

20. *Dünya* 'Welt'  
ar. دنیا
21. *Maqsat* 'Ziel, Absicht'  
ar. مقصد
22. *Sabir* 'Geduld'  
ar. صبر
23. *Bilbil* 'Nachtigall'  
pers. بلبل
24. *Soltan* 'Sultan, Herrscher'  
ar. سلطان
25. *Mavuşa* 'Salzigkeit'  
ar. مؤوجه

Die Probleme der Anthroponymie erfordern noch ausführliche und allseitige Erforschung. Deshalb soll sie gebührende Stelle in den wissenschaftlichen Untersuchungen der Ethnographen, Historiker und Linguisten einnehmen.

DOCUMENTS ET COMMUNICATIONS

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IRANIAN MAGAZINE „KĀVEH“

(A Contribution to the History of Iranian Press Abroad)

One of the most characteristic features of the intellectual life of Iran to-day is an extraordinary press development that took place during the revolutionary movement in the last years of the nineteenth century. The pioneers of the progressive press were then Iranian political emigrants temporarily living on the soil of different Asian, African and European countries (i.e. India, Turkey, Egypt, Germany, England, Switzerland and others). Iranian journals published in exilio: in London „Kānūn“ (The Law), in Calcutta „Ḥablu'l-matīn“ (The Strong Rope) and in Istanbul „Aḥtar“ (The Star) played an important historical role.

In the years 1916—1922 the Iranian intellectualists staying in Berlin published a journal entitled „Kāveh“. The very title had a political and patriotic meaning. (As we know, Kāveh is the name of the famous legendary smith of Isfahan who many ages ago took in his hands a banner of revolt against the tyrannic rule of foreigners in his beloved homeland). Let us remember that at that time the battle for political and national independence of Iran was in its full swing. The holy throne of Achemenids, Sasanids and Safavids was occupied by the Qadjar dynasty of foreign origin.

The magazine „Kāveh“ was established in January 1916 (1334 H. š.) by the recently late Ḥasan Taḳī-zādeh, editor-in-chief, 'Alī Akbar Dehḡodā (d. 1950), Moḥammad Ḳazvīnī and Moḥammad 'Alī Ġamāl-zādeh, editorial staff members. The journal appeared till March 30th 1922. On the whole 59 numbers were issued (each number 16 pages).

At its beginning the periodical under discussion was nothing but a representative of the political and social ideas of the Iranian progressive intelligentsia. Its principal aim was a battle for the general progress and modernisation of Iran. After a short time however it changed its general line, assuming an exclusively literary and scholarly aspect. The journal stimulated a new fashion and method of writing literary and scientific works. The scholarly articles (for instance those of Moḥammad 'Alī Ġamāl-zādeh in the field of history) distinguished themselves by the precision, accuracy and modern way of investigation. General modernisation of the historical and literary studies was the main merit of the journal „Kāveh“. Let us add that some German iranologists cooperated with the editorial staff and contributed their articles to the journal.

After the First World War a new series of Berlinian „Kāveh“ appeared in January 1921. But its life was rather short.

All that we have said above should be regarded as a genesis of a new political, social and literary magazine „Kāveh“ which appeared in West Germany (München) after the Second World War that is in March 1963 (*farvardīn* 1342 H. s.). The title suggested that the journal would be an ideological successor and a kind of continuation of the former „Kāveh“. The more so, since on the first page under the title of the journal we can see the notice „new series“ (*doure-ye ġadīd*). Certainly, it is right. In the present „Kāveh“ however we find some important changes concerning its ideological bias as well as its external appearance.

The editor-in-chief of the bimonthly „Kāveh“ is Moḥammad 'Aṣemī. His associates are Iranian intellectualists i.e. writers, poets, scholars and students actually staying in West Germany on account of their university studies. Also the iranologists of some other nations, first of all Germans, have been asked by the editor-in-chief to make their contributions.

By now the magazine „Kāveh“ is 8 years old<sup>1</sup>. The last number we have received bears the date Nou-rūz 1350 i.e. March 1971 (Iranian New Year). Its ordinal number (*nomreh*) is 34. „Kāveh“ appears every two months (rather regularly) and each issue aver-

<sup>1</sup> This paper was written in June 1971.

ages several dozen pages. Many good illustrations, neat printing and careful press-proof are worth mentioning<sup>2</sup>.

