

## Thesis

## Narrative prose and its different types

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### INTRODUCTION: PROSE FORMS OR FRAMEWORKS

In general, prose is a written word which is near to an ordinary, colloquial and oral speech and lack of a literary explanation; for example, the prose of several inscriptions which is in a form of Dari language and literary explanation in them that indicates the aim of creating a work in the form of Persian Prose is not clear (Zarin Koob, 1986).

In particular, prose is a word, although it is not a usual thing in poetry (be particular about rhythm and metric or tune), but involves a literary explanation which is common between poetry and prose, discriminates unusual prose from usual one and colloquial language and extracts speech from the scope of perceptions and ordinary explanations. Based on the view of deceased Malekol Shoarae Bahar (1958): "prose is a word or statement in which there is nothing except simple explanation and fulfilling the aim, free of internal emotions and feelings, for the speaker as the guidelines of the great ones to the subordinates, explaining an accident by someone to the other or reporting an event that all of them should be simple."<sup>1</sup>

Khatibi (1987) defines "Morsal Written Prose" which is in the first stage of prose development as: "it is word in which concepts and meanings are being explained with intellectual arrange, clearly and logically and the only task in speak is explaining the meaning, sentences connect or link each other by observing the grammar points, the meanings are being stated without any cut or deviations, directly, and connecting or separating the sentences depends on the thoughts' sequence, natural method and considering the grammar points."<sup>2</sup> Ate (1972) divides Persian prose into two parts: narrative and poetic ones and scientific or technical ones as the following:

- Narrative prose is in a relation with poetry, directly;

meaning that beautiful statements are being used in it; it has eloquence technique and also is arrayed with order, arrangement and euphuism or rhythm.

- Non narrative prose as scientific and technical one overlooks the literal terms, in general, and considers the independent subject, in particular, and also explains it, clearly; although it looks the long – drawn out explanation and prolongation.

He divides the narrative and poetic prose as:

- Novels, stories, narrations, and myths.  
- Prose (written in prose) metaphors, ornamental samples, poetic criticism and writings.

And the non narrative ones as:

- Scientific knowledge, policy and moral, philosophy and proverbs.  
- Translation from the other languages.  
- History.  
- Scientific prose includes encyclopedia, scientific contents, Gnostic or mystical publications and writings of religious books, interpretations, medical books, and etc.<sup>3</sup>

In Europe, prose was divided into four types (historical, narrative or fictional, educational and pertain to sermon or speech *خطابی*) as the following:

- *خطابی* which is pertain to sermon or speech divided into religious, panegyric and satirical type.  
- Historical type includes historiography, yearbooks or calendars and diary (memories).  
- Narrative or fictional one involves the stories as accidental, criminal, emotional or pertains to love.

<sup>1</sup> Bahar, Mohammad Taghi, Prose stylistics, V.2., P. 229.

<sup>2</sup> Prose technique in Persian literature, p. 29.

<sup>3</sup>R. K. Ate, Herman., Iran Literature History, pp: 214 – 299.

- Educational type includes human, scientific and philosophical culture and also literal and cultural researches.

### **Narrative and non narrative prose**

Human being during his life, for presetting the inner or internal concepts and his thoughts in order to using the tongue, handwriting creation, and prose creates various patterns of prose; these patterns divided into two parts: narrative and non narrative ones.

In the second type, the writer does not write based on the personal thoughts and imagination force and also does not create a written work based on this. This type of prose is a result of accurate and perfect studies of a writer about a subject, place, life of a person, a fact which is available and etc that all of them must be created or written by him / her.

Historical events or analysis of an event in the history is as a report about something which is on hand or had been available; it is a report of trip, travel, political or social letter, memories or s.th like them which are in this domain (this type of prose).

#### *Narrative texts:*

- having narrator,
- personality - oriented,
- having epical, lyrical and educational themes,
- having indirect message delivery,
- having narrative structure,
- being written in the form of myths, story, tale, play or drama.

#### *Non narrative texts:*

- without narrator,
- person - oriented,
- having lyrical, educational, mystical, and philosophical themes,
- having direct message delivery,
- having reporting structure,
- having real nature,
- being written in the form of letter, travel account and biography.

### **Non narrative prose forms or frameworks**

These texts are not personality – oriented; the writer in these texts organizes his / her thought in the appropriate ways and directions, makes a logical line among them, creates a conceptual arrangement (like a network) for presenting his thoughts to the addressees ((persons) spoken to) and delivers his message, in detail, to them, directly.

The patterns such as compositions, writings, letters, thesis, history, travel account, and biography – for special addressees with various subjects, - were current from the beginning of Persian prose (fourth century of A.H.) to

Ghajar era (12<sup>th</sup> and 13<sup>th</sup> century of A.H.). In this era, memories, articles, and reports – for common or ordinary addresses- are being added to the previous ones and in the contemporary time, monowriting یا تک نگاری , description of condition یا حسب حال and types of letters are being considered in these sets with a modern style.

Common patterns or forms in this type of prose include letter, travel accounts, biography, memories, articles, reports, mono – writing, historiography, literary pieces and etc.

### **Narrative prose forms or frameworks**

These texts are personality – oriented; the writer in these texts chooses appropriate personalities; distributes his / her thoughts among them; encourages interaction among them – based on his / her thoughts, creates adventures until the addresses discover his thought, aim and his message in the emotional space – which can be concealed in the heart of events or adventures by a simple mechanism and makes (creates) a permanent or everlasting work in their mind. Types of this prose are as fictions, myths, stories, narrations and articles which were current or common from the beginning of Persian prose in the Sassanian Era (4<sup>th</sup> century of A.H.) to the beginning of Safavieh Era (10<sup>th</sup> Century of A.H.) with various themes. In this era, story – writing is being added to these patterns and in the Ghajar Era (12<sup>th</sup> and 13<sup>th</sup> century of A.H.), European stories – by translation prose – became prevalent in the Persian prose and finally, in the Pahlavi Era, form or frame of story became widespread in the Persian prose and abundant stories – short or long stories - were being written in different themes; afterwards, novel became prevalent; then, dramas and scenarios or scripts with various themes were added. Current forms in this type of prose are tale, kinds of stories, novels, dramas and scripts.

