Original Research Article

A Comparative Study of *Sima, Manzar*, and *Chesm Andaz* as Persian Equivalents of Landscape in English

Reza Kasravi [*]

Assistant Professor, School of Architecture, College of Fine Arts, University of Tehran, Iran.

Seyed Amir Hashemizadegan

Assistant Professor, School of Architecture, College of Fine Arts, University of Tehran, Iran.

Abstract | With the translation of Kevin Lynch's book, the "Image of the City", new literature was added to Iranian architecture and urban planning. In this book, Image, the picture (or perception) of the city was translated to "*Sima*" regardless of its linguistic roots. With the introduction of the landscape architecture discipline, a new theoretical framework was added to the architecture and urban planning literature. Later, "*Chesm Andaz*" was also used by some experts as an equivalent for the term "landscape". The use of these three words interchangeably has caused confusion in the translation of the concept of landscape or narrowed down its real meanings. This comparative study drew upon the European Commission's definition of landscape to examine the extent to which vocabulary can convey the meaning of landscape in Persian. This study employed library research and lexicographical analysis. The two basic components of the landscape are dependence on the external place and the importance of the human mind and perception in his interactions with the environment. *Nazar*, in the language of Iranian thinkers, is a dynamic tool used for raising new awareness based on the perception of sensations, and "*Manzar*" is the name of the place in which this phenomenon occurs. Compared to "*Sima*," and "*Chesm Andaz*", "*Manzar*" conveys a more complete sensory perception, and especially compared to "*Chesm Andaz*", perception is distant and does not necessarily have a positive attribute. "*Manzar*" and "*Sima*" are not synonymous and interchangeable in terms of meaning. "*Sima*", in the late meaning, is focused on form and does not express the subjectivity behind the form, therefore it can be considered a landscape form. The observer's continuous conflict with the form of "*Manzar*" and is accompanied by its memories implies him from the image to the landscape. Compared to the stability of "*Sima*" and "*Chem Andaz*", the level of the "*Manzar*" is more compatible with the dynamics of the landscape.

Keywords | Comparative study, Manzar, Chesm Andaz, Sima, Perception.

Introduction| Terminology selection refers to the process of selecting or coining a term for a certain concept that might be scientific, technical, professional, or creative (Word Selection Department of Persian Language and Literature Academy, 2009, 9). Choosing the proper word matching the words in scientific publications improves communication between specialists while also facilitating science education (Samaei, 2003, 103-103). In English, the word for *Me'mari-e- Manzar* discipline is "landscape architecture." Since this field was established in Iran, there has been an increase in the usage of *Manzar*. Despite this, certain

government organizations and professionals have still been using phrases like "*Chesm Andaz*", "*Sima*", and occasionally "*Door Nama*". It seems that the various part of speech formed with the word "*Manzar*" has resulted in the coinage of more than two words in the professional literature of architecture and urban planning. However, the word "*Manzar*" has experienced confusion in its use, which has been caused by the plurality of its usage along with the semantic shifts between these words or by adding subjective and objective words. In particular, "*Manzar*" has been reduced to a verbal rather than a semantic term. This article attempt to examine the concept of landscape in the source

*Corresponding author: +989128000355, reza.kasravi@ut.ac.ir

language and explore the possibilities of the target language through a comparative method between Persian equivalents[1]. In doing so, it is hoped that this article can contribute to the selection and acceptance of an appropriate equivalence.

