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The Reflection and Function of Geographic Names in Persian Poetry

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Abstract

The relation between geographic knowledge (particularly geographic names) and Persian poetry is one of the important literary categories which is studied in this article. This category has been talked about less up to now and has been rarely under research and evaluation. There is no doubt that a noticeable part of the poetry themes and Persian poets' witticism is about the names which are mentioned. The familiar appendices which are regulated and published under the title of "list of places" on the final pages of most of the Persian poetry Diwans are briefly clear confirmation of this claim. In this article, there will be an endeavor to familiarize and introduce different forms of reflection of "geographic names" in Persian poetry including a various spectrum of poetic themes, figurative speech, inspiring symbolic and mystical meanings, melodious compounds, proverbial quotations, and wisdom, description, praise, expressing erudition, and developing geographic knowledge.

Keywords: Persian poetry, geographical names, poetic theme, literary geography, collocation

1. Introduction

Sugar shattering (verse of Hafiz devouring), have become all the parrots (poets) of Hindustan

On account of this Farm candy (sweet Persian ode) that to Bengal Goth

(Hafez, 1986: 305).

The semantic element of poetry, in all languages and eras, is the thought and power of the poet's mind in presenting spiritual and material realities. "All the world is potential of poets," said a witty literary man. Every corner of human life has hundreds of connections with a corner of nature. Poetry is born with the poet's effort to show his perception of the connection between humans and nature, or nature and human, or human and human [1] (Shafi'ie Kadkani, 1991: 2). Based on this connection, poetry is like a dish that accommodates the poet's thought and feeling from one side, and knowledge, education, and concrete realities of life from the other side. Inserting "geographical names" in Persian poetry and creating themes and poetic images are based on this basis. In principle, the major thought among Persian poets has been like .his: "a poet must... know different and new

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methods and customs, because as poetry is used in every science, every science is also used in poetry" [2] (Nezami Arouzi Samarghandi, 1958: 43).

This way of looking at poetry has caused Dari poets to pay special attention to geographical knowledge and use the names of geographic places as one of the principles and main materials throughout their poetry. However, the extent of such exploitation is not the same. Some like Nezami and particularly Khaghani have benefited from geographic names to express erudition and show their knowledge mastery in the field (praise and storytelling), but some poets like Fakhroddin Araghi have rarely used them in their poems. Sanayi has frequently used geographic names in his poetical works while in *Hadighe* he has had fewer opportunities to use them because of paying attention to spiritual and ethical issues. The epic and epic writing also were proper reasons for that, because the poet should talk about the places in which heroes are frequently struggling, combating, and battling, and it is necessary to describe the scope of conquerors' possessions with real or imaginary names.

Given the above points, poetic and delicate themes based on names of places, cities, and different countries have appeared in the poetry and become a part of the eternal resources of Persian poetry and literature. Perhaps in fewer languages and literary domains, this much theme has been made by the reliance on geographic names, and these many meanings, interpretations, and virgin and new compounds have emerged in speech. Nonetheless, although researchers, in Iran [3] and outside, have done studies on this field, it should be said that such studies enjoy a limited domain and have almost a scattered and broken condition, or are related to poetic works and poems of a specific poet.

However, statistically, about 800 geographic names have entered Persian literature, this article is a summarized report of research which the researcher has devoted years to conducting in the hope of opening another area of the great compass of Persian poetry and literature which has been talked about less. Besides their new themes, Poems like that contain valuable geographic-historic points but precisely because they have entered Persian poetry riding on the horse of imagination and poetic statement, one shouldn't expect the poet that his remarks be the exact expression and report of conditions and the real identity of mentioned places. Like other elements that poets use, these names [4] have also found a poetic identity, and mostly a general and imaginary description, far from the reality of them is described and presented. For example, in poems of poets "Tibet" is likened to a verdant land and a green garden, while in reality, this high and cold territory is very poor from the aspect of agriculture and verdure (Dehkhoda, 1994: Tibet. s.v) but apparently because of the existence of musk in that territory which has made special fame for it, an imaginary and poetic description have been presented out of it. Manuchehri says:

Spring came and brought us rose and jasmine

And the garden is beautiful like Tibet and the lawn looks like Eden

(Manuchehri, 1984: 1)

Nezami has also described Tibet like this: A pasture like a paradise appeared

Which was like heaven from the aspect of being prosperous

Every five steps on that lawn

A digestible spring runs

The weather there was nice and pleasant and it had vast thickets

All the trees were green and had fruit

(Nezami, Sharafnameh, 1984: 368)

2. Source of names and era of research

It is worth mentioning that the historic limit of this research has been from the beginning of Dari Persian poetry to the end of the eighth century of Hijra (an era that nearly all of the geographic names inserted in Persian poetry are used and a name has rarely been added to it after that.) And this is the reason that there is no allusion to works and poets after this era, except in limited cases.

