conceptualization.
1) Previous studies have demonstrated very limited understanding of the concept of the <music> of poetry, such as the harmony of sound. However, focusing on the visual arrangement of Shamlu’s poetry (for example, Shamlu’s arrangement of lines like steps), A. Pashati, an Iranian researcher, pointed out that the rhythm of Shamlu’s poetry, as composed by the lines of his poems, was influenced by the phrasing of European classical music.
2) Contrary to Pashati’s view that the visual arrangement of Shamlu’s poetry reveals the <music> which was in his mind, this author argues from a perspective of studies on poetics; that it is the linguistic and textual features which produce <music> and rhythm as a perceptive factor.
3) Chapter Three demonstrates how the <perceptive> rhythm in Shamlu’s poems arises from the visual arrangement of lines and frequent use of grammatical structures such as <ezafe>, and coordination of words with /o/, a Persian conjunction.

Chapter 4: Rhythm in the structure of Shamlu’s poetry

The author analyzes Shamlu’s works, considering the concept of rhythm discussed in Chapter Three to include the structure of his works.

1) Through the analysis of his three works, “The Cold Inside” (Bar sarmā-ye darūn), “About Your Uncles” (Az ʾamūhīyat) and “The Song of Blue” (Tarāne-ye ābī), this chapter demonstrates that Shamlu’s poetry is not based on stories, but rather shows structural development and is organized with preference for local effects rather than for the overall unity of the poem.

2) Analysis of these three works by Shamlu shows that the contrasting elements of equivalence between lines and stanzas and his intentional use of grammatical and narrative structures as poetical techniques make it possible for his poems to create a sensuous world beyond language.

The Conclusion summarizes the results of each chapter. It is concluded that Shamlu, with his non-verse poetry as a new genre, has obtained distinguished modernity in the history of Persian poetry.

Researcher, Research Institute of Languages and Cultures of Asia and Africa, Tokyo University of Foreign Studies / 東京外国語大学アジア・アフリカ言語文化研究所共同研究員

TANI Masato/谷 正人

“The concept of improvisation in Iranian traditional music: the performer’s mental state and memory when confronting the improvisational model” (in Japanese)

「イラン伝統音楽の即興概念—即興モデル
対峙する演奏者の精神と記憶のあり方

(Osaka University, Graduate School of Letters, Musicology, 2005/大阪大学
大学院文学研究科音楽学専攻, 2005年)

Summary

The aim of this paper is to clarify the concept of improvisation in Iranian traditional music from a parallel viewpoint between “orality-centered mentality” and “text-centered mentality”. In Iranian music which takes on an “orality-centered mentality”, improvisation is “the procedure” where the player “remembers” music each time from the modal system of Dastgāh. This is different from “text-centered mentality” which has a textual viewpoint over the actual performance produced (Chapter 1).

In their ways of feeling, the norm for musicians is “the relationship” between traditional melody types such as “change and recursion of tessitura and atmosphere”, which I call “Charkh (circulation)-like structure”, rather than traditional melody types themselves that can be recognized as substance (Chapter 3).

In addition, I also examine the fact that nowadays this “paraphrastic” view of improvisation (and the performer’s concept of “original”, “differential” and “identity” based on it) is not easy to acquire in the process of music acquisition affected by “writing-centered mentality” (for example the concept of “étude” and “notation”) that has been established gradually from the first half of 20th century.

Chapter 1
The concept of improvisation in Iranian traditional music; the performer’s mental state and memory when confronting the improvisational model

The aim of this chapter is to clarify Iranian aesthetic feelings towards improvisation when the same performance from an objective perspective is identified as being different and different performances identified as being the same. In the Dastgāh system, which is the model for improvisation, there are mainly two elements. One is a group of traditional melody types that are accumulated in a musician’s body like stock phrases. The other is the rule about the relationship between each melody type in terms of how those stock phrases should be arranged as a whole. In this chapter, I focus on the performer’s mental state and memory when confronted with the Dastgāh model, rather than an analysis of the reality of the model itself.

While researchers regard these stock phrases as substance first and tend, unconsciously, to seek out a fixed nature, whether stock phrases are used as they are or not in improvisation (text-centered mentality), for the Iranian musician, these melodies exist only in the moment when they are resounded, and furthermore, exist firstly in order to embody the relationship between melodies. A verbatim-like memory of
the melody itself is primarily thin. There is only a memory like “recall” until an actual form is given in performance (orality-centered mentality).