Research Background

"*Sima*" entered the professional literature of architecture and urban planning before "*Manzar*" and "*Chesm Andaz*" when Mozayeni used this term as an equivalent to the Image of the City written by Kevin Lynch in the 1950s. For a long time, "*Sima*" was the only word that experts used to talk about the concept, meaning, and form of the city. Among the more recent works, the Persian translation of Tom Turner's book City as Landscape, by Nourian, suggests the term "*Chesm Andaz*" as the equivalent of landscape. The statement of the first conference held by the Ministry of Housing and Urban Development under the title "*Hamayesh-e Sima va Manzar-e Shahri, Tajarob Jahani va Chem Andaz-e Ayandeh*" reflects the first reaction of the official institutions regarding clarifying the meaning of these concepts. In this statement, *Manzar-e- Shahari* was defined as "an object independent of man which is perceived by him," and Sima was conceptualized as "a mental image, a subjectivity created in the human mind through the perception and processing of the landscape". In doing so, "*Manzar*" and "*Sima*" were used interchangeably and experienced semantic displacement and distortion. The article "The Image of the City and what was perceived by Kevin Lynch" written by Dr. Jahanshah Pakzad reflect such a distortion. The article on the meaning of landscape and its synonyms in Persian written by Mansouri and Mokhles (2017) is among the few articles dealing with *Sima* and *Manzar*. The article defines "*Sima*" as form and objectivity.

In addition to the books and articles mentioned, the book entitled "Landscape Architecture, an Introduction to Definitions and Theoretical Foundations" (Taghavi, 2013) details the concept of "*Manzar*" and "landscape" by referring to cultural sources in Persian and English. As the name of the book suggests, introduces the translation of the English landscape. At the very beginning of the first chapter, the author points out that there is no single definition for the word "*Manzar*" in Persian. In this book, the meanings of "*Manzar*" has been sought in the older texts, especially poetry. However, the evolution of *Nazar* and *Manzar* specifically from a philosophical perspective has not been discussed and other alternatives such as *Chesm Andaz*, and "*Sima*" have not been compared with *Manzar*. This article aims to re-examine the sources of the evolution of the words "*Sima*" and "*Manzar*" in the language. In the same vein, this study examines the words of the great Persian-language thinkers and, while criticizing other institutions to see how the word "*Manzar*" has been used to convey the meaning of landscape in English. The discussion has been drawn upon for the definition of an official and legal source.

Research Method

This qualitative research employed the official definition of the European Landscape Convention as a criterion, and the selection of Persian words was based on the extent of their use in Persian scientific sources in the field of architecture and urban planning of the country. To measure the extent to which each of these words can convey the concept of landscape, a comparative research method was used. The emphasis was placed on the differences in the meaning of these three words rather than the similarities. For this purpose, a library research method was used and the Persian sources of poetry and prose from the 3rd century Hijri onwards were scrutinized. Recently published Persian dictionaries such as Dehkhoda and Amid, as well as the "Persian Pahlavi dictionary" (Faravashi, 2002) were consulted. Especially the Arabic vocabulary, from the Arabic explanatory and lexical sources of the early centuries of Hijri, as well as the late linguistic sources, such as "*Majma' al-Bayan fi Tafsir al-Qur'an*" (Tusi, 2008) and "*Almofrdat fi Gharib al-Quran*" (Al-Raghib al-Isfahani, 2008), and "A Comparative Dictionary of Arabic with Semitic and Iranian Languages" (Mashkour, 1967), is used. Finally, the article makes a judgment by comparing the features of each alternative word.

Discussion

• Definition of "Landscape"

Many different definitions exist for landscape. Such definitions entirely depend on the approach used for defining. Environmental designers, geographers, urban designers, architects, etc. each define landscape from their perspective. In this article, to avoid getting into theoretical discussions and disputes among different disciplines, the official definition of the European Convention on Landscape has been presented. The reason for this choice is that compared to countries in the world, Europe has excelled in the formation and growth of the landscape owing to a long history in the theoretical foundations of the landscape, and the official institutions. According to this convention, a landscape is an area that people perceive, and its character is the result of the interaction between natural and/or human components (Sevenant & Antrop, 2009, 2889). According to this definition, the landscape has been conceptualized to be dependent on two main elements, and deleting either makes its understanding distorted: first, the area or environment that includes the human being, and second, the human being who enters such an environment to understand and communicate with it. One of the characteristics of the area or environment is its location and external character (Compared to architecture). Another thing is that the dynamics of the environment and human existence, including his mind and body, are hidden in this definition. Therefore, a word that can include the two main components of this definition and transfer the ideas to a Persian-speaking audience will be a better equivalent.