By considering that the allusion to these names was a part of outstanding and current tradition of Persian (Farsi) poetry from the beginning, it can be certainly said that this tradition in Iranian poetry and literature had even root before it (namely Farsi, new Persian) and most probably had origin in Iranian poetry before Islam and during middle Persian (Pahlavi language). At first, these learnings relied on Iranians' knowledge of other nations and countries, and in the following, a section has also been borrowed and taken from Arab literature.

3. Types of reflecting geographic names in Persian poetry

In the following, we discuss the way of reflecting geographic names in Persian poetry in some main pivots:

3.1. Real names, imaginary names

These names are mostly real and sometimes are imaginary and legendary. India, Rome, China, Ghiravan, Kttt ,, Klll lkk,, Bkkrrr ,, mmmrkddd ddd ... rre mnggg tee raal mmss tt Gfff, Jlll g,, Jlll aa, Cheshmeye abe Hayat (river of life), Noshad, Vaghvagh, Negarestan, Gang dejh, Hosh Roba castle, Zolamat, Siyam, Bahman dejh, Zate ohm (name of a place in Garshasname), Ruynash (name of an island in Grraaaaaam)) Tkkvv ddd ... rre imggirrr y ddd lggrrrr y mmss. Imggirrr y mmss rre ttt trr fill ss fir tee imaginative mind of poets and wonderful relations and odd adjectives and happening unusual events and symbolic meanings mostly join them.

3.2. Determining geographic limits

Poets proceed determining geographic limits to explain the realm extent of patrons and scope of his possessions and finally mentioning magnificence and power and dignity of the patron. In these verses Ferdowsi has described Zal's realm:

From the Pikand sea to Turan's boundary

And all of its far and near territories

And also gave him

China and Khotan

(Ferdowsi, 1966: vol.2, 45)

In the praise of Mahmood Ghaznavi and other patron Farrokhi has numerously specified their realms:

*O king, you command from the side of the Gang River to the Abeskoon Sea
And from Gorganj gate to Ghozdar and Makran*

(Farrokhi, 1984: 255)

3.3. Description and praise and vilification

Describing places, praising cities and territories, or criticizing them is either because of their natural and geographic characteristics or the special character of its people or because of special features which territory or people are related to from ancient times. Ferdowsi describes Mazandaran like this:

*We remind beautiful Mazandaran which is our city
We hope this territory will be always cultivated
The weather is nice and gentle and its land is full of flowers and grasses
The weather is not hot nor cold
Nightingale always sings in its garden
And deer walks on its grasses gracefully
In the months of January and February (winter) and April (spring)
You always see tulip on its land*

(Firdowsi, 1966: vol.2, 244)

Description of Isfahan (Sepahan):

*Sepahan (Isfahan) is like an eternal paradise
And Khaje Amid is like its guard through his generosity*

(Gorgani, 1998: 308)

Criticism and faultfinding from cities and territories also enter Persian poetry which is less in number compared with descriptions and praises. Examples of vilification:

*A Shahrzoorian person is a beggar
Especially if he grows up in Baghdad*

(Khaghani, 1989: 835)

His criticism from Baghdad cruelty and its inhabitants is companioned with justice and mildness of Isfahan weather:

*I told him that Baghdad weather is cruel
And you have never seen nice and mild weather in Isfahan*

(Ibid: 355)

3.4. Simile

Geographic places have been used as components and elements of simile from ancient times in Persian poetry and considering their real or imaginative characters and specifications have been applied as a vehicle (maaaannnnnn nnnn in tttt " wrk.. Tee aaamll e ff iimilss in tttt " mmmnnn lwwrre ss fl lwwigg: movement, hurry and also the intensity of weeping and flowing tears and blood have resembled to Dejeleh and Jeyhoon; dignity, self-possession, gravity, high position and firmness of the patron have resembled to famous mountains (such as the Alborz, Alvand, Damavand, Sahlan and ...); generous hand and open-handed nature to Bahre Akhzar, Gholzom (the red sea) and Mohit have resembled. The Poet's insistence on

mentioning a special mountain, sea, and river instead of mentioning just mountain, sea, or river is because of making innovation in simile and also emphasizing and illustrating the intended concept. Certainly in this condition, simile will enjoy the magnificence and a special manifestation, and its exaggeration increases.

