیکند . چنانکه برای من بارها اتفاق افتاده که پاره ئی از عقاید و نظریات خویش را در مسائل مختلف برای مردمان بسیار با هوش بیان نموده ام و هنگامیکه با ایشان گفتگو میکردم چنین بنظر میرسید که بیان مرا بخوبی میفهمند ولیکن چون بازگو میکردند چنان دیگرگون شده بود که با عقیده من بکلی تفاوت داشت . »

در هر صورت چون الفاظ بمنزله علامات اختصاری اشیاء و یا کیفیات مشترک و معروفند که برای مبادله بیان و تفهیم و تفاهم بین افراد بکار برده شده اند اگر مقصود عالی تری از آنها متوقع باشیم یعنی مثلاً معانی وجدانی را در آنها جستجو کنیم قطعاً به نتیجه مثبتی نخواهیم رسید .

بنا بر آنچه گفته شد اگر کسی گمان برد که برای دریافت معانی و تریب معنویت خویش منحصرأ باید متوسل بمطالعه الفاظ شود و عبارات را نردبان ارتقاء نفسانیات خویش محسوب دارد حافظه خویش را خسته و روح کنجکاو را در چهار دیوار منطقیهای بی پا محصور کرده است .

بقول لایپنیتز : « وقتی خاصیت شیء بشناخت امکان شیء منجر میشود تعریف واقعی را بوجود میآورد ، مادامیکه بیش از یک تعریف اسمی نداشته باشیم نمی توانیم به نتایجی که از آن استخراج میشود اطمینان داشته باشیم چه اگر این

تعریف چیزی متناقض یا ممتنع را مخفی داشته باشد ممکن است نتایج معکوس از آن گرفته شود، بهمین جهت حقایق اصلاً بالفاظ بستگی ندارند.»

مقصود من آن نیست که قراردادهای لفظی و اصطلاحات عمومی را برای اجتماعات به نحوی که پذیرفته اند و بین آنها متداول است باطل کنم بلکه عقیده دارم که هیچیک از معانی را با لفظ تنها نمیتوان در یافت مگر دماغ و استعداد یا روح ما با معنی بیانی که می شنویم در منتهای معنویت خویش حشر کرده باشد. هنگامی ما میتوانیم از الفاظ معانی آنها استنباط نمائیم که در آن حقیقت واقع شده باشیم، والا معنی هر لفظی در واقعیت خویش موجود است و بوسیله الفاظ از محل حقیقی خود تغییر جا نمیدهند.

پس اگر موجه باشد که اصولاً پاکی صفحات نفوس اصل و پایه درک معانی است قطعاً مطالعه هیچ لفظ یا عبارتی هم ارزنده تر از مطالعه کتاب نفس خویش که فهرست عالم وجود است نمی باشد.

پیشنهاد من آنستکه در عوض صرف وقت بمطالعه کتب صامت به اجتهاد در شخصیت خود پرداخته و از مزایای معنویت خویش بهره مند گردیم و راه دماغ و دستگاه مغز را نظیر یک گیرنده قابل، آماده پذیرش امواج معانی عالی و دقیقی که قطعاً فرستنده های آن پیش از ادراک ما مغزهای روشن و متفکر جهان است نمائیم.

چون در یافت حقایق از طریق احتجاج و اقامه دلیل میسر و مقدور نیست انتظار می رود که مطالعه کنندگان مقالات این کتاب بجای تجزیه و تحلیل الفاظ و بیان مطالب ظاهراً، اصول اظهارات مرا دور از محدودیتهای حواس و سایر متعلقات آن با

کنه حقیقت فطرت خویش آزموده و سپس در اصلاح یا تکمیل آن با مطالعه کنندگان آینده همراهی کنند .

• استاد بزرگ من ، پدرم ، با زبردستیهای بسیار عالمانه و تعالیم معنوی از انحرافات دماغی و فکری من که همواره چون اطفال نوپا استعداد لغزش داشت جلوگیری فرمود ، و چون متن تعالیم آن دانشمند بزرگ اصولاً از خودپسندی و جاه طلبی های طفلانه دور و برکنار بوده دماغ متنبه من نیز روشی جز آن نپذیرفته است . بهمین استناد اگر آثار فکری و قلمی من قدمی در مسیر تمدن عالی بشریت بردارد سعادت مندم والا کاری که شایسته تفاخر معنوی باشد انجام نداده ام و روح من از نتیجه ئی که بدست آورده خرسند نخواهد شد .

صادق عنقا

بهمن ماه ۱۳۳۳ شمسی

تهران

• به مقدمه کتاب انوار قلوب سالکین و حقایق المناقب از عارف کامل مکمل حضرت مولا جلال الدین علی میرابوالفضل عنقا پیراویسی و کتاب از جنین تا جنان اثر استاد العرفا مولانا میرقطب الدین محمد عنقا اویسی و کتاب چننه و کتاب مثنوی مزامیر حق و گلزار مید اثر نگارنده رجوع فرمائید .

\* \* \*

مثلاً اگر سقراطی که افلاطون زندگی او را بقلم توانای خود نگاشته بخواهند روی صحنه آورده وسیله هنرمندان مبرزی بتماشاچیان بشناسانند ، هر چه به برنامه نمایش توجه شود فرضاً که صحنه ها و نمایش کاملاً منطبق با حقیقت باشند ، متأسفانه هیچیک از نقاط نظری حاصله ، سقراط را بتماشاچیان معرفی نخواهد کرد ، و سقراطی که در صحنه متظاهر میشود غیر از یک رشته مقایسات بی اساس و خالی از حقیقت نخواهد بود . مقصود اینست که از صحنه نمایش و ریزه کاریهای هنری هنرمندی که بنام و شکل سقراط متظاهر میشود و سایر نقاط برجسته تأثر ، سقراطی را خواهیم شناخت که هیچگونه مشابهت و هم آهنگی با شخصیت سقراط حکیم یونانی نخواهد داشت ، زیرا سقراط یک موجودیت و فطرتی حقیقی است که نقاط حساس آثار حیاتی او که هیچگونه شباهتی با واقعیت سقراط ندارند در شرائطی ناموزون و غیر واقع بدست تصورات افسانه نویس که پسندیده و یا تشخیص داده وسیله کارگردانان و هنرمندان نمایش روی صحنه نمایش آمده است ، و در حقیقت شخصیت و واقعیت سقراط که برای خود او یک نقطه ثابت و اصیلی بوجود آورده در دست مقایسات غیر حقیقی و نقاط متعدد نظری که بلافاصله از آثار حیاتی سقراط به بعد از واقعیت خود دور مانده است منعکس شده ، سقراطی که شخصیتش مثل چشمه ئی زاینده و حقائق از زبانش جاری میشد ، و هر چه لازم میدانست بنا باقتضای وجود خویش اجرا مینمود ، و هر کس را تحت الشعاع شخصیت و زیر نفوذ معنوی خود قرار میداد ، غیر از سقراطی است که عبارات کتاب افلاطون بیان کرده و روی صحنه ارائه شده است ، یعنی شخصیت سقراط همان بود که بود و حتی افلاطون که معاشر دقیق و رفیق و شاگرد محقق و مبرز سقراط بود وقتی که میخواهست سقراط را بشناسد و بشناساند خود را شناخت و شناساند . پس قلمی است

اصولی را که فطرت در یافت میکند و صورت مجلس مدرکاتی که بامضای عقل باطن میرسد در حد علم واقعی بوده و ناگزیر اصلیند ، و سایر ملاحظات که پایه های آن بر اساس مقایسات و نسبتهای حسی طبیعی بنا شده باشند نمیتوانند حامل و حاوی یک واقعیت قطعی ثابت و یا صاحب معنویت مشخصی باشند و چون در هر مرحله ئی که هستند مجهول و مبهم و موهومند اطلاق علم حقیقی و عرفان بر آنها بيمورد است ، زیرا علم ادراک وجدانی و انطباق تام یک شخصیت بر واقعیت تام دیگری خواهد بود ، و این تطبیق علی الاطلاق جز در کنه فطریات و وجدانیات میسر نمی باشد .