• Etymology of "*Manzar*"

Manzar is an Arabic word that entered the Persian language in the early centuries with the advent of Islam entered Iran. First, we present the Arabic roots of this word and then examine the

evolution of its meanings in Farsi. *Manzar* is a past participle, coming from "*Nazar*" serving as the noun of the place. The origin of this term should be found in the Semitic languages, one of the sub-branches of the Afro-Asian language family. In Old Aramaic, NR means to support. In Hebrew, nâsar means to look, guard, and keep. In the Assyrian language, nasâru (Nasaro), means to monitor, to support, and in the Syriac language, *Nazar* means to look, see, and think (Mashkour, 1967). The book "*Al-Ain*", the oldest Arabic dictionary of the second century AH, mentions a range of meanings, including looking; *Al-Manjar*: a place on top of a mountain where a guard stands and observes the enemies, just like a landscape (Farahidi, 1984). In "Glossary of Qur'anic Words," written in the 4th century of Hijri, Ragheb lists about ten meanings for *Nazar*: *Nazar* is to turn and pay attention to the external eye and the inner eye to see something and understand what is meant by this action, reflection on and research about it. Also, the purpose of seeing and reflecting is to gain knowledge and understanding that are obtained through research (Al-Raghib al-Isfahani, 2008, 367).

According to the dictionary "*Al-Monjed*": "*Nazar* is an infinitive, and its meanings are to look, to look, to plan, to reflect, to wait, to sell something, and to judge. *Manzar* is something you look at and like or even hate. *Manazar*, plural of *Nazar*, means a high land. *Manzareh* refers to something that you look at and you like or even hate. In the book "Supplémentaux Dictionnaires Arabes," Dozy uses the word *Manzar* as an equivalent to the French "Belvédère, which means a place at a height to see the view (Dozy, 1991). It seems that *Manzar* has two meanings from the lexical point of view: active and passive. The Qur'anic nature of the comment plays an important role in the multiplicity of meanings of this word. In the Qur'an, there are various meanings such as looking along with thinking and reflection, looking with consideration, considering solutions, seeing with wonder, finding knowledge, investigating and searching, being a witness, and "observing for opinion (Niyazkar, 2010).

A review of the oldest Divans of Persian-speaking poets in post-Islamic Iran shows that the term "*Nazar*" has been used in two forms, "*Manzar*" and "*Manzareh*" by poets since the first years of Persian poetry after Islam. *Manzareh* has been used before *Manzar* in Persian (Kasravi & Farzin, 2015), and first in Diwan Kesai Marozi, a prolific poet of Persian who is about the same period as Rudaki Samarqandi, the meaning of Koushk is a house sitting on the upper level. As we know, *Koushk* has a long history in the tradition of Iranian architecture and gardening.

Oh, the scenery and the palace going all the way up the sky.
Oh, Taken to the battlement of the bullhead tower, the summit, and the congress (Kisai Marvazi, 1994).

Hafez, Saadi, and many Persian poets have repeatedly used their ideas and word. Different combinations of *Nazar* have been used 127 times in Hafez's Divan out of 500 sonnets and 305 times in Saadi's sonnets out of 693 sonnets. Therefore, it is clear that it had a special definition in the thoughts of these two poets. The word *Nazar* seems to be mainly presented in the 8th century and Hafez's poetry and a high frequency in his sonnets and a different meaning highlighted in each. Hafez uses all the semantic capacities that this word has in Persian and Arabic. As an example, in the following verse, he makes the poetic interpretation of using these capacities:

O heart, seek the inner beauties from idols if you know/Said the wise one who is clear-sighted.

Nazar as used by Hafez is related to many branches of science and knowledge and is not limited to any of them. This word does not only have a poetic aspect because it has been used in various sciences, it is also considered a scientific word and therefore has scientific and philosophical definitions. The science of *Nazar* can also be understood in accordance with theory. Hafez and Saadi have used the term to express insight and knowledge.