The sound of the war drum and trumpet was heard

And the army moved like Jeyhoon River

(Gorgani, 1998: 375)

O, God! Forgive my sins

Because I am like the mountain Alborz from the heaviness of sins

(Sana'ie, 1994: 689)

Among simile items, by using geographic names, is a genitive simile in such a way that some things and also semantics and abstract concepts have resembled to geographic places. Such similes are more appropriate because the intended concept (an aspect of similarity) in mentioned geographic names has more appearance and manifestation and there has been a connection of association type among those two. Genitive similes like "Babylon of self", "Babylon of speech", "India of meaning", "China of face", "Bokhara of heart", "Karkh of annihilation", "Baghdad of survival" accordingly have entered Sanaie, Khaghani, and Molavi's poems.

Place of attendance of Chinese beautiful mistresses is Babylon of self (charming)

And remarks of beautiful mistresses of Khata, make the soul happy

(Sana'ie, 1957: 18)

My remarks in India of meaning are true and firm like Adam

But my foolish opponents' remarks in China of the face are humpback and false

(Khaghani, 1989: 18)

It is noticeable that in these types of genitive, Khaghani has shown skill and domination more than the others. Another type of simile in this topic is resembling geographic places to each other. In this situation, places which had an advantage in one aspect from other places and cities and enjoyed political, religious, scientific centrality or taken into account as the symbol of development and cheerfulness and welfare situated as Moshabbahon Beh (vehicle):

Because of existing beautiful slaves, all Khorasan territory

Is beautiful like idol-temple of India and China

(Naser Khosrow, 1986: 191)

Dejleh shore looks like khallokh because of beautiful mistresses

And Rahbeh has changed to Keshmir because of the presence of beautiful Turks

(Anwari, 1968: 213)

3.5. Metaphor

Geographic names are suitable words for transporting and inspiring metaphorical and figurative concepts by which elegant and new metaphors have been entered in Persian poetry. Some of the uses have become public and in all of the eras of Persian poetry have numerously appeared in poems of Dari poets. For example, Ethiopia and Ethiopian, Zanzibar and native of Zanzibar, India, and Indian are the metaphor of "night and darkness and mole and cute face" and China and Kttt ,, Rmne ddd Bll grrri,,e.tee

metaphor of "day, whiteness, brightness, glowing face, and concepts like this":

In the following verses which are quoted from Leyli and Majnoon "Ethiopia" is a metaphor of night and "China" metaphor of the East (place of light glow and appearing the day) and "Chinese mirror" is a metaphor of the sun:

*When morning raised its flag in the world with prosperity
Made everywhere bright
The eyebrow of Ethiopia (darkness of night) fell asleep
Because China mirror (the sun) raised from China (East)*

(Nezami, *Leyli and Majnoon*, 1984: 83)

3.6. Symbolic and mystical meanings

Some of the geographic names like Iran, Rome, Turkestan, China, Transoxania, Khotan, Jabolsa, Jabolgha, Ghaf and..., have found symbolic elegant and mystical meanings in Persian poetry. "Simorgh" anecdote at the beginning of *Mantegh at-Teyr* contain symbolic points and meanings and Attar mentions "China" and "China gallery" for inspiring his intended concepts:

*At the beginning of creation, Simorgh a legendry bird
Passed China at midnight and appeared on it.
A feather (its manifestation) fell on China territory
And excitement began in all the countries (all over the world)
That feather is in china gallery now
That's why it is said that learn knowledge even if it is in China*

(Attar, 1986: 41)

In the above verses, Attar describes Mystics' hypothesis about creation to wit "manifestation" in the symbolic language. China and China gallery are symbols of the material world that different paintings of creation painter have appeared and manifested in it.

