

# The spectrum of landscape meanings and its equivalents in Persian language

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**Abstract** | The word 'Landscape' is an ancient and widely used terminology which denotes different meanings in different school of thoughts. Even though over the course of time it has been emerged in different forms, it and all its associated forms of the word signify a single meaning. The history of Iranian linguistics and anthropology shows that people have been conscious of landscape and its conceptualization. Landscape in Persian language is equivalent to "Manzar". Landscape and its group of equivalent words in Iranian sources date back to early Islamic centuries. Attention to different layers of the meaning of the landscape and has led to Persian word coinage. Although all words apparently explain "a scene in front of an observer", they are differently conceptualized. There seems to be a hierarchy of meaning systems which begins with a neutral and non-moving image in front of a human being and ends with a dynamic, human-dependent image. The emergence of Iranian gardens since the first millennium BC, as landscape artifacts reflecting the interpretation of the nature, shows that landscape has received attention in an old and rich culture of Iran. This article reviews the pertinent literature of the word landscape in Persian language and shows how it is represented in Iranian civilization.

**Keywords** | Doornama, Tamashagah, Chesmandaz, Sima, Manzar.

## Doornama (دورنما)

In Persian language, many terms can be used to explain "a scene in front of an observer". Even though the terms share a general similarity, they are different in semantic and linguistic aspects. In other words, in spite of the fact that each word describes the same scene in front of the observer, the aspects of the scene on which they emphasize are quite different.

The most important of these words are "Doornama, Tamashagh, Chesmandaz, Sima, Manzar and Garden as landscape artifacts". The simplest definition of the landscape and its equivalents is a distant image of the nature that lies in front of our eyes. The word 'landscape' is one of Persian names that can play the role of a subject and an object in a sentence. Differences in its grammatical functions as a clue for understanding its meaning can justify its semantic extension and the spectrum of its meanings. The landscape is a beautiful selection of elements of nature that comprises a romantic and memorable aspect. Persian garden is an objective example of the landscape concept. This article examines how the equivalent words of the landscape have been conceptualized. Moreover, it attempts to infer how the meaning of each has gone through evolution to describe how the different aspects of a scene have been perceived by the native Farsi-speakers.

In the famous Iranian dictionaries, this term is defined as features that can be visible and to be displayed from far (Dehkhoda) and the landscapes, place or something that can be seen from a far distance (Haman) and a picture or canvas that depicts a far-off view (Amid & Moeen). In all definitions, "Doornama", is an object which is out of the observer's sight, and it is characterized by the extent to which the object is far from the observer. Regardless of the way this word has been defined, this term has been conceptualized as something which is far away.

The Persian Language Academy has used this term to express a new concept of planning, entitled "A View of Possible and Desirable Futures". In this sense, the distance from the observer, which becomes a time interval here, has been a criterion for choosing the word. Moreover, Doornama, is still something which is far from the observer either in terms of the time or place.

This term is rarely used in Persian poems. Bidle and Sa'eb (11th century AH) and Hazin Lahiji (12th century AH) used it to refer to a "distant image".

نزدیک خود انگارید گر دور نما باشد (Bidle)	باید بسراب اینجا از بحر تسلی بود
عینک صافدلان دور نما می باشد (Sa'eb)	نیست ممکن که ز من دور توانی گردید
بر رخ دل در این دور نما بکشایند (Hazin Lahiji)	کعبه در میکده از مغیچگان گر طلبی

## Tamashagah

This term refers to traveling leisurely and outing in a place whose main features are being seen by others or to watch.

In addition to having the external physical reality, it has been characterized by a specific feature that gives it a kind of superiority or excellence. Dehkhoda in his dictionary identifies this feature as "a delightful place to watch," and other cultures have often defined the term by its synonyms such as "Tamashagah, Promenades, Parks, Landscapes, Monuments, Circuses, and Theaters". The common feature in all the synonyms of the word is its delightful and aesthetical appeal.