Khwaja Nasir al-Din Tusi in the 7th century A.H. wrote about *Nazar* in "*Talkhis al-Mushtahl*": "*Fan al-Nazar and al-Raqqa Yaqtaziyan al-Tawi Man Asl al-Hashal to Fara Mustahsal*". *Nazar* is a kind of mental process and progression from an original result to a secondary level that has not reached the stage of mental reception. This means that the requirement to gain knowledge about a phenomenon is to scrutinize it so that a person can understand what he has not yet gained knowledge about based on what has been achieved. In other words, it is possible to understand unknown mental perceptions by using sensations. According to Khwaja Nasir's explanation, *Nazar* serves to create new awareness. This is also true in experimental phenomena; for example, the mind cannot gain a correct understanding of a phenomenon without seeing, examining, and analyzing it. To achieve such a perception, one needs to think. This means that "a person can combine the beauties that he sees in the world of the senses and "reflect" on them, and by associating the logic and the perception, he can achieve a wise perspective" (Niyazkar, 2010).

• **Etymology of "*Sima*"**

The word "*Sima*" is mentioned in dictionaries of Dehkhoda, *Qias - al - loqat*, and *Muntahi al-Irab fi Lughat al_Arab* and refers to the sense of a sign and a sign by which good and evil are known. The dictionary of Moin defines it as follows: 1) face, appearance, and 2) sign. The board has mentioned that it shows that the image of the face is not very old. The recording of this word in Pahlavi as gönak (Faravashi, 2002) is proof that the word "*Sima*" is not Persian and that it is like an Arabic landscape as well as a Qur'anic one. In the honorable verse, "*Seemahum Fi Wujuhihim Min Atharissujud*". "Their faces bear the trace of prostration"[2]. appearance stands for a sign, an effect, and a sign, and the meaning of face is not used. As in this verse, *Sima* and face (face) have come together, both cannot have the same meaning. Among the pundits, Sheikh Tusi also refers to "*Sima*" as a sign and a derivative of the three

main letters "S, I, and M" in his interpretation of *Majma-al Bayan* (Tusi, 2008, 312). Therefore, in classical Persian literature, *Sima* means sign and should not be confused with the word face. An example of this can be seen in the following verse:

Never will I know why there are no sparks of acquaintance.
In the dark eyes of tall and moon-faced guys as trees? (Hafez)
Or:
Oh, moon-faced companion, oh, sweet-spoken musician,
Don't stop singing, your voice is soul-stirring (Rumi, Divan-I Kebir).

The late meaning of face for Sima which can be seen in new dictionaries is acceptable, but it gives it a physical aspect. Sima refers to the appearance of the object without referring to its meaning or interpretation. Therefore, it can be described regardless of the perception and presence of the observer or his absence. In addition, the construction of many descriptive compounds in Persian with the word "*Sima*" (such as *Div Sima* (demon face), *Pari Sima* (Fairy face), etc.) indicates its neutrality, which has to be accompanied by descriptive words to gain value (Mansouri & Mokhles, 2017).

• **Etymology of "*Chesm Andaz*"**

Chesm Andaz is a compound noun and a relatively new word that rarely goes beyond the last two centuries and is sometimes used synonymously with landscape (ibid.). Yaghma-ye Jandaqi, one of the poets and writers of the 13th century, was one of the first writers who used this word:

...to build a guest house and make a view for guests, that is the thing to be done and carried (Yaghma-ye Jandaqi, 1991).

Amid Dictionary presents three meanings for landscape: 1. An area of a desert or mountain slope that everyone can see. 2. Landscape; perspective; eye-catching, 3. Pleasant vast scenery (Amid, 2015). Dehkhoda also considers more or less the same meanings for *Chesm Andaz* (Dehkhoda, 2014). Here, we can realize the conflict existing between the terms "*Sima*", "*Manzar*" and *"Chesm Andaz"*, which are sometimes used against each other, sometimes synonymously with each other, and sometimes to express different parts of the same thing. The starting point of the difference between *Sima* and *Manzar* refers to the Persian translation of the concept of image in Kevin Lynch's book with the original name "The Image of the City". For the first time, in the second half of the 20th century, this concept was added to the specialized literature of urban design and was translated into Persian as "*Sima-ye Shahr*" (Lynch, 2021). Among the experts in Iran, urban designers were among the first to provide written comments on this word. The author of "*Sima Shahr va anche Lynch az on Mifahmad*" aims to modify Lynch's perception of the subjective meaning of an image, to define the *Manzar* as what people see with their eyes, and to define the mental image as an objectivity that has come to mind. According to him, the term *Manzar*, an Arabic word, following the verb pattern of *Mafa'al* used to refer to the name of the place, and