3.7. Mozaf va mansoub (Genitive and relative cases)

Genitive and relative³ or geographic relations or in other words, geographic allusions adjectively and relative and genitive have a vast reflection in Persian poetry. The main part of theme making in Persian poetry is firmed on this basis. Compounds like China and Khotan and Kharkhiz and Tibet musk, China and Khotan deer, Gili cow, Tokhare elephant (related to Tokharestan), Indian steel, Roman textile, Chinese silk, Fansoor camphor, Indian slave, Chinese mirror, Farkhar idol-temple, Isfahan rose-water, Babylon magic, Badakhshan ruby, Basra date, Bulgari grey squirrel fell, Persian candy, Chachi bow, China painter, and hundreds of other compounds like this. Apart from the fact that these compounds give us valuable geographic and historic information, they have instituted a section with the most beautiful descriptions in Persian poetry.

*Sugar shattering (verse of Hafiz devouring), have become all the parrots (poets) of Hindustan
On account of this Farm candy (sweet Persian ode) that to Bengal Goth*

(Hafez, 1986: 305)

In the description of darkness "night" and bright disc "the moon" Manuchihri says:

*Appearing the moon at night is like that a Zanzibar woman (black)
Gives birth to a Bulgari (white) baby every night.*

(Manuchehri, 1984: 62)

3.7. 1. The omission of mozaf (Genitive case)

In this application of geographic names sometimes mozaf (noun governing the genitive) is deleted and mozafon-elayh (second noun in the genitive case) which is a geographic name and relative, expresses a specific concept, a commodity, and a thing on its own. Bulgaria means "leather or fell of Bulgaria" and that is a type of wavy perfumed colorful and firm fell (refer to Dehkhoda's dictionary under the name Bulgaria.):

*When whiteness of cup was hidden by redness of wine
It looked like Rome (symbol of whiteness) was hidden in Bulgaria (symbol of redness)*

(Khaghani, 1989: 500)

In this way, "khotali" means white horse and absolute fast horse. "Rumi" (Roman) means "Roman writing, writing of Roman people", "Roman silk", "Roman language", "Shoshtar, Shoshtari" means silk and Shoushtar carpet, "Indian" means "Indian watchman and slave" and "Hendi" and "Hendovani" means "Indian sword" or merely sword.

3.8. Compounds

Nominal and verbal compounds are other examples of the influence of geographic names in Persian poetry. In this way, new and beautiful and melodious and sometimes brilliant and epic ones have entered Persian poetry and increased its wealth and treasure of vocabularies. Before being used in the poem of poets, some of them were common words among people and inserted in Persian books and some also are allotted to Persian poetry and are born by mind and vocabulary creating talent of poets. Compounds like Abkhazgir (conqueror of Abkhaz), Abkhaz Neshin (from Abkhaz), Iran Zamin (country of Iran), Badakhshi Negin (the bezel of Badakhshan), Parsizad (Persian born), Jeyhoonvar (such as Jeyhoon), Chachi kaman (the bow of Chach), Chini parand (Chinese silk), Room setanande (conqueror of Rome), Roomiyane (the same as Rome), Zangi Khal (Zanzibar mole), Zangiyaneh (Zanzibar like), Ghaf be Ghaf (Ghaf to Ghaf), Mesri pirhan (Egyptian dress), Hendoane zolf (Indian hair), Yoonan zaban (Greek language)

*(He is) A king commanding throne, a great caliph
The conquer of Rome and Abkhaz*

(Nezami, Makhzan al-asrar, 1984: 32)

*You cannot see a person such as me and yourself in the religious poetry
If you look for from Ghaf to Ghaf and from Kayrovan to Kayrovan*

(Khaghani, 1989: 328)

*The person who conquered India
With his Indian sword (Hendnejhad)*

(Sanaie, 1994: 523)

It is noticeable that all cases of mozaf (noun governing a genitive) and mansoob (relative) can be placed under the common title of compounds, but considering their importance and special structure, an independent title, have been considered for them in this discussion.

3.9. Proverbial quotation, parable, wise saying

Some wise and exemplary speeches and moral parables or prevailing proverbs are made by depending on one or several geographical names and used in Persian poetry. The reason for mentioning geographical names, in proverbs and proverbial quotations, is to emphasize the subject and intensify influence, and also illustrate the targeted meaning.

There is not any benefit when the patient is located

In Samereh and remedy in Badakhshan!

(Naser Khosrow, 1982: 486)

When you speak according to religion, there is no difference between Hebrew and Syrian languages (both are the same)

When you are looking for a place for God, there is no difference between Jabolgha (East) and Jabolsa (West)

(Sanaie, 1957: 27)

The mystic can see the truth and beauty in camel

Just as same as in china and Chegel's beloveds!