استاد دانشمند موریس مترلینگ در کتاب راز بزرگ نقاط نظری برخورد های حسی را نسبت بیک خانواده ئی که از دور در کنار مزرعه خود بجمع آوری خرمن و حمل محصول مشغول بوده اند بخوبی و زیبائی توضیح میدهد در عین حال که حقیقت آن تظاهرات مجموعاً در لباس رنگ های مختلف پدیده ناظر با زیبائی تمام جلوه داشته محتوی وقایع و خاطرات درونی مختلفی است که گاهی رنج و الم و درد و زحمت و زمانی شادی و ذوق و راحت و غیره میباشد که واقعیت آنها تمام در حقیقت نقاط نظری حسی بیننده موجود است و حال آنکه تمام آن کیفیات از نظر ناظر مستور و مکتوم مانده این بحث دقیق که حاوی نکات برجسته روانی میباشد کاملاً نشان داده است که همیشه ملاحظات خارجی بمقتضیات دماغی و روحی ناظر تنظیم میگردد و در حقیقت این تصورات که از تصویرات خارجی بدست میآید شرح کیفیات فعلی خود ناظر است که بر مظاهر حسی پایه گذاری شده نه واقعیت حقیقی نقاط نظری منازله مشاهده شده . مثلاً یک چمن زیبا و یا یک باغ سرسبز خرم با اینکه در یک زمان خاصی یک تجلی و ظهور تقریباً ثابتی دارد و از نظریک محکوم باعدم که ساعتی دیگر



پایان عمرش باقی نمانده ، و یا یک زندانی که تا آخر عمر از نعمت آزادی بی بهره باشد ، و یا یک شاعر عاشق پیشه که گرم حالات و انگیزه های روحی خویش است ، و بالاخره یک طفل و یا یک مریض و غیره در ظهورات خود حالات و کیفیات مختلف و متفاوتی را بدست میدهد که بعضی از آنها بقدری با یکدیگر تباین و تضاد کیفی دارند که شاید تصاویر ذهنی آن در خارج صاحب دویا چند ظهور باشند ، و حال آنکه محیطی که برای تماشای آنها قرار داده بودیم جز یک تصویر حسی نداشت ، پس غیر ممکن است که یک ملاحظه خارجی صفحات پی در پی خاطر را یکی بعد از دیگری ورق نزنند و نفس ناظر با قلم تداعی ، معانی آن صفحه را بطریق که اقتضای وجودی دارد نقاشی و رنگ آمیزی ننماید . تا آنجا که هویت و نفسانیات انسان در آثار و شواهد حقیقی تظاهرات حسی ، تصرف دارد محال می نماید که بتوان هر ظهوری را بنحوی که هست ادراک نمود ، پس ملاحظات جزئی حسی خارجی که نفس حیوانی باقتضای فعلیت کیفی خود از آنها عکس برداری نموده و در خویش تحلیل مینماید چون اصولاً غیر حقیقی و تا اندازه ئی ساختگی میباشد اطلاق علم بمعنی اتم بر آنها جایز نخواهد بود ، و چنانچه در پیش ذکر شد چون علم واقعی خالی از هرگونه حشو و زوائد و نسبت و مقایسه است در ردیف وجدانیات محسوب است و چون مفاهیم و مصادیق خود را در ماوراء الطبیعه جستجو میکند علم ذاتی خواننده میشود و هنگامی که انطباق با صور حسی پیدا مینماید باید او را از مقوله اکتسابیات شمرد .

# قابلیت و هماهنگی

من عرف الأبتداء شكره،  
ومن عرف الأنتهاء خلص،  
ومن عرف التوحيد خضع،  
ومن عرف الأفضال،  
اناب بالاستسلام والموافقه.

ای فرزند ایدک الله تعالی،

ظهورات موقرانه، اشیاء و انتظامات گسترده و شگفت آور آنها در دایره امکان،  
پس از سیرمقدر باقتضای وجودی و هم آهنگی همه شئون ظاهری و باطنی در  
محدوده زمان قابل احساس انسان، صاحب نمایش منطقی به صورت فعلی  
موجودات است.

تظاهرات و تدارک چنین مجموعه ای در آئینه احساسات و انعکاسات ادراکی  
انسان، حاصل رعایت و ترتیب زمان و مکان مخصوص باوست که بر حسب آن مقادیر  
جهان پیش روی او و روابط منظم افلاکی رادر وسعت و بساطت اعجاب آمیزی  
متظاهر و متعین ساخته است. جهان و سرنوشت تغییرات و تأثیر و تأثرات اشیاء و محیط  
برای هر موجودی بقدر زمان قابل ادراک آن موجود، لایستناهی و بدون ابتدا  
و انتهاست.

### اصول فقر و تصوف

دامنه قاصر زمان در مقیاسات حواس محدود انسان، ضمن آنکه فقط پرده بردار دامنه بسیار کوتاه و لحظات قابل اشاره از دگرگونیهای عظیم میتواند باشد، توانائی کافی در کشف حقیقت مظاهر و تعینات موضعی و یا موضوعی ندارد. یعنی هر اندازه که ترتب وقایع و حوادث در منظر یک مورچه ساکن در جنگل بتواند کاشف محیط طبیعی و مسیر حیاتی او مثلا در مورد طول عمر یک درخت و حیوانات مجاور و خزان و بهار جنگل و نزول باران و قطرات شبنم و هزاران هزار پدیده دیگر باشد، بهمان نسبت نیز عقربه های زمان سنج ادراکی انسان قادر خواهد بود عمق ازلیت و احکام لازم الاجراء طبیعت و طومار مرقوم محیط فلکی و کیهانی و واقعتهای نهانی و نهایی را از دریچه تنگ نظر محدودیت خویش ادراک نماید. لذا نظاره و یا تدقیق در تفکرات نظری و تعمق در فرضیات و یا تجربیات علمی در خصوص جهان فیزیکی ملموس و محسوس، محیط شناسائی انسان را بچه میزان توسعه میدهد؟ آیا ادراک محیط حسی و محکوم حوادث محدود، در مقیاسات متغیر و متحرک زمان بودن، راه گشای شکستن دیواره های اسارت طبیعی و ورود بعوالم حقیقی دیگری میتواند باشد؟ ناظر مناظر طبیعت، خود منظور نظر قوانین طبیعی در درک مقادیر و موضوعاتی است که از قبل برای او تهیه و چیده شده است.

ذوب برفهای زمستانی و انرژی های متکاثف در یک ذره، انفجارات سطح خورشید و سرعت حرکت گلبولهای قرمز در رگ، هیچکدام در دادگاه قضاوت حسی و نظری مورچه، موضوعی برای طرح و یا تعقیب یک نظریه علمی نمی تواند داشته باشد. پس اصول حقیقی و علمی ماوراء طبیعت انسان و زمان محسوس او بچه نحو میتواند مورد بررسی قرار گیرد؟

### اصول فقر و تصوف

ادراکات انسان در ابعاد فیزیکی و نیمکره احساسی او، رابطه ای خود ساخته و منطقی از ترتب وقایع و عکوس و نقوشی است در یک تسلسل بینهایت که در ذهن صورت میگیرد. در حقیقت خود انسان بمنزله داستانسرای لحظاتی است که در محدودیت موضوعی زمان، ناقل مفاهیم مقبول خود اوست. از آنجا که خطوط امتدادی و فرضی اجسام و اشیاء در مقادیر متفاوت فاصله و جاذبه و سرعت، حالات مختلفی را ارائه میدهند، لذا زمان ادراکی انسان از دریافت وقایع سریعتر از توانائی خود عاجز و در وضعیت فعلی نسبتاً ثابت طبیعی خود ناچار بدنبال اصل واقعی و علت تامه میگردد و چون بعلت همین محکومیت به اصل سرمدی و ازلی دسترسی پیدا نمیکند ارتباطات تصویری خود ساخته را جایگزین اصول حقیقی می نماید.

