

Glossary of Key Literary Terms

<i>Chistân</i>	Also known as <i>loghaz</i> , this kind of composition, a sort of riddle, is constructed as a series of questions inviting the reader to find a 'hidden' subject.
<i>Fakhr</i>	Literally 'self-praise', this term stands for poetry praising self.
<i>Ghazal</i>	The typical form of Persian lyrical poetry, used to express both earthly passion and mystical elation. Every line is rhymed, as is the end of the first hemistich of the initial line. Its length normally varies from five to fifteen lines. In the last line the poet usually includes his pen-name.
<i>Habsiyyât</i>	Poems composed in prison.
<i>Hajv</i>	This term is usually translated as 'satire', 'mockery', 'verbal aggression'.
<i>Hazl</i>	This term is usually translated as 'witticism', 'facetiae', 'bawdy poetry'.
<i>Hejâ</i>	See <i>hajv</i> .
<i>Jedd</i>	'Earnestness' as opposed to <i>hazl</i> .
<i>Madh/madih</i>	Both <i>madh</i> and <i>madih</i> (more rarely <i>medhat</i>) are used to indicate panegyric poetry: see <i>qaside</i> .
<i>Mahju</i>	The addressee of a <i>hajv</i> composition.
<i>Marsiyye</i>	An elegiac poem written in memory of a dead person.
<i>Masnavi</i>	A poetic form used for long compositions (epics, romances, didactic and religious poems, satires, etc.) that may even amount to tens of thousands of lines. The rhyme scheme is a kind of 'rhyming couplet', whereby the two hemistichs of each line are rhymed and the rhyme must be repeated as seldom as possible in nearby lines.
<i>Mosammat</i>	A poetic form made up of strophes with rhyming hemi-

stichs, except for the last hemistich of each strophe, which has a different rhyme. The same rhyme is repeated in the last hemistich of each strophe, thus giving the overall composition a certain formal unity.

Nasib

See *qaside*.

Qaside

The principal form of panegyric poetry, also used to express other content (philosophical, religious, didactic, elegiac, satirical, etc.). The classic scheme has two principal parts: a lyrical introduction (*nasib/tashbib*) on the themes of love, wine and Spring, and the panegyric (*madh/madih*). The two parts are linked by some transitional lines (*gorizgâh/takhallos*). The ends of each line rhyme, as does the end of the first hemistich in the initial line. The length of this form can vary from a few dozen to a few hundred lines.

Qet'e

A poetic form often used to describe more unusual and less canonical themes, such as personal stories and affairs. It is the favoured vehicle for satirical and obscene poetry. Each line has an end rhyme and sometimes the rhyme is also present at the end of the first hemistich in the initial line. Its length can vary from a few lines to a few dozen lines.

Rendi

The typical attitude of the *rend*, a term variously translated as 'rake, libertine, lout or debauchee', which indicates a character antithetical to the deceitfulness and hypocrisy of the political, religious and social establishment. *Rendi* poetry is thus poetry of criticism and protest, highlighting values such as honesty, sincerity and true faith, also by resorting to outrageous and unorthodox symbols.

Robâ'i

A poetic form made up of two lines and, therefore, four hemistichs; hence the name *robâ'i* (quatrain). The classic scheme has rhymes at the end of the first, second and fourth hemistichs. Given its brevity, the *robâ'i* is mainly epigrammatic and used to express various kinds of content (philosophical, religious, gnomic, satirical, etc.).

Sahl-e momtane'

Literally 'inimitable facility', this term indicates a poet's capacity to write in a perfect simple style that no one else is capable of emulating.

<i>Shahrâshub</i>	Literally meaning ‘upsetting the town,’ this term indicates the poetic genre focused on the description of young craftsmen and servants whose beauty causes havoc in the town.
<i>Tarji‘band</i>	A poetic form made up of strophes separated by the same line with the two hemistichs rhymed. In the strophes the rhyme can be at the end of each line or at the end of each hemistich. Each strophe usually has a different rhyme.
<i>Tarkibband</i>	A poetic form made up of strophes separated by a line that is different each time and has rhymed hemistichs. In the strophes the rhyme can be at the end of each line or at the end of each hemistich. Each strophe usually has a different rhyme.
<i>Tazkere</i>	An anthology devoted to poets and illustrious people providing biographical information and, in the case of poets, examples of their verse. There are two main types: general anthologies analysing the works of poets and other important people from the origins up to the period of the author of the <i>tazkere</i> ; and specific anthologies devoted to particular themes, periods or groups of people. They may be divided either chronologically or geographically.
<i>Tazmin</i>	The quoting of hemistichs or lines by other, usually celebrated poets.
<i>Zohd</i>	Meaning ‘abstinence,’ this term may also be used to indicate poetry on the theme of detachment from the earthly world.