This term is used more frequently in Persian poem than in the "Doornam". Examples in which this term is used can be seen in the poems of "Farrokhi Sistani" and the prose of "Imam Mohammad Ghazali" in the 5th century AH and in the poems "Khayyam, Sanai, Nezami, Khaghani" (6th century AH), "Hafez" (century 8th AH.), Vahshi Bafghi and Saeb" (11th century AH), and in the contemporary era, "Parvin Etesami and Rahi Moayeri" have highlighted its two features "a place which is seen and contains superior meanings".

هر کس که تماشاگه او زیر چناریست (Farrokhi Sistani)	بر دست حنا بسته نهد پای بهر گام
تا سبزه خاک ما تماشاگه کیست (Khayyam)	این سبزه که امروز تماشاگه ماست
جان عشق به تماشاگه رضوان نرود (Sa'di)	گر بیارند کلید همه درهای بهشت
که مغیلان طریقش گل و نسرین من است (Hafez)	یار ب این کعبه مقصود تماشاگه کیست
ما کجائیم و تماشاگه دیدار کجا (Vahshi Bafghi)	یار در قصر چنان مایحه‌ای ذیل جهان
من و تو نیز در آن از پی تماشائیم (Parvin Etesami)	فضای باغ تماشاگه جمال حق است

Although the word "Tamashagah" in its application is not merely natural or objective anymore and has also a subjective feature, it still has the feature of a superior, exemplary and excellent being. Simply put that the observer's viewpoint and his interpretation have not contaminated its meaning.

## Chesmandaz (چشم انداز)

This term, which is widely used in today's Persian language is often used as an equivalent for the landscape. Basically, it is a modern term whose earliest use in Persian literature dates back to the 10th century and in the poem of "Vahshi Bafghi". Afterwards, in the 12th and 13th centuries, it has been used twice in the poems of the "Tabib Esfahani" and "Mirzadeh Eshghi". In the contemporary period, it has also been rarely used in the works of "Malak -al Sho'ari Bahar" and "Yaghma Jandaghi".

With the reference to dictionaries, the landscape is defined as the area of the land which can be seen by eyes" (Moeen & Dehkhoda), and or the vast and pleasant (ambient) scenery. However, the analysis of literary examples shows that the

word Chesmandaz regardless of its descriptiveness refers to a far-reaching area that observer can see the large part of it. In this sense, the quantity rather than the quality of the area is focused on. Its quantity or "wide area" even is included in the concept of the word.

مه کار آگهان را ناز سر کرد  
ز کنج چشم انداز نظر کرد  
(Vahshi Bafghi)

طیب این بحر عشق است و کنارش ز نظر پنهان

فکندی چون درین کشتی ز چشم انداز ساحل را  
(Tabib Esfahani)

نشسته ام به بلندی و پیش چشمم باز  
به هر کجا که کند چشم کار، پشم انداز  
(Mirzadeh Eshghi)

چشم انداز من ز گوشه بام  
نام شهر ری است و شارع عام  
(Malak -al Sho'ari Bahar)

What differentiate this word from the landscape are its vastness and its lack of association with the observer's subjective and semantic interpretations. This term is used more to describe the vast areas of the land and may be related to today's scientific and technical capabilities. In other words, both scientific and technical capabilities empower the humans to conquer lands.

### Sima (سپما)

This term has been used extensively in Persian language. Since the 4th century some poets have used it in their works. This word in Persian dictionaries is defined as 'appearance, face and look' (Moeen, Dehkhoda & Amid) and the second and its metaphorical meaning of the word refer to a sign or a mark. Based on these interpretations, it appears that the word Sima is a term used to describe the appearance of an object and its morphology, which in deeper sense refers to a symbol reflecting its metaphorical meaning. The word Sima has a primary sense meaning the "face" and "shape" of the object without discussing the interpretation of its meaning. Therefore, the meaning of the Sima is not associated with an observer. In other words, it can be described in the absence of him. Its second meaning which refers to its contractual concept only explains an aspect that does not include the observer and the audience. Therefore, the Sima refers to an appearance, whether it describes the characteristics of the form or explains its contractual meaning (sign).

The Sima has been used in compound words in Persian language. The impetus for producing descriptive compositions with a group of value words (i.e. demon-like face, good face and paradisiac-like face) lies in the necessity for semantic promotion. Simply put, the neutral meaning of the Sima indicates that its combination with the value words is inevitable.