(Sa'di, 1988: 360)

3.10. Collocation in geographic names

Collocation in geographic names has a wide and noticeable reflection in Persian poetry. This means that sometimes they come with each other and near each other in poems and often in one verse for several intentions. And the poet uses this literary art for suggesting different meanings (such as China and Khotan, India and China, China and Rome, Rome and Zanzibar, Kharkhiz and Khotan, China and Machin, Basrah and Baghdad, Dejlh (Tigris) and Baghdad, India, China and Rome, Balkh, Marv, Nishabur and Herat, and)) III laaati,, in tii s aae, aan ee ssss irrr dd ss a kidd ff mrr " tt zzzir (ggggrii ty) ttt cccsss e ff iii gg only geographical names in this category, the researcher has chosen the "collocation" for this specialty in Persian poems to distinguish this characteristic from other kinds of mora'at nazir in Persian poetry⁴. In the collocation of geographic names, the poet does not mean only one meaning but he often considers more than one meaning, for example: in this Sanaie's verse:

The ignorant never appreciate the price of the pearl

The deer of Kharkhiz and Khotan never understand the value of musk

(Sanaie, 1957: 278)

In the collocation of "Kharkhiz and Khotan" we can find several similarities such as "neighborhood", "homogeneousness" (places in Turkistan) "source of musk", "alliteration" (letter Kh).

Another example from Manouchehri shows the collocation between geographical names:

Yaman (Yemen) Yasreb (Madineh) from one side and Amol and Estarabad (Gorgan) from the other side:

I hope you (patron) be always alive and immortal

As far as there are music and musician, East and West, Yaman and Yasreb, Amol and Estarabad.

(Manouchehri, 1984: 20)

3.11. The sequence of geographical names

In this form, sometimes the near and simultaneous citation of names occurs in more than one beyt (verse), and the poet mentions various names in several consecutive verses. This characteristic of using geographical names appears in two forms: 1. Regular form (in rhymes and often spaced and sometimes with no distance), 2. Scattered form: (in verses and hemstitches). In this kind of using geographical names, poets have considered various intentions such as showing their knowledge, mastery in rhymes, expressing their historical and geographical information, indicating the power and width of their patron's domain, and the meaning of inclusion.

3.11.1. Sequence of geographical names in rhymes

-Badakhshan, Oman, Khorasan, Sajestan, Sahlan, Iran, Yunan (Greece). (underlined words are rhymes)

Some parts of the patron's gift are red such as Yemen's agate

Some of them are rubies such as the bezel of Badakhshan

This wine scares away ten years of sadness to Tanjeh

And brings us happiness from Rey and Omman.

The king ascends the throne

Who is the king of the world's kings, the Amir (governor) of Khorasan

He takes a cup from that fragrant wine

And mentions the king of Sajestan

He drinks (that wine) for the happiness of Buja'far Ahmad Ibn Mohammad

Who is the great of noble and pride of Iran

When you consider his knowledge, you say

"look, he is Socrates, as well as Plato of Yunan (Greece)

(Roodaki, 1964: 27-39)

3.11.2. The sequence of geographical names in the bulk of verses

Aragh (Iraq), Arran, Abkhaz, Babol-bab (Darband), Sham (Syria), Khorasan, Mesr (Egypt), Touran, Habashestan (Abyssinia), Hend (India), Saghlab (Slav):

Where can I flee? Towards Aragh or Arran

Which place can I go to? Towards Abkhaz or Babol-Bab?

Towards Sham or Khorasan? Mesr or Turan?

Towards Rome or Habashestan, Hend or Saghlab?

(Khaghani, 1989: 53)

3.12. Figures of speech

Another way of reflecting geographical names in Persian poetry is the usage of these names in the form of figures of speech (verbal-semantic). Ignoring the fact that most cases of collocation in geographical names are considered a kind of mora'at nazir (taxis), other figures of speech depend on the meaning verbal and vocal specialties of geographical names in Persian poetry have appeared. Meanwhile, the different versions of puns and alliteration were considered more than other cases by Persian poets. The most important figures of speech in this field are:

3.12.1. Estekhdam [5]

*O! Return because in your separation, hopeful eyes
Such as fasting ear are waiting to hear Allaho Akbar (of Azan)*

(Sa'di, 1988: 435)

To explain the poem, Jallal al-din Homaie writes: "the hopeful eye is looking at Tange Allaho Akbar" one of the famous places of Shiraz, but "fasting ear is waiting to hear Allah Akbar of azan which indicates to break the fast [6].