While the fixed nature, which is inherent in a textual-based mind, leads to the feeling that “since someone already owns the melody and I have to perform something different in improvisation”, a stock phrase-like fixity, which is inherent in the orality-centered mind, is a common object that no one owns, and everyone can use for the moment of performance as one’s phrase without the feeling of having borrowed it. Namely, “the procedure” that the player draws music each time from Dastgāh is improvisation for them, rather than the textual viewpoint over the actual performance produced.

Chapter 3: Charkh in Iranian music: a paradigm of “circulation” in its performance type and musical structure.

Charkh is one of many keywords when considering Iranian culture. In Persian, Charkh initially means “a wheel”, and secondarily “firmament and fate”. In Iranian culture, “firmament and fate” must be regarded as “circulation”, and moreover, the Iranian view of life is often likened to “the wheel of fate”.

This concept of Charkh is applicable not only for exploring the view of life of Iranian people in Persian classic poetry studies, but also for various fields in Iranology. For example, in Persian music studies, the concept of Charkh, though not necessarily extending to being a view of life is, nevertheless, highly suggestive if only for its implications of “circulation”. In this chapter, I illustrate how a Charkh-like structure is reflected in performance type and in the musical structure of Iranian music, and how it exists in various scales as multilayers and interlaces in one performance. Finally, I clarify the Iranian way of listening, feeling and making music which is peculiar to a Charkh feeling.

The Charkh-like structure in Iranian music indicates the following temporal distribution of traditional melody types such as “change and recursion of tessitura and atmosphere”. Several traditional melody types, which constitute the mode of Iranian music, are, roughly speaking, performed from melody types, which take on lower tessitura, to melody types which take on higher tessitura. And after reaching the highest tessitura of the mode, it returns quickly to the tessitura and atmosphere of a base through a certain fixed melody type called “forūd(down)”. This “Charkh” structure is surely reflected in the performance type and musical structure of Iranian music, and exists on various scales in multilayers, and interlaces each other in one performance. There is, therefore, way of listening, feeling and making music peculiar to a “Charkh feeling” there. For example, when a performance is heard independently, it can be heard as a climax, and in a “Charkh feeling”, it
It turns out that its emotional expression is controlled for the following further climax. Moreover, the melody type called “forūd” is recognized and felt not as a merely descending figure but as a “recursion” function that forms “Charkh”.

Namely, this “View of Charkh” has a very important meaning in the mind of the leading player during improvisation in terms of “what to do next?” In the world of traditional music, musical acquisition is not merely memorizing traditional melody types as a repertory but rather the acquisition of a “View of Charkh”. Even in improvisation for fun, a musician sets up a “forūd” based on this “View of Charkh”.

Part-time Lecturer, Doshisha Women’s College / 同志社女子大学非常勤講師

YAMAGUCHI Akihiko/山口昭彦

“L'Iran occidental après la chute d'Ispahan (1722) d'après des sources ottomanes: Étude sur la situation socio-économique des provinces de Hamadân et du Kurdistan d'Ardalân” (in French)
(École Pratique des Hautes Études, Section des Sciences Historiques et Philologiques, 2005)

Summary
Western Iran after the Fall of Isfahan (1722) according to Some Ottoman Documents: Study on the Socio-economic Situation of the Provinces of Hamadân and of Ardalân (Kurdistan)

In spite of their recent development in the field of urbanism and foreign trade history, studies on Iranian social and economic history still remain rather backwards, at least, in two respects. Firstly, these studies often concentrate on major urban centers, whereas, beside a few exceptional works, little attention has been given to minor towns and in particular to the rural sector, villages and nomads, where the majority of the people lived throughout history. Villages have been considered mainly as economic bases of the urban elite, and nomad tribes as providing military strength to successive dynasties. They have hardly ever been studied in themselves from a socio-economic perspective. Secondly, there are only few studies from the viewpoint of quantitative economic history and even the demographic analysis of great cities have rarely been tried. This has held researchers back to drawing even a simple outline of Iranian economic history on the long term. We talk about “decline” for one period of Iranian history and about “prosperity” for another. But these observations are often based on the analysis of political events of the epoch, not of the social and economic conditions of cities and villages. It goes without saying that these problems arise mainly because of the lack of relevant documents.