therefore it is something objective, but the mental image is the result of the interaction between the observer and his environment. Therefore, considering the two concepts of image and landscape as synonymous will draw attention just to the physical issues of the city and the spatial arrangement (Pakzad, 2006)[3]. According to the explanations given for the etymology of "*Sima*", the translation of "Image" to "*Sima*" is neither compatible with the earlier meaning of this Arabic word nor with its later meaning, i.e., face and body. Hence, the definition of the conference "*Sima Va Manzar-E Shahri, Tajrobe-Ye Jahani Va Cheshmandaz-E Ayande*" or "Image and urban landscape, global experiences, and future perspective" presents objectivity that exists independently of man and is perceived by him" from the urban perspective and "*Sima*" as a "mental image and mentality that is created through the perception and processing of the landscape in the human mind" is incorrect. As mentioned before, the documented meanings of landscape and its definitions show the existence of two main components in this discipline: first the human and then the environment. Landscape is a phenomenon that results from our perception of the environment and the interpretation of the mind. It is a phenomenon in which the mind and the object play key roles. To measure the degree of affinity between "*Manzar*" and "landscape", it is good to look again at Khwaja Nasiruddin Tusi's interpretation of the concept of "*Nazar Kardan*". This will help to clarify what he means when defining the term Nazar Kardan. The fact that man can see "*Dideh*" the sensations and reflect on them or "*Nazar Afkanad*", thus mixing them with the senses, emphasizes the two main components of the new definition. Abu Hilal Askari, a writer, and lexicographer of the 4th century of Hijri, also defines *Nazar* as follows: "*Nazar* refers to a desire to perceive something through vision or thought, and the perception of meaning requires both (vision and thought). Like reflection on a narrow (ambiguous) line, which is done first with the eyes (seeing) and then with reflection and thought (Mohammadi Asiabadi, 2018)[4]. "*Nazar kardan*" requires a place or a position and its part of speech as an objective case does not affect the meaning and does not limit the verb to its place. In the context of perspective, we are talking about seeking perception through sight or thought in such a way that both are necessary conditions for receiving meaning. Thus, it can be seen that the word "*Manzar*" from the suffix "mental" is unnecessary. According to the meanings mentioned above, "*Sima*" refers to everything that is visually visible and perceptible; it includes all the visual information that the observer receives from the space. *Sim- aya- e Shahr* is the form and appearance of the city, and it includes all the elements that, in combination with each other show how the city space looks like. It is a concept different from the city landscape. In the comparison between "*Manzar*" and "*Chesm Andaz*", the main characteristics of "*Chesm Andaz*" are: "an area of the earth that can be seen by eyes", "it is a vast and clean landscape" and it is located "far

away". The definition of the term landscape from the Al-Munjad dictionary reads as follows: "A landscape is something you look at and like or even hate, so in terms of sensory perception, a landscape is more complete than a landscape because it is bound to welcome the observer. In addition, the perspective does not have a specific and clear connection with the subjective and meaningful aspects of the observer and his inner being and is necessarily placed at a distance. Examining the lexical meanings of the word "Nazar" shows that this word has two different meanings, one for experts and the other for the general public. For experts, it means looking with the eyes or feeling with your heart to understand the facts of things. means reflection and insight, and in the eyes of the general public, it means seeing and looking (Niyazkar, 2010). A subtle point that is common in the terminology of "Manazar" and the concept of "landscape" and should not be ignored is that the human's first encounter with the landscape would be without schemata and in the absence of that schemata, his perception remains in the framework of the body and structure of the landscape. Over time and as a result of frequent encounters, its physical aspect fades, and the understanding of the space gains more depth and richness. Therefore, "landscape" can be associated with hierarchical levels and doubts. The more a person's involvement with the space increases, the deeper the movement from "Sima" or the physical features to "Manzar". Here, the ideas of Jahanshah Pakzad and some other experts about Sima can be better criticized. Defining this word as an object perceived by the "inner eyes" is using the meaning of landscape instead of Sima, and vice versa. In Table 1, the terminological adaptation of Manzar, Sima, and Ceshm Andaz has been discussed.