3.12.2. Ambiguity and ambiguity of proportion

*Thy two intoxicated eyes, the tumult of all Turkistan (or Khata and Habash)
To the curl of thy trees, Machin and Chin (or India) have given tribute*

(Hafez, 1986: 133)

3.12.3. Allusion

*The great prophet commanded you to achieve knowledge
Even if you have to travel to china*

(Attar, 1986: 27)

3.12.4. Jenase tam (homonymy)

This figure of speech is a kind of pun in Persian poetry and appears when two words similar in the form of writing and pronunciation, but their meanings are different. For example, gour (grave) and gour (zebra).

Souye Chin (China) shod bar abrou Chin (wrinkles on the face) sereshte

Eza ja alghaza bar sar neveshteh (he went towards China meanwhile he was also worried and went towards his destiny).

(Nezami, *Khosrow va Shirin*, 1984: 165)

3.12.5. Jenase za'ed (partial homography)

When the poet uses two very similar words, but one word has an additional letter (or more) compared to the other one.

*Maghsad amal be Amol shenas
Yusofe gomkarde be Gorgan talab.*

Go to Amol if you want to achieve your dreams

Find your lost Yusof in Gorgan

(Khaghani, 1989: 774)

3.12.6. Laffo-nashr (involution and evolution)

Because of the amount of musk and silk in the desert (fragrant flowers and meadow)

Every corner of the desert has been turned into Kharkhiz and Shoushtar

(Gorgani, 1998: 243)

3.12.7. Mora'at nazir, Tanasob (symmetry, congruity)

Parrot and Hindustan (India): o my beloved, your lips and mole are as same as parrot and India

Before your beauty, I'm like a devotee slave

(Khaghani, 1989: 331)

4. Conclusion

Geographical names in Persian literature enjoy a wide reflection and function. A look at final appendixes in Diwans of Persian poetry which are often along with a list of geographical names, confirms this fact. Persian poets based on these names, often real and sometimes imaginary, have created a large variety of literary genre of work, is different. In epic works such as Ferdowsi's Shahnameh which heroic action necessarily occurs in a specific place with a certain name, these names are shown repeatedly and abundantly in a work. They were even used in romantic works and ghazals at a lower level.

Panegyrist poets such as Farrokhi and specially Khaghani for illustrating patron's domain and its glory in large quantities have used these names in their praises and poetical themes and Khaghani also has intended to cast his profound knowledge and theme making mind in this way in his audience's teeth and to promote his poetical status. Using the geographical names besides showcasing, the poet's geographical knowledge is reflected in other various fields such as the structure of figures of speech, symbolization, and planning of mystic and symbolic meanings, tuneful compounds, proverbial quotations, and wise sayings, description, praises, and poetical storytelling.

Notes

1. Including Minorski, a Russian orientalist which his punctiliousness has a lot of literary-geographical advantages. For example, refer to his notes on *Weis and Ramin*, emendated by Mahjoub.

2. An introduction and detailed explanations about these names are presented in the Ph.D. thesis of the writer of this article entitled *The reflection of geographical names in Persian poetry* (1377), University of Tehran.

3. Mozaf (added): noun governing the genitive noun ending in the ezafeh (as khast in khast -e khoda God's will) [or as ahou in ahou-ye chin, Chin's deer], (Aryanpur –Kashani, 1986: 1183). "Mansoub" has the same meaning and is similar to the above-mentioned example (Chin's deer).

4. Considering the difference that in mora'at nazir only famous forms (such as; Chin and Machin, India mmm mmmddd Zzzzrrr , mmmr gdddd ddd Bkkrrr))) wii hh vvvt trr ddd itt o a kidd ff litrrry triii ti,, rre noticeable meanwhile whatever that in this paper is called collocation, has a wide and comprehensive scope and consists of all the famous and unpopular cases and any simultaneous quotations of geographical names.

5. "Estekhdam" is when a word has several meanings and is used in prose or poem which in a sentence has a meaning and in other sentence has another meaning, or from the word itself, a certain meaning and from pronoun which is referred to the same word, another meaning is considered (Homayi, 1988: 276).

6. Ibid: 276.

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