شاید که در بررسی مقدمات فوق، ارتقاء از وضعیت موجود و ارتفاع موانع آن و نتیجتاً دریافت آن حقیقت مسلم و حقیقتاً قابل اتکاء، دور از دسترس و محال بنظر برسد، ولی علت این نتیجه گیری آنست که قدر مقدر معلوم انسان در اکثر دوائر تجربی انسان نامعلوم مانده است، و انک لعلی خلق عظیم.

در عوالم خلقت، شأن انسان آن قله رفیعی است که مقام او حد مشترک طبیعت موجود و محیط وجودی و لامکانی است. اعرف مکان او اعراف و شأن آیات او جبال اوتاد است.

پیامبران، نمونه های عالی بشریت و سائران و زائران بارگاه قدس احدیت، نمایش مشعشع و امثال معلوم حکمت حقیقی انسان در عروج بمقامات و میادینی هستند که از دایره غفلت و قهقرا خارج شده و به ذروه ملکوت اعلی

پرکشیده و با اعلام و تبیین قوانین و حقیقت جاودانی وجود، عزت و حرمت انسانی را در اعلا ترین مقام وجودی خویش تعریف و ابلاغ فرموده اند.

کیست آدم؟ مظهر ذات احد بی خیال و بی قیاس و بی عدد بی عدد جو در عدد

صورت امکانی اشیاء قائم مقام بیفاصله حقیقت است که در غلاف هزاران واسطه ها و وسیطها مستور و محجوب مانده، و هر کدام از آن مابه الارتباطات نیز خود پرده در پرده محصور گردیده است. در آثار موجود و موجودات هیچگونه تعرض و عصیان نسبت به اجرای مقاصد عالی هستی نیست و در حقیقت، پذیرش و رضای محض محیط حیات طبیعی و طبیعت را یک هم آهنگی وسیع و در عین حال نامحدود اداره میکند.

استنتاجات قوای دراکه انسانی از محدوده سرعتهای فعلی اشیاء دلیل واضح در تفوق مدرک بر مدرک و در عین حال هم آهنگی با آنها است. عامل عاقل و مدیری که مابه الارتباط و مترجم و در حقیقت ناظم تصاویر مستقل و متعدد و ضمناً بی فاصله است نظام آفرینی شخصیت انسان در عوالم فوق العاده و مجرد اوست زیرا قوانین محدود و مقادیر جزئی از دریافت حقیقت کلیه عاجز است. بهمین مناسبت در صورت عدم تطبیق و هم آهنگی بین مناطق محدود قوای انسان و شئون عالیه حقیقت که از دسترس حواس و سرعت مألوف طبیعی او بدور است، معرفت حقیقت نهائی و دریافت آشیانه آرامش حقیقی انسان و رسالت لایتناهی او را محال نموده است.

# مولانا اعظم حضرت شاه مقصود صادق عمقا

حماسة حیات

## غزل

ای رخت آینه باغ ارم  
روی و موسی تو بهشت خرم  
کس ندیده است مگرزان رخ و مو  
در پریشانی زلفت جمع است  
طاق ابروی تو محراب وجود  
منم آن ذره خورشید پرست  
جانم از دور فلک کرده عبور  
انزل الله علينا برکات  
قلبها یابد اگر مهر قبول  
کیمیائی است محبت که زند  
مصحف حسن خدا هر ذره  
نیست چون میکده دل آباد

قاف عنقاست مقامی که در اوست

همقدم خضر و مسیحا هر دم

# حماسه حیات

لفظ محدود و معانی است دقیق  
دورها گشت به شش روز تمام  
نفخه ای گشت روان در دل خاک  
وهم را رنگ حقیقت بخشید  
عالم لایتناهای وجود  
نسبت و فاصله و حد و حواس  
لسوج لا جلوه گر ازالا شد  
اسم پیدا و مسمی مخفی است  
بسط فرمود الف لام به میم  
شد ولی رابطه خلق و خدا  
نقطه چون دور زد ولا گردید  
همه يك بود و یکی بود همه  
داند این آنکه بحق آگاه است  
جلوه پاك رخش افتاده  
قطره بین فانی دریا گشته  
جزو و کل مظهر هوشد چودرست  
هردمی موج شود ذره بچود  
زیر این گنبد گردون دائم

پای لنگ است و پراز خار طریق  
آمد ارواح عوالم بقوام  
آدمی زاد در این خلقت پاك  
هست از کتم عدم کرد پدید  
گشت محدود در این بود و نمود  
ظل ظل گشت در این کهنه اساس  
قطره در عین عدم دریا شد  
نور حق در دل اشیاء مخفی است  
یافت انوار ولایت تعمیم  
از بشر تا بخدا نور هدی  
صورت اسم و مسمی گردید  
يك وجود است که بنمود همه  
لا اله همه الا الله است  
صاف در ساغرو بر سجاده  
قطره هائانی دریا گشته  
گشت آئینه ی انجام و نخست  
ذره و موج نمایند نمود  
ذره ها گشته بکیهان قائم

ذره خورشید مصفاست بحق	قطره آئینه‌ی دریا ست بحق
سَر حق در همه گویا و خموش	جان ز یک نقطه چومی اندر جوش
هستیش با همه هستی مادام	مستیش در خُم و در باده و جام
در غمش ارض و سما، کعبه و دیر	از دلش عقده جان اندر سیر
حلقه اش دام ره انس و ملک	گره سلسله اش زلف فلک
سیر ز انجام و ز آغاز کنی	بجهان چونکه نظر باز کنی
همه جا حلقه چوزنجیر شده	عشق بینی که جهانگیر شده
عقل از جذبۀ این می مدهوش	پر شد از عشق جهانرا آغوش
هست، برداشت سر از پرده ذات	دو جهان یافت چو از عشق حیات
وز عدم آینه پرداخت خدا	لوحی از جلوه خود ساخت خدا
غیر حق کیست به پیدا و نهان	ذره و شمس بحق گشت عیان

حق چو در عالم امکانی شد

پرده اش کسوت انسانی شد

\* \* \*



# کولین الملک زند خردا

کیست دین و پستی که در پای

ملکا ذکر تو گویم کہ تو پاک کے و خدا ہے  
 ہمہ درگا و تو جویم ہمہ ار فضل تو پویم  
 تو حکیمی عظمیٰ تو کریمی تو رحیمی  
 تو زن و بخت نداری تو خور و خفت نداری  
 ہمہ عزیزی و جلالی ہمہ علمتی و یقینی  
 شان و صف تو کشف کن تو در فہم ہم نجھی  
 بری از رنج و کداری بری از درد و نیاز  
 ہمہ غیبی تو بدانی ہمہ عیبی تو پویشی  
 احدیٰ نہیں کہ شد صمدیٰ نہ ضد  
 نہیں خلق تو بودی نہ بود خلق تو بایا  
 ز دم بسز بہان و کہ تو ام را ہنما ہے  
 ہمہ توحید تو گویم کہ توحید سمر ہے  
 تو نمایندہ فضل تو سزاوار شنا ہے  
 احدیٰ زن و خستی ملک کامروا ہے  
 ہمہ نورانی سردری ہمہ خود می سخا ہے  
 شان شبہ تو حقیق کہ تو در وہم نیما ہے  
 بری از ہم و امید می بی از چون پھرا ہے  
 ہمہ پیشی تو بکافی ہمہ کنی تو فزایا ہے  
 نہ بختی نہ بگردی نہ بکافی نہ فزایا ہے  
 کولین الملک تو گوئی کہ مرا ز اولو سزایا ہے