Conclusion

With regards to the definition of the European Landscape Convention, which considers the characteristics of the landscape as location, externality (outdoor spaces), and its relationship with the dynamic existence of humans and the environment, it is important to know the facilities that are used in the vocabulary (Sima, Manzar, and Ceshm Andaz) to transfer the above-mentioned characteristics to a Persian-speaking audience. This can be examined by reviewing the way the Persian language uses these words. Although in some periods "Manzar" was used to describe an Arabic place name and was treated objectively and some believed it was an unsuitable equivalent for English landscape due to its semantic evolution, the suitability of this word becomes clearer as we become more familiar with the meanings that Iranian think of and its philosophy over time. "Manzar" as the name of the place is related to its location and requires paying attention to the hierarchay of the perception of this word and its semantic correspondence with the landscape. This consideration can provide a good opportunity for people and experts to match "Manzar" and "landscape". The presence of thought and subjectivity reflected by this term and the acceptance of different and diverse meanings show the flexibility and breadth of thinking behind this word[5]. Sima, which sometimes takes the place of a landscape, is a sign in the classical sense, and in the later sense, it represents face and shape. For this reason, the meaning of landscape should not be attributed to Sima and vice versa. However, it seems that due to the physical aspect included in the word Sima', it can be used to describe the objectivity of the landscape. In the comparison between "Manzar" and "Chesm Andaz" in terms of the ability to convey the concept of landscape, one can say that in terms of sensory perception, Manzar is not limited to welcoming the observer from the scene, and "Chesm Andaz" does not have a clear connection with his mental and inner aspects and is necessarily located in the distance. It seems that corresponding the terms of scientific texts related to the discipline of landscape (due to the proximity of the words Nazar and theory to English theory) based on the word landscape facilitates better communication between landscape specialists and the teaching of this knowledge. Therefore, as a result of the comparative study of the three words "Sima, Manzar, and Chesm Andaz" shows that Manzar is a more suitable Persian equivalent for landscape.

Table 1. A comparative study of Sima, Manzar, and Ceshm Andaz. Source: Authors.

Components of Matching the Vocabulary	Manzar	Sima	Chesm Andaz
Scientific and cultural background,	Rich	Poor	Poor
Subjective Objective Case	Subjective- Objective	*	Objective
Objectivity	Subjective-Objective	Objective	Subjective
dependence on land	*	*	*
Externality (Outdoor spaces) (compared to architecture)	*	*	*
Dynamics of the human factor	*	*	*
Sensory Perception	Full range of senses/ from far to near	Neutral	Pleasant from far
Hierarchy of level	*	*	*

Endnote

1. "Equivalent refers to a word or term that is used against a foreign term. It may be approved by the academy or chosen by the researcher.
2. Verse 29 of Surah Fatah Elahi Qomsha'i's translation: "Their faces bear the trace of prostration".
3. Kamran Zakavat, Mustafa Behzadfar, and Amir Saeed Mahmoudi are also among the experts who share Pakzad's view of the landscape, with some differences.
4. Ali Mohammadi Asiabadi, in the article "Dar Nazarbazi of Hafez," enumerates many different meanings of Nazar in Hafez's poetry, which shows the multiplicity of meanings and concepts derived from this word in the mind of this 8th-century poet.
5. For philosophers such as Heidegger, language is the "house of existence" or the manifestation of existence. The wider the semantic load of the words, the more vivid the manifestation of existence in the language. In experimental sciences, each word has a specific meaning; for example, when we say atom, it is clear what we are talking about. In these sciences, the clearer the meaning of a word is, the more correct the speaker is. However, in the human sciences, depending on the breadth of the meaning of a word, the thinking becomes broader. This point is very important regarding the landscape that falls somewhere in the middle of experimental sciences, humanities, and art. The different and varied meanings that have been created in terms of view and perspective have created a capacity in this word, which seems to be even more than needed in the translation of the concept of the landscape into Farsi. Reducing landscape to a rigid and static vocabulary is not compatible with the dynamic nature of humans and the environment.