چو شعر مو بلند و پست دیره  
(Baba Tahir, 4th Century AH)

و آسمان گشت سیمگون سیمما

میان عاشقان آن ماه سیمما

آبدان گشت نیلگون رخسار

(Farrokhi, 5th Century AH)

جهان را تازه کرد از تاج بخشی  
(Nezami, 6th Century AH)

چشم عارف سوی سیمما مانده است  
(Mowlavi, 7th Century AH)

سهی قدان سیه چشم ماه سیمما را  
(Hafez, 8th Century AH)

وی جانب شان میل دل ما از تو  
(Jami, 9th Century AH)

عشق آن دقیقه نیست که از کس نتوان نهفت  
مردم مگر نگاه به سیمما نمی کنند  
(Vahshi Bafghi, 10th Century AH)

چون حیا آب رخ گوهر ما وقف تریست  
عرقی چون مبادا شود از سیمما خشک  
(Bidel Dehlavi, 11th Century AH)

آن ماه فلک پیمما بنمود شبی سیمما  
چون اختر از آن شبها چشم نگرانستی  
(Hazin Lahiji, 12th Century AH)

عالم طفلی و جهل حیوانی بگذاشت  
آدمی طبع و ملک خوی و پری سیمما شد  
(Qa'ani, 13th century AH)

به چهره و سیمما، فرزند ماه گردونی  
به قد و بالا، مانند سرو کاشمیری  
(Malak -al Sho'ari Bahar, 14th century AH)

### Landscape

Landscape, the most frequent word in Farsi language, is used to express "what is in front of us". Examining the data of a software program called "insertion 4<sup>2</sup>" shows that the landscape is twice as many as the Sima in Persian literature. However, the word landscape is a hundred times as many as the word Chesmandaz. This frequency does not include its derivatives such as Nazar and Manzareh which are the most commonly used words to express a meaning including "objectivity-subjectivity".

In today's academic system, the word Manzar has been selected as an equivalent for the landscape. The reason for this selection is its two-dimensional meaning which also refers to something beyond or behind appearance. In dictionaries, the word landscape is synonymous with all the terms discussed in this article. This shows the wide scope of its meanings and its conceptual perfection.

The term landscape in Persian language is one of the words which can be a subject (i.e. a place for watching) or an object (i.e. what is seen) of a sentence. The need of Persian speakers for simultaneously expressing two dimensions of objective (external) and subjective (inner) aspects of a subject (or something) that the "observer" perceives from "exposure" to the "outdoor") justify the dual grammatical roles of this word in Persian language ". In this interaction between the outside and inside worlds, a concept arises that depends on both; It is not only a part of the outside and the scene that is in front of the observer but also includes both understanding and perception of the observer of the scene. Therefore, there has been a necessity for a term which does not merely refer to "outdoor spaces" but can explain a relative concept which is driven from the perception and understanding of the audience from outer space. Like Tamashagh should not have a fixed value appeal. In Qur'anic verses, the term

"Nazar" and its derivatives are used extensively and imply an understanding of external phenomena, whether it is objective (physical) or historical events.

The Qur'an has used "Nazar" and "Nazarkardan" words to persuade its believers to observe nature, history and society carefully, and to gain a deep understanding and useful insights. These words specifically refer to the observation of outdoor world and reflection on it.

In Persian language, the same approach has been developed and the term "Manzar" has been used to express both an outdoor element and what has been perceived by an audience. In the semantic study of the term "Manazar" in Persian literature, the evolution is evident in the semantic content of the landscape. The evolution dates back to the early Islamic centuries and reaches its full potential in the middle Ages. Thus, in the early centuries, its meaning was associated with an element more dominant than the external appeal (appearance) and plays the role of the object (face), then turned to an element with two external and internal appeals (conscience) which can be both the object and subject of a sentence (opening).