As for the aims and tasks of the journal the editor-in-chief wrote as follows in the introductory to first number: „We, guests of the German Federal Republic shall do our best to give our hosts more real information that in our country (i.e. in Iran) not only carpets are woven. „Kāveh“ is going to discuss the problems of modern arts and culture of Germany and Iran in order to bring these two countries closer. „Kāveh“ hopes that the appearance of this journal will strengthen the spiritual bridge between Iranian and German culture and contribute to the friendship of these two nations and countries“.

The first number of the journal looked rather inconspicuous regarding both its contents and its external view. But each following number was getting more and more interesting and beautiful. Actually the journal „Kāveh“ belongs to the best Iranian magazines.

The general character of „Kāveh“ is in fact that of a magazine (*mağalleh*), i.e. a periodical containing various and rich information on the political, social and above all cultural life of Iran and Germany. Therefore it is not easy in this short article to give the reader a full picture of its manifold and entertaining contents. We must then confine ourselves to enumerating the heading items only. They are as follows: Iranian literature (prose and poetry) which takes the principal position as the first ranking factor in the intellectual life of Iran. Many pages of the journal are devoted to poetry, a domain so near to every Iranian mind. On the columns of „Kāveh“ we often meet quotations from classical poets (e.g. Abū Sa'īd, Farīdu'd-dīn 'Aṭṭār, Ġalālū'd-dīn Rūmī, Hākānī and others). Of course, we across the extracts of post-classic poetry too (e.g. Moḥammad Taqī Maleko's-šo'ara' Bahār etc.).

But evidently the modern Iranian poetry prevails on the pages of our journal. This is so called „new poetry“ (*še'r-now*) or „free poetry“ (*še'r-e āzād*), that means free from the traditional rules of Arabic and Persian prosody (*'arūd*). Thus in each issue of

<sup>2</sup> In the meantime we have received Nos. 39—40.

„Kāveh“ we find the poems of the contemporary poets-protagonists of the new poetry such as Ḥasan Honarmandī, Moḥammad ʿAlī Eslāmī, Turāḡ Rāhnāma, Fereydūn Tavalloī and poetess Šāhnāz Aʿlamī, the author of charming and very feminine lyrics. Even editor-in-chief Moḥammad ʿAṣemī occasionally inserts his poetry into the journal we are talking about.

In the columns of „Kāveh“ we meet many examples of a good artistic prose i.e. short stories (*dāstān-e kūtāh*), essays, newspaper reports etc. Some specimens of the above mentioned items appear in the German translation. Their authors are usually renowned Iranian prose-writers, whose names deserve to be singled out for their individual style and patriotic feeling that runs through all their works; e.g. Moḥammad ʿAlī Ḡamāl-zādeh, a true creator of modern Iranian prose (remember his first short stories collection *Yakī būd yakī nabūd* (i.e. *It was upon a time...*), Berlin 1922), Bozorg ʿAlavī, Moḥammad ʿAlī Eslāmī Nedūšānī, Šādeḡ Čūbak and others).

The literature section of „Kāveh“ is also represented by many German translations of the chosen specimens of the modern Iranian prose and poetry. The poetic works of the famous German dramatist Berthold Brecht seem to stand high in the „Kāveh“ editor's favour. Here and there in our journal we can find the translations of foreign poetry, e.g. the poetry of Vietnam translated into Persian. Very short lyrics of modern Iranian poets written in *nastaʿlīq*-script scattered on the pages of „Kāveh“ embellish the whole of the journal.

Still we have to mention a large section of book reviews concerning different problems of Iran to-day (e.g. *Steel Industry in Iran*, Nos 13—14, *Tobacco Industry* ib., *New Possibilities of Irrigation in Iran*, No. 26 and so on.), and the world science and technics in general.

Some authors discuss Iran-West Europe and America relations. In their opinion the modernisation and democratisation of Iran social life and manners following uncritically the example of foreigners must not go too far. Iranians ought not to forget the glorious past and traditional habits of their old beloved country. Here we may point out the patriotic and passionate articles of Dr Moḥammad ʿAlī Eslāmī, a talented publicist and writer.

The articles on the problems of Persian grammar (language and style) written by Iranian scholars from the theoretical and practical point of view constitute a valuable contribution to the Iranian philology or it would be better to say to the knowledge of the „spirit“ of the Persian language.

Here we ought to mention the articles giving Iranian readers some information about European philosophy, religion and mythology and about the new world of thought and ideas (comp. article *Afsāne-ye Sizīf* (i.e. *Sisyfean Myth*), number 8—9, *Sources of religion philosophy*, ib. etc.).