لب و دندان پستانی ہمہ توحید تو گوئی

مگر از آتش و فزخ بودش رومی را ما ہے

حکیم ابو الجحجہ و ابن ام سنائی عروہ

# مَنْ عَرَفَ نَفْسَهُ عَرَفَ رَبَّهُ

• (مراکم) •  
 کیکہ خود را شناخت، خدای بخشن را شناخته است

نمی‌شاید و گر چون غافلان بنیت	چو سز زده گشتت یا که از نیت
چهل ساله منوریزد پروبال	نشاط عمر باشد تا چهل سال
بصر کنندی پذیرد پامی سستی	پس از پنجه نباشد سزستی
چون همقاد آمد افتاد آلت ارکا	چو شصت آمد شست آید پیداً
با سختی که از گیتی کشیدی	بہت ساد و نو و چون در رسیدی
بود مرے کے بصوت زندگانی	وز آنجا کر بک منزل رسانی
بیاید رفتن کاخ دل منور	و گر صد سال پانے ویرنی روز
در آن شادی خدار ایا و آرا	پس آن بہت کر کہ دل را ساد و آرا

کوہ بڑے

# پروین اعصابی

سنه ۱۳۲۰

این مجسمه، اشعار و نثران بجا است برای پستک تبره و درود است

اینکه خاک یسین است	اتر مرغ اوب پروین است	گرچه جشن تلخی از ایام نید	هرچه خوابی بخش شیرین است
صاحب آنهمه کفار امرو	سائل فاجعه و یسین است	دوستان که زوی یاد کنند	دل بیدوست لی یسین است
خاک در دیده بسی جانفرسا	نگ بر سینه بسی یسین است	بید این سبر و عبرت کبر	هر که در چشم حقیقت بین است
هر که با شی زهره جاری	آخرین منزل سنی بن است	اوجی همه چه توانگر باشد	چون بین فطره رسد یسین است
اندر آنجا که قضا حمله کند	چاره تسلیم اوب نمکین است	زاون و کشتن پنجه کن کردن	دگر از رسم و دیرین است

نرم آنکس که دین محنت گنا  
خاطری اسپب نمکین است

## نکته امی چند

هر که با پاکد لان، صبح مسائی دارد	دلش از بر تو اسرار، صفائی دارد
زهد با نیت پاک است، نه با جامه پاک	امی بس آلوده که پاک نیست روانی دارد
شمع حنید به برزم آزان معنی سوخت	خنده بچاره داند است که جائی دارد
سوی بتخانه مرو، پسند بر بمن مشو	بت پرستی مکن این ملک خدائی دارد
بهریم سوخت شمع ره و منزل نشود	باید افر حنیت چراغی که ضیائی دارد
گرگ نزدیک چه آگاه شبان شبه خواب	بره دور از زنده و عزم چرائی دارد
مور همه کز بد قصر سلیمان نرود	تا که در لانه خود برکت و نوائی دارد
گهر وقت بدین خیرگی از دست می	آهن این در ذکر انما به بهائی دارد
فرخ آن شاخک نورسته که در باغ خود	وقت رستن جو پس نشود نمائی دارد

صرف باطل کند عمر گرامی «پروین»

آنگه چون هر حنید در این نمائی دارد

مزرعِ سبزِ فلک دیدم و داسِ مینو  
یادم از کشته خویش آمد و هنگامِ در

گفتم ای بخت بختی خورشید دید  
گفت باین همه از سابقه نومی شد

گر روی پاک و مجرد چو میا فلک  
از فراغ تو بخورشید ز صد صد پرتو

تکیه بر اختر شب دزد کن کاین عیا  
تاج کا داسِ پروردگار کجی کرد

گو شوار زرد لعل آنچه گران دارد گو  
دور خوبی گذرانت نصیحت بشنو

چشم بد دور ز حال تو که در عرصه سخن  
بیدتی راند که بر وارنده خویش کرد

آسمان گو مفروش این عظمت کا بدین  
خرمن میجوی خوشه پروین بدو

است زهد و ریاضت دین خواهد بوخت  
حافظ این خرد و پشمینه بنیاد زو برد

بند اول از : صفحہ  
ترجمہ بندہ مالک

ای فدا می تو هم دل هم جان  
دشمن از شو عشق من خدیوین  
هر طرف می شستم تمام زمین  
دشمن تو غم من غم خودت منی او این  
دی ناز بهت نیست این هم جان  
دل مندی تو چون تویی در  
جان من شاد تو چون ملی جان  
دل ما زن دست تو کل  
جان من شاد تو چون ملی جان  
چشم بد دور حسرتی دیدم  
روشن از نور حق از زین  
هر طرف دیدم آن کل شب  
دید در طور موجی سر  
رادی و صلح تو را در آسوب  
در دشمن تو در دست پرمان  
بندگانی هم جان دل گرفت  
چشم تو کس در چشم بر فرمان  
گر بنده صانع داری اینک من  
در هر جانب داری اینک جان

دشمن از شو عشق من خدیوین  
هر طرف می شستم تمام زمین  
دشمن تو غم من غم خودت منی او این  
دی ناز بهت نیست این هم جان  
دل مندی تو چون تویی در  
جان من شاد تو چون ملی جان  
دل ما زن دست تو کل  
جان من شاد تو چون ملی جان  
چشم بد دور حسرتی دیدم  
روشن از نور حق از زین  
هر طرف دیدم آن کل شب  
دید در طور موجی سر  
رادی و صلح تو را در آسوب  
در دشمن تو در دست پرمان  
بندگانی هم جان دل گرفت  
چشم تو کس در چشم بر فرمان  
گر بنده صانع داری اینک من  
در هر جانب داری اینک جان

دشمن از شو عشق من خدیوین  
هر طرف می شستم تمام زمین  
دشمن تو غم من غم خودت منی او این  
دی ناز بهت نیست این هم جان  
دل مندی تو چون تویی در  
جان من شاد تو چون ملی جان  
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در دشمن تو در دست پرمان  
بندگانی هم جان دل گرفت  
چشم تو کس در چشم بر فرمان  
گر بنده صانع داری اینک من  
در هر جانب داری اینک جان



نامی است آتش آتش  
 چو شیدم به عقل اندویش  
 نیست هم نظر از آن هم بیای  
 است اقدام در آن پستی  
 زیباتر که شرح آن توان

این سخن می شنیدم از اعدا  
 کیهی هست و هیچ نیست جز  
 همه صحیح الورد و الشیران  
 وحده لا اله الا هو

## بند دوم

از تو ای پست شکلی تو  
 گریه کنم ز زیند از بند  
 نذران دینت خلق ای گمان  
 که عشق تو میدهندم  
 ای که در دست از زاریات  
 بر سر موتی من جدا بود  
 سخن از آن بود زان که با  
 زردمان تویم  
 ای پست که در عظم  
 که نخواهد این فن  
 سخن از آن بود زان که با  
 زردمان تویم  
 ای پست که در عظم  
 که نخواهد این فن

لب شیرین گشود با گفت  
 و ز شکر خدای رحمت از لب فند

گر کار زین حدت گاهی  
 تهمت کافی با پسند  
 درسته آینه شادوار  
 پرتو از روی تابناک  
 زینان خوانی و جوی  
 آراورا

ما در این گهش گو که از یک  
 شد زنا و پس این ترانه کند  
 کی می هست هیچ نیست جز  
 وحده لا اله الا هو