Group 1: an element more dominant than the external appeal (appearance) and its object role:

مخبری باید بر منظر پاکیزه گواه (Farrokhi Sistani)	مخبری در خور منظر بجهان مخبر اوست (Farrokhi Sistani)
نیمر او را خوش تر و فرخنده تر کرد (Iraq Mirza)	ز منظر مخبر و مخبر ز منظر (Iraq Mirza)
اگر چه منظر خوبان بود بدیع الوصف (Amir Moazi)	ز منظر همه خوبان بهست منظر او (Amir Moazi)
منظر بسی بود که به مخبر تبه شد (Saber Taremazi)	او را سزای منظر پاکیزه مخبر است (Saber Taremazi)
اگر مر جاه وجودش را خداوند (Onsori)	بدادی صورتی مخصوص منظر (Onsori)
مه اگر آن آراسته منظر ببیند نیم شب (Malak -al Sho'ari Bahar)	بوسه ها باید بر آن آراسته منظر دهد (Malak -al Sho'ari Bahar)

Group 2: an element more dominant than the external and internal appeals and its object - subject role:

گه منظر و قد صنمی را شکند پست (Nasser Khosrow)	گه منظر و کاخ ملکی را کند اطلال (Nasser Khosrow)
دل منظر عالی و نظرگاه رفیع ست (Shams Maghribi)	یارست که او ناظر این منظر عالی ست (Shams Maghribi)
ای بر سر سدره گشته راهت (Nezami)	وی منظر عرش پایگاهت (Nezami)
نظیرش نبینند هر چند انجمن (Jami)	نظرها گشایند ازین سبز منظر (Jami)
هشت بهشت ابدی منظر آن شاه نشد (Mowlavi)	تا چه خوش است این دل من کو کندش منظر خود (Mowlavi)
قلب مؤمن مخزن اسرار حق (Johari)	منظر و آئینه دیدار حق (Johari)
گر منظر تو نور بر آئینه افکند (Khaghani)	روح القدس نماید از آن منظر آینه (Khaghani)

که خاک تیره شود زر ز منظر فقرا (Hajj Mullah Hadi Sabzavari)	بر به منظر کامل عبارشان مس قلب (Hajj Mullah Hadi Sabzavari)
روان از منظر چشمم برون جست (Khajavi Kermani)	سرشک از آرزوی خاکبوسش (Khajavi Kermani)
فوق او نیز منظری دیگر (Malak -al Sho'ari Bahar)	منظری هست فوق این منظر (Malak -al Sho'ari Bahar)

In the Persian language, the word landscape has been used as a subject. It can include a conceptual and an exemplary aspect. The exemplary aspect is narrative and is an allegory of moral traits. A conceptual aspect which emphasizes a physical-semantic aspect of the concept attempts to interpret not only its literal meaning (based on the form) and but also its inferential meaning. Using physical eyes to observe something refers to its conceptual meaning but using inner eyes reflects the views and opinions of the audience and his interpretation of the physical and metaphysical aspects of the subject.

### Landscape in Arabic and the Quran

The word "landscape", "Nazar", and its derivatives play a key role in Arabic literature. In Lisan Al-Arab, the term "Nazar" and "Manzar" means 'to reflect on and understand the hidden meanings in the object by observing it'. However, the meaning of the word is seeing by human eyes. Some of the examples of its applications are as follows:

النَّظَرُ: حِسُّ العَيْنِ، نَظَرَهُ يَنْظُرُهُ نَظْرًا وَمَنْظَرًا وَمَنْظَرَةً وَنَظَرَ إِلَيْهِ  
(Manzar is an infinitive of Nazar: To feel something through eyes).

النَّظَرُ تَأْمُلُ الشَّيْءِ بِالْعَيْنِ  
(Nazar: Reflecting on the object through observing it)

ما نظرت إليه فأعجبك أو ساءك، وفي التهذيب: المَنْظَرَةُ مَنْظَرُ الرَّجُلِ إِذَا نَظَرَ إِلَيْهِ فَأَعْجَبَكَ، وَامْرَأَةٌ حَسَنَةٌ الْمَنْظَرِ وَالْمَنْظَرَةُ أَيضًا  
(Manzar and Manzarah are the same thing that looking at would make human beings feel happy or unhappy)