Reference list

• Al-Raghib al-Isfahani, H. B.M. (2008). *Almofrdat fi Gharib al-Quran [Vocabulary of Quran* (Gh. Khosravi Hosseini, Trans.). Tehran: Al-Muktabeh Al-Mortazawieh Lahiya works of Al-Jaafarieh.

• Amid, H. (2015). *Amid's Persian Dictionary.* Tehran: Amir Kabir.

• Dehkhoda, A.A. (2014). *Dehkhoda dictionary.* Tehran: University of Tehran.

• Dozy, R. (1991). *SUPPLÉMENTAUX DICTIONNAIRES ARABES.2 VOLS.* Leiden: E. J. Brill. Lebanon, Beirut.

• Farahidi, A. (1984). *ul ʿayn* (M. Makhzoomi & I. Sameriai, Ed.). Qom: Dar Al Hejreh.

• Faravashi, B. (2002). *Persian Pahlavi dictionary.* Tehran: University of Tehran.

• Kisai Marvazi. (1994). *Diwan of Kisai Marvazi* (M.A. Riahi (Ed.)). Tehran: Nashr-e Elmi.

• Kasravi, R. & Farzin, A. A. (2015). A research about the word Nazar. *Journal of Art and Civilization of the Orient,* 4(11), 9-14.

• Lynch, K. (2021). *The image of the city* (M. Mazini, Trans.). Tehran: University of Tehran. [in Persian]

• Mansouri, S. & Mokhles, F. (2017). The Spectrum of Landscape Meanings and Its Equivalents in Persian Language. *MANZAR,* 9(40), 16-21.

• Mashkour, M., J. (1967). *A Comparative Dictionary Of Arabic, Persian And The Semitic Languages.* Tehran: Farhang-e Iran Publications.

• Mohammadi Asiabadi, A. (2018). In Hafez's Gaze play. *Research in Persian Language and Literature,* 3(2), 109-136.

• Niyazkar, F. (2010). Nazar bazi-ye Saadi, daghdaghe-ye gonah [Gaze's Play of Saadi, The Concern of Sin]. *Saadi Shenasi,* (14), 87-99.

• Pakzad, J. (2006). The Image of the City and What Was Perceived By Kevin Lynch. *Abadi,* 53, 20-26.

• Samaei, F. (2003). *Makateb-e estelah shenasi va gerayesh-ha-ye farhangestan-e sevom* [Schools of Terminology and Tendencies of the Third Academy]. Proceedings of the second seminar on issues in terminology Tehran. Tehran: Persian Language and Literature Academy. 107-89.

• Sevenant, M. & Antrop, M. (2009). Cognivive Attributes and Aesthetic Preferences in Assessment and Differenciation of Landscapes. *Envinonmental Management,* (90), 2889-2899.

• Taghavi, S. H. (2013). *Landscape Architecture: An Introduction to Definitions and Theoretical Foundations.* Tehran: Shahid Beheshti University.

• Tusi, F. I. H. (2008). *Majma' al-Bayan fi Tafsir al-Qur'an.* Vol. 9. Tehran: Al-Muktaba al-Mortazawiyyah, Lahia al-Aqtar al-Jaafari, Mortazawi.

• Word Selection Department of Persian Language and Literature Academy. (2009). *Ousoul va zavabet-e vaje gozini hamrah ba sharh va tozihat* [The principles and rules of word selection with descriptions and explanations]. Tehran: Academy of Persian Language and Literature.

• Yaghma-ye Jandaqi, A.H. (1991). *A Collection of Works By Yaghmay Jandaghi* (A. Al Dawood (Ed.)). Tehran: Tous.