## بند سوم

دوش زنت کموی با دوش  
 زان عشق دل جوی  
 پیر صدر می کشان  
 باره می است و باره می  
 مخلصی ز دیدم درویش  
 میان بزم با دوش  
 چاکران که ستاده صف  
 با دوش خواران  
 سخن این بان جنب است  
 با سخن ان بان است  
 پیندی کی بسته و درون صافی  
 دل پر گهش که خوب  
 همه از عنایت ازلی  
 چشم بین گوشت را  
 از دوش بیدم درویش  
 با دوش چشم بر سر  
 با دوش چشم بر سر  
 ای ز اولت ارگانه

عاشقم در منده جمتند  
 در دمن بنگر و بدمان  
 پیر خندان بظفر با گهش  
 ای ترا پیر عیش حلقه گوش

# شب و علی

علی آن شیر خدا شاه عرب  
 شب سراسر علی آگاه است  
 شب شفق است سناجات علی  
 شاه را دیده به نوشینی جواب  
 قلعه باغی که بقصر افلاک  
 اشکباری که چون شمع بر آ  
 درو مندی چو لب بجای  
 کلماتی چو در آویزه کوشش  
 فخرت سینه آفاق شکافت  
 روزه داری که بهر سجا  
 ناشناسی که تبارکی شب  
 پادشاهی که شب برقع پوش  
 تانت دروگنی آن سحر علی  
 شاهباز کی بیان پر آ  
 شهساری که به برین شیر  
 ماه محراب عجب دیت حق  
 غیر لب بخی و کاره شیر  
 چه اسیری که همان قاتل است  
 در جهانی همه شور و همه شتر  
 شبروان مست و لای علی

الفی شب سینه این ل شب  
 دل شب محرم ستر است  
 جوشش چشمه عشق ازلی  
 روی بر سینند دیوار غریب  
 سرود نامه زندانی خاک  
 یغشا نذر رویه میگردد ز آ  
 درو دیوار به تنه آرا  
 مسجد کوفه به روشن در پیش  
 چشم سپهر علی خفته نیات  
 بگدنان جوین فطس  
 بهر و شام میان عرب  
 میکش بگردلایان بر و ش  
 نشد هفت که علی بود علی  
 یکنه تا ابدیت پر و آ  
 در و شب بگافل شیر  
 سر محراب عبادت نشوت  
 یکنه چشم اشارت با سیر  
 نوزدانی گمراهی دشمن دست  
 حا علی و بشر که گفت سیر  
 جان عالم بهند رای علی  
 - شبر -

بیا عزیز  
 جسم علی عزوب  
 بیرون بود جمال  
 علی شایسته خیر کلام  
 من افضل من  
 تو خود حدیث  
 من افضل من  
 تو خود حدیث

علی من صدر  
 علی من صدر  
 علی من صدر





بنامی رخ که باغ و گلستانم آرزوست  
 ای شهاب حسن بدن آدمی آرزوست  
 بشیندم از بوی او آرزوست  
 کفنی ز نازمیش منجان مرا برده  
 در دست بر که هست ز خوبی تر هنما  
 این نان آب چرخ چولیت پونفا  
 یعقوب ار و اصف ما همی زخم  
 بانده که شکر بی تو مرا جیس میشود  
 زین کسان سینه صدمه گرفت  
 جانم ملول گشت ز فرعون و سلم  
 زین خلق پر شکایت کریان شد ملول  
 گویا ز من ز بسبب آما ز رشک عام  
 هر چند مغفلم نپذیرم عتسین خود  
 کفشد باینت می نشود جسته ایم ما  
 پنهان دیده با دیده دیده ما از او است  
 خود کار من گشت ز بر آرزو از  
 گوشم شنید قصه ایمان و مست گشت  
 یک دست عالم باد و یک دست جعبه  
 میگوید آن باب که مردم را سطا  
 من هم باب عشم و عشم ربانی است  
 باقی این غزل اسی مطرب نظر

مجاشی لب که تو ذفرا دم آرزوست  
 کان چهره مشعشع تا بام آرزوست  
 باز آدم له ساعد سلطانم آرزوست  
 ان گفتنت که پیش من نجایم آرزوست  
 آن معدن طاحت و آن کانم آرزوست  
 من با یمم بخت کم و عامم آرزوست  
 دیدار خوب یوسف کفخام آرزوست  
 او آری که گوید و سیا با هم آرزوست  
 شیر خدا و پرستم دستام آرزوست  
 آن نور روی موسی عمرام آرزوست  
 آن بای بوی و نقره پستانم آرزوست  
 مهرت بردم نام و افخام آرزوست  
 کان عتسین نادر از نام آرزوست  
 گفت آنکس یافت می شود نام آرزوست  
 آن ارگ با صنعت پنهانم آرزوست  
 از کان از مکان پی ارگانم آرزوست  
 کو قسیم چشم صورت ایمانم آرزوست  
 ز صی خنجر میانم میب زخم آرزوست  
 دست و کنار زخمه عثمانم آرزوست  
 و آن لطفنمای رحمة رحانم آرزوست  
 زینان همی شمار که زینام آرزوست

مولانا جلال الدین محمد مولانا

بنامی شمس غمگین از آرزوست  
 کز دیو دیو در دلم و آرزوست

دی شمس با جمیع کس از آرزوست  
 کز دیو دیو در دلم و آرزوست



REFERENCES  
SELECTED READINGS

POETRY & PROSE

by order of occurrence

/ben <sup>a</sup> me khod <sup>a</sup> /	بنام خدا	213
/noruz/	نوروز	214
/jashne noruz/	جشن نوروز	216
/ch <sup>a</sup> rshambe suri/	چارشنبه سوری	219
/sizde bedar/	سیزده بدر	224
/birune shahr/	بیرون شهر	226
/noruz/	نوروز - ذبیح الله صفا	228
/bahre tavil amu noruz/	عمو نوروز - ابولقاسم حالت	237
/esfando noruz/	اسفند و نوروز	242
/esfand m <sup>a</sup> h/	اسفند ماه	242
/sepand <sup>a</sup> rmez m <sup>a</sup> h/	سپندارمذ ماه - مسعود سعد سلمان	243
/sepand <sup>a</sup> rmez ruz/	سپندارمذ روز - مسعود سعد سلمان	243
/noruz/	نوروز - ابوریحان ، التفهیم	243
/noruze bozorg/	نوروز بزرگ - زین الاخبار	244
/noruze jamshid/	نوروز جمشید - فردوسی	244
/noruze ardeshir/	نوروز اردشیر - نوروز نامه	245
/naghmeye noruze bozorg/	نغمه نوروز بزرگ - منوچهری	245
/bah <sup>a</sup> re t <sup>a</sup> ze/	بهار تازه - فرخی سیستانی	246
/noruz/	نوروز	247
/hazrat amiral mo'menin/	فرمایشات حضرت امیرالمؤمنین	252
/ferdowsi/	فردوسی	374
/ir <sup>a</sup> n/	ایران - آقا خان کرمانی	377
/abu ali sin <sup>a</sup> /	ابو علی سینا	378
/m <sup>a</sup> dar/	مادر - ابولقاسم حالت	381
/rostam/	رستم	382
/ey pesare aziz/	ای پسر عزیز - ایرج میرزا	386
/kudakiye sohr <sup>a</sup> b/	کودکی سهراب - ۱۰	387
/chup <sup>a</sup> ne dorughgu/	چوپان دروغگو	390
/kudakiye sohr <sup>a</sup> b/	کودکی سهراب - ۲	391