وَالنَّظَرُ الْفِكْرُ فِي الشَّيْءِ تَقْدَرُهُ وَتَقْيَسُهُ مِنْكَ  
(Nazar: Thinking about something whose size can be determined and compared to other objects)

وَالنَّظَرَةُ الْهَيْئَةُ  
(Nazarah: Heyat and Shamayel: in shape of)

وَالْمَنْظَرَةُ مَوْضِعُ الرَّيْبِيَّةِ. وَالْمَنْظَرَةُ مَوْضِعٌ فِي رَأْسِ جَبَلٍ فِيهِ رَقِيبٌ يَنْظُرُ الْعَدُوَّ يَحْرُسُهُ. الْجَوْهَرِيُّ: وَالْمَنْظَرَةُ الْمَرْقَبَةُ  
(Manzarah: The position of the guard tower at the top of a mountain where any movements by enemy are observed for the purpose of guarding).

وَالْمَنَاظِرُ: أَشْرَافُ الْأَرْضِ لِأَنَّهُ يُنْظَرُ مِنْهَا  
(Manazer: High altitude parts of the lands from which low-altitude places can be seen)

Raghib Esfahani loghavi (4th century AH) In the book

entitled the Qur'anic vocabularies asserts that: Nazar means 'returning and directing the attention of the physical eyes to inner eyes for seeing and perceiving something with the purpose of thinking and searching about and the target of observing is acquiring both knowledge and cognition which are obtained after doing research and is said to be thoughts and reflections' (Ragheb Esfahani, 2008).

In the Holy Qur'an, the term "Nazar" and its equivalents come in various forms and meanings. There are also different meanings that are associated with the terms of the "Nazar نظر", "Basir بصير", and "Manzarin منظرين are:

وَمَا يَسْتَوِي الْأَعْمَىٰ وَالْبَصِيرُ (Surah Al Fatir, Verse, 19)

"Not alike are the blind (disbelievers in Islamic Monotheism) and the seeing (believers in Islamic Monotheism)."

وَاللَّهُ يَفْضِي بِالْحَقِّ وَالَّذِينَ يَدْعُونَ مِنْ دُونِهِ لَا يَفْضُونَ بِشَيْءٍ إِنَّ اللَّهَ هُوَ السَّمِيعُ الْبَصِيرُ (Surah Ghafir, Verse 20)

"And Allah judges with truth, while those to whom they invoke besides Him, cannot judge anything. Certainly, Allah! He is the All-Hearer, the All-Seer".

ثُمَّ نَظَرَ (Surah Al-Muddathir, Verse 21)

"Then he thought"

فَنَظَرَ نَظْرَةً فِي النُّجُومِ (Surah As-Saffat, Verse 88)

"Then he cast a glance at the stars (to deceive them)"

قُلْ أَنْظُرُوا مَاذَا فِي السَّمَاوَاتِ وَالْأَرْضِ (Surah Yunus, Verse 101)

Say: "Behold all that is in the heavens and the earth," but neither Ayat (proofs, evidence, verses, lessons, signs, revelations, etc). nor warners benefit those who believe not.

The frequency of the word "Nazar" in the Qur'an with the meaning of "looking through the physical eyes and reflecting on to understand something, look and perspective" has been four.

The frequency of the word "Basir" in the Qur'an with the meaning of "the attention is given by the inner eyes and soul for the perception and understanding of something, or conscious and visible has been thirty three. The other equivalent terms mean "reflection, thought, care and guard". Based on the Qur'anic interpretations is claimed that it is important to meditate on what is seen and to understand what has been seen as they are the source of salvation.

### Landscape in Iranian Garden

Garden and gardening have different meanings in Iranian culture. Iranian world has always manifested garden and nature. Probably, Persian Garden is the most beautiful product driven from the principles of aesthetics and naturalism of Iranian culture. This concept is embodied in different arts being practiced in this land such as pottery, tile, carpet weaving,

music, poetry, Persian literature, and painting. "(Teimouri Gordeh. & Heidar Nataj, 2014: 15).

Persian literature and garden share many vocabularies which have a common use. Sometimes this commonality not only appears in the form but also in the content.