The magazine „Kāveh“ has recently given more attention to the folklore, a new branch of Iranian literature studies. Research in the field of Iranian folklore was started by the Polish diplomat and orientalist Aleksander Chodźko (1804—1891) in the middle of the nineteenth century. His principal work in this field was *Specimens of the Popular Poetry of Persia*, ed. London 1842. Not before the Twenties of this century he was followed in his studies by a known Iranian writer Šādeḡ Hedāyat (1903—1951), the author of a collection of Persian popular songs and sayings entitled *Ausāneh (A Fable)*. Among the younger generation of Iranian folklorists Šādeḡ Homāyūnī deserves to be singled out. He is the author of *Tarānehā-ye az ḡanūb* (i.e. *Songs of the South*) and of some interesting articles on the Iranian folklore we can run across on the pages of „Kāveh“ (see the last numbers of the magazine).

Eventually we should mention the obituaries of the outstanding men of the Iranian intellectual life (for example Saʿīd Nafīsī, Ḡalāl-Āl-e Aḡmad and others). This is also material of value for the students of iranology and for all readers interested in modern Iran.

This all-too-brief a sketch, we hope, gives the reader an idea of general character and the high position of the Iranian-German magazine „Kāveh“ that is a proud successor of the best tradition of Berlinian „Kāveh“ and an excellent representative of the progressive press of Iran to-day. There is no doubt that the new „Kāveh“ is one of the valuable contributions to mutual understanding not only of Iran and West Germany but also Iran and West in general. The importance of this magazine can scarcely

be overestimated. „Kāveh“ in a high degree helps the uninitiated persons to understand better the Iranian culture and its role in the present world. We realize how true were Goethe's words:

*Wer den Dichter will verstehen,  
Muss in Dichters Lande gehen.*

We wish the editor staff of „Kāveh“ further success in their work.

Olov Bertil Anderson, *A Concordance to Five Systems of Transcription for Standard Chinese*, Studentlitteratur, Lund 1970, 228 pp.

Different kinds of concordances to transcriptions of Standard Chinese are published with rather increasing a frequency; not to speak of the older ones (like the one included in Mr. P. Demiéville's work published in 1953<sup>1</sup> or that included in Mr. I. N. Galtsev's book of 1962)<sup>2</sup>, it would certainly be sufficient to mention only the concordance compiled by Mr. A. Rygaloff<sup>3</sup> (comparing the eight following systems of transcription: Pinyin, Gwoyeu Romatzyh, English, French, German, Russian and Chinese Phonetic Symbols) or the two of the recently published by Mr. G. P. Serdyutchenko<sup>4</sup> (comparing the following seven systems: Russian, Pinyin, English, French, German, Chinese Phonetic Symbols and the I. P. A.) and by Mr. S. A. Matsaev and Mr. V. G. Orlov<sup>5</sup> (comparing the following five systems: English, Russian, French, German and Pinyin). All these concordances are published to make the student's work easier.

Mr. Olov Bertil Anderson's book lies strictly in the same line: it was also prepared to give the student a possibility of easy applying various systems of transcriptions which are so numerous and incoherent at the same time.

The first version of the reviewed book was published in 1966 with explanations in Swedish and contained only the four following systems of transcription: Wade, Simplified Wade, Gwoyeu Romatzyh and Pinyin. In the present English version the Yale transcription is added. A short Preface (p. 5—6) explains the aims and the arrangement of the concordance. A review of The Characteristic Traits of the Wade Transcription (p. 7—8) precedes Part 1 (pp. 9—53) where all the syllables of Modern Standard Chinese are arranged according to the alphabetical order of the Wade transcription with correspondences in other four systems. The explanations concerning The Simplified Wade Transcription (p. 54—56) precede Part 2 (pp. 57—101), where syllables are arranged according the Simplified Wade system. The Characteristics

<sup>1</sup> *Matériaux pour l'enseignement élémentaire du chinois*, Adrien Maisonneuve, Paris 1953.

<sup>2</sup> *Введение в изучение кутайского чзыка*, Moskov 1962.

<sup>3</sup> *Tables de concordance pour l'alphabet phonétique chinois*, Mouton et &, La Haye — Paris 1967.

<sup>4</sup> *Русская транскрипция для языков зарубежного востока*, Nauka, Moscow 1967.

<sup>5</sup> *Пособие по транскрипции и правописанию китайских слов*, Nauka, Moscow 1968.