/kudakiye sohr <sup>ab</sup> /	کودکی سهراب - ۳	393
/derakhtk <sup>ari</sup> /	درختکاری - یمنی شریف	395
/mohammad ebne zakariy <sup>a</sup> r <sup>azi</sup> /	محمد بن زکریا رازی	396
/dar set <sup>a</sup> yeshe khod <sup>a</sup> ye mote <sup>al</sup> /	در ستایش خدای متعال - فردوسی	398
/naft/	نفت	399
/hek <sup>at</sup> yat/	حکایت - گلستان سعدی	403
/z <sup>adi</sup> /	آزادی	404
/may <sup>a</sup> z <sup>ar</sup> muri ke d <sup>ane</sup> kesh ast/	میازار موری که دانه کش است - سعدی	407
/hams <sup>a</sup> ye d <sup>ari</sup> /	همسایه داری	408
/khodnam <sup>a</sup> i/	خودنمایی	411
/dodeli/	دودلی	413
/abu nasre f <sup>ar</sup> abi/	ابونصر فارابی	415
/solt <sup>an</sup> mahmud va gh <sup>azi</sup> /	سلطان محمود و قاضی نادرست	420
/az mohabbat darigh makon/	از محبت دریغ مکن - مولوی	425
/etteh <sup>a</sup> do ettef <sup>agh</sup> /	اتحاد و اتفاق	426
/p <sup>ay</sup> d <sup>ari</sup> dar aghide/	پایداری در عقیده	427
/darb <sup>a</sup> reye shiveye khatt/	درباره شیوه خط	428
/darb <sup>a</sup> reye kh <sup>ane</sup> va farhang/	درباره خانواده و فرهنگ	431
/ranjo ganj/	رنج و گنج - ملك الشعراى بهار	437
/d <sup>a</sup> be sokhan goftan/	آداب سخن گفتن	438
/nez <sup>a</sup> me hoghughe zan dar esl <sup>am</sup> /	نظام حقوق زن در اسلام	440
/dush didam ke mal <sup>ek</sup> /	دوش دیدم که ملانک در میخانه زدند - حافظ	451
/chand sokhan az sa <sup>di</sup> /	چند سخن از سعدی	452
/padideh <sup>a</sup> ye fekr/	پدیده های فکر	453
/osule faghr ve tasavvof/	اصول فقر و تصوف	461
/ghazal/	غزل - حضرت شاه مقصود	465
/ham <sup>a</sup> seye hay <sup>at</sup> /	حماسه حیات	466
/malek <sup>a</sup> zekre to guyam/	ملکا ذکر تو گویم که تو پاکی و خدائی - سنائی	468
/man arafa nafsahu/	من عرف نفسه فقد عرف ربه - رسول اکرم	469
/harke b <sup>a</sup> p <sup>ak</sup> del <sup>an</sup> sobho/	هر که با پاکدلان صبیح و مسائی دارد - اعتصامی	470
/mazra'e sabze falak didam o/	مزرع سبزه فلک دیدم و داس مه نو - حافظ	471
/ey fad <sup>a</sup> ye to ham delo ham j <sup>an</sup> /	ای فدای تو هم دل و هم جان - هاتف	472
/Ali <sup>n</sup> shire khod <sup>a</sup> sh <sup>a</sup> he arab/	علی آن شیر خدا شاه عرب - شهریار	475
/benm <sup>a</sup> y rokh ke b <sup>a</sup> gho/	بنمای رخ که باغ و گلستانم آرزوست - مولوی	476

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# **APPENDIX**

## **ACTFL PROVISIONAL PROFICIENCY GUIDELINES**

**APPENDIX**  
**ACTFL Provisional Proficiency Guidelines**

**Provisional Generic Descriptions—Speaking**

- |             |   |
|-------------|---|
| Novice—Low  | Unable to function in the spoken language. Oral production is limited to occasional isolated words. Essentially no communicative ability.   |
| Novice—Mid  | Able to operate only in a very limited capacity within very predictable areas of need. Vocabulary limited to that necessary to express simple elementary needs and basic courtesy formulae. Syntax is fragmented, inflections and word endings frequently omitted, confused or distorted, and the majority of utterances consist of isolated words or short formulae. Utterances rarely consist of more than two or three words and are marked by frequent long pauses and repetition of an interlocutor's words. Pronunciation is frequently unintelligible and is strongly influenced by first language. Can be understood only with difficulty, even by persons such as teachers who are used to speaking with non-native speakers or in interactions where the context strongly supports the utterance. |
| Novice—High | Able to satisfy immediate needs using learned utterances. Can ask questions or make statements with reasonable accuracy only where this involves short memorized utterances or formulae. There is no real autonomy of expression, although there may be some emerging signs of spontaneity and flexibility. There is a slight increase in utterance length but frequent long pauses and repetition of interlocutor's words still occur. Most utterances are telegraphic and word endings are often omitted, confused or distorted. Vocabulary is limited to areas of immediate survival needs. Can differentiate most phonemes when produced in isolation but when they are combined in words or groups of words, errors are frequent and, even with repetition, may severely inhibit communica-            |



- tion even with persons used to dealing with such learners. Little development in stress and intonation is evident.
- Intermediate—Low Able to satisfy basic survival needs and minimum courtesy requirements. In areas of immediate need or on very familiar topics, can ask and answer simple questions, initiate and respond to simple statements, and maintain very simple face-to-face conversations. When asked to do so, is able to formulate some questions with limited constructions and much inaccuracy. Almost every utterance contains fractured syntax and other grammatical errors. Vocabulary inadequate to express anything but the most elementary needs. Strong interference from native language occurs in articulation, stress and intonation. Misunderstandings frequently arise from limited vocabulary and grammar and erroneous phonology but, with repetition, can generally be understood by native speakers in regular contact with foreigners attempting to speak their language. Little precision in information conveyed owing to tentative state of grammatical development and little or no use of modifiers.
- Intermediate—Mid Able to satisfy some survival needs and some limited social demands. Is able to formulate some questions when asked to do so. Vocabulary permits discussion of topics beyond basic survival needs such as personal history and leisure time activities. Some evidence of grammatical accuracy in basic constructions, for example, subject-verb agreement, noun-adjective agreement, some notion of inflection.
- Intermediate—High Able to satisfy most survival needs and limited social demands. Shows some spontaneity in language production but fluency is very uneven. Can initiate and sustain a general conversation but has little understanding of the social conventions of conversation. Developing flexibility in a range of circumstances beyond immediate survival needs. Limited vocabulary range necessitates much hesitation and circumlocution. The commoner tense forms occur but errors are frequent in formation and selection. Can use most question forms. While some word order is established, errors still occur in more complex patterns. Cannot sustain coherent structures in longer utterances or unfamiliar situations. Ability to describe



	<p>and give precise information is limited. Aware of basic cohesive features such as pronouns and verb inflections, but many are unreliable, especially if less immediate in reference. Extended discourse is largely a series of short, discrete utterances. Articulation is comprehensible to native speakers used to dealing with foreigners, and can combine most phonemes with reasonable comprehensibility, but still has difficulty in producing certain sounds in certain positions, or in certain combinations, and speech will usually be labored. Still has to repeat utterances frequently to be understood by the general public. Able to produce some narration in either past or future.</p>
Advanced	<p>Able to satisfy routine social demands and limited work requirements. Can handle with confidence but not with facility most social situations including introductions and casual conversations about current events, as well as work, family, and autobiographical information; can handle limited work requirements, needing help in handling any complications or difficulties. Has a speaking vocabulary sufficient to respond simply with some circumlocutions; accent, though often quite faulty, is intelligible; can usually handle elementary constructions quite accurately but does not have thorough or confident control of the grammar.</p>
Advanced Plus	<p>Able to satisfy most work requirements and show some ability to communicate on concrete topics relating to particular interests and special fields of competence. Generally strong in either grammar or vocabulary, but not in both. Weaknesses or unevenness in one of the foregoing or in pronunciation result in occasional miscommunication. Areas of weakness range from simple constructions such as plurals, articles, prepositions, and negatives to more complex structures such as tense usage, passive constructions, word order, and relative clauses. Normally controls general vocabulary with some groping for everyday vocabulary still evident. Often shows remarkable fluency and ease of speech, but under tension or pressure language may break down.</p>
Superior	<p>Able to speak the language with sufficient structural accuracy and vocabulary to participate effectively in most formal and informal conversations on practical, social,</p>

and professional topics. Can discuss particular interests and special fields of competence with reasonable ease. Vocabulary is broad enough that speaker rarely has to grope for a word; accent may be obviously foreign, control of grammar good; errors virtually never interfere with understanding and rarely disturb the native speaker.

