



Extended Abstract

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A Critique on *Dictionary of Literary Figures* with a Focus on the Poets of Fars

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Introduction

In *Dictionary of Literary Figures* (*Farhang-e Sokhanvaran*) written by Abdul Rasul Khayyāmpour (Tahbazzadeh) in two volumes, the pennames of Persian-speaking poets are listed alphabetically. The author has provided relatively detailed sources for each poet under each entry so that the researcher can use them by referring to the penname of the poet of his/her choice. To compile this work, the author has used 245 sources, both books and articles, mainly from biographical notes (*tazkireh*) as well as historical works. This valuable and unique list was first published in 1961 in one volume. According to the introduction to this work written by the Khayyāmpour family, after the first publication of the book (1961), the author pursued his research until 1976 to complete the *Dictionary* until his death in 1979. His family then undertook the task of finalizing the compilation of the mentioned work in 1989 and published it. *Dictionary of Literary Figures* is an invaluable and useful resource that apparently has no counterpart in the Persian language and is considered an initiative of Khayyāmpour. With all the merits and practical aspects of this work, it still suffers from many flaws which should be brought to the attention of the researchers in order to help them extract the maximum information from it.

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Method, Review of Literature, Purpose

Mu 'in al-Din Al-Taqi, in a brief note he published in the magazine *The Teacher's Development (Roshd-e Moallem)* (1996), while introducing this dictionary, in one paragraph refers to Khayyāmpour's inconsistencies in registering poets who are known by a several names. It is worth mentioning that Zahra Sharifi (2007) in a thesis entitled *A Supplement to the Farhang-e Sokhanvaran by Master Khayyāmpour* and Tahereh Mahmoudi (2012) in the form of another thesis entitled *Appendix to the Farhang-e Sokhanvaran* have tried to complete the *Dictionary*. The main goal of these two authors was completing Khayyāmpour's work. Therefore, this literary work has not been critiqued in these two academic works.

The authors of the present article attempt for the first time to seriously critique this work. The method of this article is descriptive-analytical and its main sources are biographical notes (*tazkirahs*). In this writing, thirty-four poets (in the form of seventy-eight entries) are examined. Although the majority of the entries discussed in this article pertain to poets from the Fars region, in several instances, to show the types of errors that have entered into this dictionary, poets who are not from Fars or who have no connection to this region are also referred to.

The aims of this note are, first, to present an example of the existing challenges in using the dictionary, and then, to better identify the sources of poets from ancient Fars, which encompasses a vast portion of this dictionary.

Discussion

Sometimes, the author has arranged two or more entries for a poet with several pennames; or has entered a poet who lacked a penname based on his title, name, or lineage. However, the point is that in these cases, when the author was aware that two or more pennames belonged to one poet, he has guided the reader with the abbreviation “see” to the poet's more famous penname, and there he has introduced the available sources about the poet so that the researcher could find resources and information regarding his/her poet of interest. However, the authors, while researching about the unknown and lesser-known poets of Fars, noticed that in this dictionary, sometimes two, three, or four entries are created for a single poet, and independent sources are provided under each of these entries without indicating that these entries pertain to one poet. This is while the author's method is usually that if a poet has several pseudonyms, they should be arranged in alphabetical order, but the reader should be guided to the main pseudonym by the sign “see” and find the compilation of sources about the poet of interest there. This issue creates problems for lesser-known poets and even some famous poets, and researchers may miss out on other entries and, consequently, more sources about that poet by only referring to one entry.

In the sources that the author has used to compile this dictionary, the main pennames of the poets are often mentioned, and sometimes information is provided about the changes that the poets made in their pennames. Therefore, there was no reason for the author to record a poet once with his first name, another time with his penname, and perhaps another time with his attributes. The existence of this issue in the dictionary may have multiple reasons: first, the scope of gathering and writing this dictionary has been very

vast, and the author has inevitably dealt with a large number of names and pseudonyms, which made the process of comparison and further examination time-consuming and exhausting; second, the author himself passed away during the second edition of the book and did not have the opportunity to review his work; third, some names and pennames differ from the original, meaning that in the sources used by Khayyāmpour, they have been altered or recorded differently, and unintentionally, they have entered the dictionary in two or more forms; fourth, Khayyāmpour apparently did not have a specific method and framework at the beginning of his work; therefore, he sometimes included a known pseudonymous poet by name or title without reason, contrary to the method he stated in the introduction.

Conclusion

In *Dictionary of Literary Figures*, in many cases, two, three, or four entries have been created for a poet, and the author has provided an independent bibliography under each one, without clarifying their connections and sameness. The result is that the researcher, when referring to one entry, is unaware of other entries and, consequently, other sources related to the poet in question. Therefore, the researcher should be aware when using this dictionary that, first, the poet in question may be listed both by real name and by penname; second, the dualities that entered from sources in the dictionary might have led to the creation of multiple entries; third, due to the pennames constructed by the author of the dictionary, several entries may have been created; fourth, sometimes an entry has been created for a poet both with fame and name; fifth, some poets' names or pennames have been distorted or misread in the references used by Khayyāmpour, and subsequently, they have entered in the dictionary in this form; sixth, sometimes, for poets with two or more pennames, two or more entries have been compiled; seventh, some poets also have entries created for them with two affiliations; and eighth, occasionally, two similar entries for a single poet have been compiled.

Keywords: penname, Khayyāmpour, poets of Fars, *Dictionary of Literary Figures*

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