Garden and literature share similarities in different aspects of the meanings and forms. Undoubtedly, identifying the words and their applications would help us to accurately and comprehensively interpret the concepts.

Far back in the past, Iranians had a close relationship with nature, and it has long been that such a connection between the humans and the environment was customary in other parts of the world "(Wilber, 2008: 42). This kind of relationship between the humans and the nature is not only is considered as naturalism, but also refers to an interaction with nature. Iranians have lived in nature.

An Iranian man in communication with nature, through the gathering the excerpt of lessons from nature, creates a small world which is objective and coherent. In this case, the garden is a phenomenon more than a green spot in pristine nature. In this sense, the garden bring nature to life and all the meanings of existing nature are hunted and coherent (Shah Chahrahi, 2010: 145).

In Amid dictionary, "Gardens", usually enclosed areas in which trees and flowers are planted, is defined as "a popular face, high garden, times, and the world". Iranian garden examples are the most elegant elements of nature. In the landscape artifacts, the gardens are arrayed in a geometric order. One of the main features of the Iranian garden is that they create a place for a deep and vast view. The emphasis on the scenery and its use has been recommended by sitting near the natural elements. Therefore, to communicate with nature, an intermediate element such as a Nazargah has been used. The Nazargah, the most basic element in displaying the inner and outer views of the garden, represents the concept of the garden differently. Thus, the "Nazargah" in the garden with a new perspective, as a gate to its conceptual prospects, is the same as the word Tamashagah that invites the audience to watch nature and think about it. In Amid dictionary, under the two terms, "Nazargah" and "landscape", it is quoted as follows: 'a place to look around, a place to watch the scenery, a place to look at something and reflect on, things that are in front of the eye'. Iranian garden which in its apparent form depicts the profound concepts of human-nature relation as a landscape artifact simultaneously involves both appeals of the landscape as a subject or an object. In fact, the concept of Iranian garden has been shown to take advantage of the views of the garden and the elegant elements of nature which are located in the garden. Choosing a viewing angle, uniqueness of garden view, or the idea of enjoying the garden by watching its space reflects the concept of a garden and the aesthetics of nature in the eyes of Iranians.



## Conclusion

In Persian, the concept of the outdoor and its elements, at least with reference to the examples of the fourth century onwards, have always been presented in three forms: object (objective), subject (subjective), and subject-object subjective-objective.)

When Persian speakers talk about the environment and nature, they identify or address them in three separate ways. Sometimes, they consider it as a single element which is the outside of a human being. The human being just looks at it, sees its face, and understands it. This is what is called Sima; Sometimes they attribute a valuable and spiritual feature to it but such attribution is not associated with the audience. In the word of Tamashagha, the part related with the outside is not a meaningless object but a superior, transcendent and beautiful entity.

During all eras, another term has become more and more commonly known. According to the term the environment stands between the subjectivity and objectivity, or between the physical and metaphysical world, and for this "type" of nature, the word landscape has been offered. Therefore, it is easy for the Persian speakers to understand the modern concept of the landscape, which owes its extension to the achievements of Western modernity. It is because, for such understanding, the Persian speakers rely on a two thousand -year-old culture. The creation of the Iranian garden as a particular "species" of the "landscape" consolidate its –mind-driven concepts, which move between the audience and the Sima. This concept come from a school of thought that posits humans cannot be separated from their real life environments. In fact, the word landscape is the product of the interaction with between the environments and the mind of the audiences.

## Footnote

1. Landscape Architecture is an art, knowledge and an interdisciplinary profession which design and organize outdoor spaces. The diversity of its functions in the most developed societies of the world is constantly growing. This field is still in its infancy in Iranian academic environment. The novelty of the subject and Iranian academics' and professionals' misconceptions about the field title has been an impetus to present the ety-

mology of the word in the Persian language and literature to avoid the false interpretations. To this end, the word Landscape and its equivalents have been examined in the poems of fifty five poets from the 4th to the 14th centuries and the meanings of the word in Arabic and Quran literature have been scrutinized.

2. Digital Library of Persian Poetry and Literature.

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