### **Provisional Generic Descriptions—Listening**

- Novice—Low** No practical understanding of the spoken language. Understanding limited to occasional isolated words, such as cognates, borrowed words, and high frequency social conventions. Essentially no ability to comprehend even short utterances.
- Novice—Mid** Sufficient comprehension to understand some memorized words within predictable areas of need. Vocabulary for comprehension limited to simple elementary needs and basic courtesy formulae. Utterances understood rarely exceed more than two or three words at a time and ability to understand is characterized by long pauses for assimilation and by repeated requests on the listener's part for repetition, and/or a slower rate of speech. Confuses words that sound similar.
- Novice—High** Sufficient comprehension to understand a number of memorized utterances in areas of immediate need. Comprehends slightly longer utterances in situations where the context aids understanding, such as at the table, in a restaurant/store, in a train/bus. Phrases recognized have for the most part been memorized. Comprehends vocabulary common to daily needs. Comprehends simple questions/statements about family members, age, address, weather, time, daily activities and interests. Misunderstandings arise from failure to perceive critical sounds or endings. Understands even standard speech with difficulty but gets some main ideas. Often requires repetition and/or a slowed rate of speed for comprehension, even when listening to persons such as teachers who are used to speaking with non-natives.
- Intermediate—Low** Sufficient comprehension to understand utterances about basic survival needs, minimum courtesy and travel requirements. In areas of immediate need or on very famil-

iar topics, can understand non-memorized material, such as simple questions and answers, statements, and face-to-face conversations in the standard language. Comprehension areas include basic needs: meals, lodging, transportation, time, simple instructions (e.g., route directions) and routine commands (e.g., from customs officials, police). Understands main ideas. Misunderstandings frequently arise from lack of vocabulary or faulty processing of syntactic information often caused by strong interference from the native language or by the imperfect and partial acquisition of the target grammar.

**Intermediate—Mid** Sufficient comprehension to understand simple conversations about some survival needs and some limited social conventions. Vocabulary permits understanding of topics beyond basic survival needs such as personal history and leisure time activities. Evidence of understanding basic constructions, for example, subject-verb agreement, noun-adjective agreement; evidence that some inflection is understood.

**Intermediate—High** Sufficient comprehension to understand short conversations about most survival needs and limited social conventions. Increasingly able to understand topics beyond immediate survival needs. Shows spontaneity in understanding, but speed and consistency of understanding uneven. Limited vocabulary range necessitates repetition for understanding. Understands commoner tense forms and some word order patterns, including most question forms, but miscommunication still occurs with more complex patterns. Can get the gist of conversations, but cannot sustain comprehension in longer utterances or in unfamiliar situations. Understanding of descriptions and detailed information is limited. Aware of basic cohesive features such as pronouns and verb inflections, but many are unreliably understood, especially if other material intervenes. Understanding is largely limited to a series of short, discrete utterances. Still has to ask for utterances to be repeated. Some ability to understand the facts.

**Advanced** Sufficient comprehension to understand conversations about routine social conventions and limited school or work requirements. Able to understand face-to-face

speech in the standard language, delivered at a normal rate with some repetition and rewording, by a native speaker not used to dealing with foreigners. Understands everyday topics, common personal and family news, well-known current events, and routine matters involving school or work; descriptions and narration about current, past and future events; and essential points of discussion or speech at an elementary level on topics in special fields of interest.

**Advanced Plus**

Sufficient comprehension to understand most routine social conventions, conversations on school or work requirements, and discussions on concrete topics related to particular interests and special fields of competence. Often shows remarkable ability and ease of understanding, but comprehension may break down under tension or pressure, including unfavorable listening conditions. Candidate may display weakness or deficiency due to inadequate vocabulary base or less than secure knowledge of grammar and syntax. Normally understands general vocabulary with some hesitant understanding of everyday vocabulary still evident. Can sometimes detect emotional overtones. Some ability to understand between the lines, i.e., to make inferences.

**Superior**

Sufficient comprehension to understand the essentials of all speech in standard dialects, including technical discussions within a special field. Has sufficient understanding of face-to-face speech, delivered with normal clarity and speed in standard language, on general topics and areas of special interest; understands hypothesizing and supported opinions. Has broad enough vocabulary that rarely has to ask for paraphrasing or explanation. Can follow accurately the essentials of conversations between educated native speakers, reasonably clear telephone calls, radio broadcasts, standard news items, oral reports, some oral technical reports, and public addresses on non-technical subjects. May not understand native speakers if they speak very quickly or use some slang or unfamiliar dialect. Can often detect emotional overtones. Can understand "between the lines" (i.e., make inferences).

### **Provisional Generic Descriptions—Reading**

- Novice—Low No functional ability in reading the foreign language.
- Novice—Mid Sufficient understanding of the written language to interpret highly contextualized words or cognates within predictable areas. Vocabulary for comprehension limited to simple elementary needs such as names, addresses, dates, street signs, building names, short informative signs (e.g., no smoking, entrance/exit) and formulaic vocabulary requesting same. Material understood rarely exceeds a single phrase and comprehension requires successive rereading and checking.
- Novice—High Sufficient comprehension of the written language to interpret set expressions in areas of immediate need. Can recognize all the letters in the printed version of an alphabetic system and high-frequency elements of a syllabary or a character system. Where vocabulary has been mastered can read for instruction and directional purposes standardized messages, phrases or expressions such as some items on menus, schedules, timetables, maps and signs indicating hours of operation, social codes, and traffic regulations. This material is read only for essential information. Detail is overlooked or misunderstood.
- Intermediate—Low Sufficient comprehension to understand in printed form the simplest connected material, either authentic or specially prepared, dealing with basic survival and social needs. Able to understand both mastered material and recombinations of the mastered elements that achieve meanings at the same level. Understands main ideas in material whose structures and syntax parallel the native language. Can read messages, greetings, statements of social amenities or other simple language containing only the highest frequency grammatical patterns and vocabulary items including cognates (if appropriate). Misunderstandings arise when syntax diverges from that of the native language or when grammatical cues are overlooked.
- Intermediate—Mid Sufficient comprehension to understand in printed form simple discourse for informative or social purposes. In response to perceived needs can read for information

material such as announcements of public events, popular advertising, notes containing biographical information or narration of events, and straightforward newspaper headlines and story titles. Can guess at unfamiliar vocabulary if highly contextualized. Relies primarily on adverbs as time indicators. Has some difficulty with the cohesive factors in discourse, such as matching pronouns with referents. May have to read material several times before understanding.

- Intermediate—High Sufficient comprehension to understand a simple paragraph for personal communication, information or recreational purposes. Can read with understanding social notes, letters and invitations; can locate and derive main ideas of the introductory/summary paragraphs from high interest or familiar news or other informational sources; can read for pleasure specially prepared, or some uncomplicated authentic prose, such as fictional narratives or cultural information. Shows spontaneity in reading by ability to guess at meaning from context. Understands common time indicators and can interpret some cohesive factors such as objective pronouns and simple clause connectors. Begins to relate sentences in the discourse to advance meaning, but cannot sustain understanding of longer discourse on unfamiliar topics. Misinterpretation still occurs with more complex patterns.
- Advanced Sufficient comprehension to read simple authentic printed material or edited textual material within a familiar context. Can read uncomplicated but authentic prose on familiar subjects containing description and narration such as news items describing frequently occurring events, simple biographic information, social notices, and standard business letters. Can read edited texts such as prose fiction and contemporary culture. The prose is predominantly in familiar sentence patterns. Can follow essential points of written discussion at level of main ideas and some supporting ones with topics in a field of interest or where background exists. Some misunderstandings. Able to read the facts but cannot draw inferences.
- Advanced Plus Sufficient comprehension to understand most factual information in non-technical prose as well as some discus-

sions on concrete topics related to special interests. Able to read for information and description, to follow sequence of events, and to react to that information. Is able to separate main ideas from lesser ones, and uses that division to advance understanding. Can locate and interpret main ideas and details in material written for the general public. Will begin to guess sensibly at new words by using linguistic context and prior knowledge. May react personally to material but does not yet detect subjective attitudes, values, or judgments in the writing.

Superior

Able to read standard newspaper items addressed to the general reader, routine correspondence reports and technical material in a field of interest at a normal rate of speed (at least 200 wpm). Readers can gain new knowledge from material on unfamiliar topics in areas of a general nature. Can interpret hypotheses, supported opinions and conjectures. Can also read short stories, novels, and other recreational literature accessible to the general public. Reading ability is not subject-matter dependent. Has broad enough general vocabulary that successful guessing resolves problems with complex structures and low-frequency idioms. Misreading is rare. Almost always produces correct interpretation. Able to read between the lines. May be unable to appreciate nuance of stylistics.

### **Provisional Generic Descriptions—Writing**

- |             |  |
|-------------|--|
| Novice—Low  | No functional ability in writing the foreign language.   |
| Novice—Mid  | No practical communicative writing skills. Able to copy isolated words or short phrases. Able to transcribe previously studied words or phrases.   |
| Novice—High | Able to write simple fixed expressions and limited memorized material. Can supply information when requested on forms such as hotel registrations and travel documents. Can write names, numbers, dates, one's own nationality, addresses, and other simple biographic information, as well as learned vocabulary, short phrases, and simple lists. Can write all the symbols in an alphabetic or syllabic system or 50 of the most common charac- |



- ters. Can write simple memorized material with frequent misspellings and inaccuracies.
- Intermediate—Low** Has sufficient control of the writing system to meet limited practical needs. Can write short messages, such as simple questions or notes, postcards, phone messages, and the like within the scope of limited language experience. Can take simple notes on material dealing with very familiar topics although memory span is extremely limited. Can create statements or questions within the scope of limited language experience. Material produced consists of recombinations of learned vocabulary and structures into simple sentences. Vocabulary is inadequate to express anything but elementary needs. Writing tends to be a loosely organized collection of sentence fragments on a very familiar topic. Makes continual errors in spelling, grammar, and punctuation, but writing can be read and understood by a native speaker used to dealing with foreigners. Able to produce appropriately some fundamental sociolinguistic distinctions in formal and familiar style, such as appropriate subject pronouns, titles of address and basic social formulae.
- Intermediate—Mid** Sufficient control of writing system to meet some survival needs and some limited social demands. Able to compose short paragraphs or take simple notes on very familiar topics grounded in personal experience. Can discuss likes and dislikes, daily routine, everyday events, and the like. Can express past time, using content words and time expressions, or with sporadically accurate verbs. Evidence of good control of basic constructions and inflections such as subject-verb agreement, noun-adjective agreement, and straightforward syntactic constructions in present or future time, though errors occasionally occur. May make frequent errors, however, when venturing beyond current level of linguistic competence. When resorting to a dictionary, often is unable to identify appropriate vocabulary, or uses dictionary entry in uninflected form.
- Intermediate—High** Sufficient control of writing system to meet most survival needs and limited social demands. Can take notes in some detail on familiar topics, and respond to personal questions using elementary vocabulary and common



structures. Can write simple letters, brief synopses and paraphrases, summaries of biographical data and work experience, and short compositions on familiar topics. Can create sentences and short paragraphs relating to most survival needs (food, lodging, transportation, immediate surroundings and situations) and limited social demands. Can relate personal history, discuss topics such as a daily life, preferences, and other familiar material. Can express fairly accurately present and future time. Can produce some past verb forms, but not always accurately or with correct usage. Shows good control of elementary vocabulary and some control of basic syntactic patterns but major errors still occur when expressing more complex thoughts. Dictionary usage may still yield incorrect vocabulary of forms, although can use a dictionary to advantage to express simple ideas. Generally cannot use basic cohesive elements of discourse to advantage such as relative constructions, subject pronouns, connectors, etc. Writing, though faulty, is comprehensible to native speakers used to dealing with foreigners.

Advanced

Able to write routine social correspondence and simple discourse of at least several paragraphs on familiar topics. Can write simple social correspondence, take notes, and write cohesive summaries, resumes, and short narratives and descriptions on factual topics. Able to write about everyday topics using both description and narration. Has sufficient writing vocabulary to express himself/herself simply with some circumlocution. Can write about a very limited number of current events or daily situations and express personal preferences and observations in some detail, using basic structures. Still makes common errors in spelling and punctuation, but shows some control of the most common formats and punctuation conventions. Good control of the morphology of the language (in inflected languages) and of the most frequently used syntactic structures. Elementary constructions are usually handled quite accurately, and writing is understandable to a native speaker not used to reading the writing of foreigners. Uses a limited number of cohesive devices such as pronouns and repeated words with good accuracy. Able to join sentences in limited discourse, but has difficulty and makes frequent errors in

	<p>producing complex sentences. Paragraphs are reasonably unified and coherent.</p>
Advanced Plus	<p>Shows ability to write about most common topics with some precision and in some detail. Can write fairly detailed resumes and summaries and take quite accurate notes. Can write most social and informal business correspondence. Can describe and narrate personal experiences and explain simply points of view in prose discourse. Can write about concrete topics relating to particular interests and special fields of competence. Normally controls general vocabulary with some circumlocution. Often shows remarkable fluency and ease of expression, but under time constraints and pressure language may be inaccurate and/or incomprehensible. Generally strong in either grammar or vocabulary, but not in both. Weaknesses and unevenness in one of the foregoing or in spelling result in occasional miscommunication. Areas of weakness range from simple constructions such as plurals, articles, prepositions, and negatives to more complex structures such as tense usage, passive constructions, word order, and relative clauses. Some misuse of vocabulary still evident. Shows a limited ability to use circumlocution. Uses dictionary to advantage to supply unknown words. Writing is understandable to native speakers not used to reading material written by non-natives, though the style is still obviously foreign.</p>
Superior	<p>Able to use the written language effectively in most formal and informal exchanges on practical, social, and professional topics. Can write most types of correspondence, such as memos and social and business letters, short research papers and statements of position in areas of special interest or in special fields. Can express hypotheses, conjectures, and present arguments or points of view accurately and effectively. Can write about areas of special interest and handle topics in special fields, in addition to most common topics. Good control of a full range of structures, spelling, and a wide general vocabulary allow the writer to convey his/her message accurately, though style may be foreign. Can use complex and compound sentence structures to express ideas clearly and coherently. Uses dictionary with a high degree of accuracy to supply specialized vocabulary. Errors, though sometimes made when using more complex structures, are occasional, and rarely disturb the native speaker. Sporadic errors when using basic structures. Although sensitive to differences in formal and informal style, still cannot tailor writing precisely and accurately to a variety of audiences or styles.</p>