### **Themes of all kinds of prose**

Theme of prose in the narrative forms could be lyrical, epical, lyrical - epical (romance), educational, mystical, social – criticism and etc with serious style or tone.

Theme of prose in the non – narrative forms could be informative, educational, mystical, historical, social – criticism and etc with serious style or tone.

### **INTRODUCING THE NARRATIVE PROSE FRAMES OR PATTERNS**

Ancient Persian texts are the valuable inheritance of the past as if it puts a sea full of knowledge, culture and wisdom for the survivors.

Concealed points in the heart of tales and narrations needs an active and lively soul, "the path of righteous-

ness" relieves by drinking a sip of this wineglass (cup) and directs them to drinking another cup, eagerly. Passing of times did not decrease the concealed magic in its words and concepts and did not influence on the manifestation of bright lights of its sentences and very likely, its value increased as a gem in the shell.

Now, this is a large sea of culture and thought in front of us! Which warp and woof in the pattern of a left narration by a narrator's pen could find a novel narration in the form of new media as television with special pronunciation of this space and time in the other wear?

### Persian tales of oral stories or tales' inheritors

Iranian telling – story has a long background; it is very long, delicate and artistic that attributed to Iranians. Its roots could be related to pre – Islam period among the anonymous storytellers and narrators of old alleys which found its listeners in the paths and entertained their heart or soul with its content for a short time. These ancient oral narrations in the splendid period of Islam were transferred onto the papers; as a class was formed in the society which was called book – writers. There are prose written stories from Sassanian Era and after Islam, these samples (prose samples) are not less but in a brief look, it can be said that story – telling in Iran (after Islam) was being directed by poets; because they believed that hearing story with rhythm and rime has another sweetness, this is an appropriate belief and it is better to attribute it to the habit of people in hearing stories from the tongue of story – teller who explain their description by rhythmical methods. These tales which found new explanations by the taste of different writers and composers each time show the common and oral roots of tales as Khosrow and Shirin, Lieli and Majnoon, and Yusuf and Zoleikha.

In the 6<sup>th</sup> century, "Monaghef Khanan" by pointing the life of prophets (P.B.U.H) and description of their courage, wars and suffers provided the field of creating works as "Rozatol Shohada" in the Safavieh Era. Their counterparts, in this era, decided to write story books with different contents in a form of prose. Works such as Toti Nameh, Abomoslem Nameh and the story of Maryam Shah, daughter of Portugal shah are the products of Iranian writing in this era.

Rendering the oral stories into verse or prose indicates the art of story – telling and story – writing among the people of Iran; it is a tradition which has a long background in Iran and nowadays, it has manifested in a new form by novel and innovative communication tools and continues its life (Shamina, 1998).<sup>4</sup>

### DEFINITION OF NARRATION

Element of narration is the root and the basis of each

story. There are different definitions about narration. In simplest meaning, narration is a text which explains a story and has a story – teller. For example, Scolzokelag, in "narration – identity", defines narration as: " all literary texts have two features: story and story – teller".<sup>5</sup>

Persian tales are formed from two elements; narration and educational point. In comparison with the forms of narrative structures in these days, a story is similar to short story and longest ones are similar to long stories and novels. In any case, the element of narration in each fictional work allows its story to be present in the different fictional and performing forms and being narrated from tongue of several narrators. Narration is a succession of events but it should not be thought; if a succession of events put or place next each other, it can form a narration, although, one of the main conditions is the succession of events, but the important point is that they should not be connected to each other, accidentally. In the other words, narration is a regular succession of events which has a deductive relation.<sup>6</sup>

This definition is the same as one which is being presented in the literal terminologies for defining story and its general plot. Most interpreters believe that Persian tales have a weak fictional plot. Therefore, the understanding and knowledge of writers or composers of the above works about narration element and story – telling and its usage in concepts' transfer caused educational tales, satire and Persian allegorical works profited (by) narration element, story – telling and story – teller and provide the creative field for their addresses; as in the Golestan Sae'edi, we encounter some tales, frequently, that not only have a perfect description of an event, but also the writer is present in the form of one person such as: " I saw an Arab in the circle of Basra who narrated; when I have lost my way in the desert and there were nothing else for me and I was sure that I will die, suddenly, I have found a bag full of pearls. I have never forgotten this joy and happiness, though, I thought it might be wheat; but, it was full of pearls".

In the dry desert with moving sand,  
Whether shell or pearl for a thirsty man,  
The man without provision will fall (die).

### TALE AND ITS TYPES

Tale, in the classical Persian literature, is the same as a short story that its writer or composer (poet) describes a main point in the time of explaining an event.<sup>7</sup>

These points which have moral, philosophical and mystical doctrines or teaching (s) dominate the fictional features of a tale and without considering an ending for the fate of story – characters, revealing these points

<sup>5</sup>Ahmad Okhovat, Grammar of Stories, p. 8.

<sup>6</sup> Grammar of Stories, p. 10.

<sup>7</sup> Encyclopedia of Persian literature, vol. 2, p. 532.

<sup>4</sup> Literature types, Dr. Shamsia, chapter of traditional tales.

converted to the rise of the story and only consider the content transfer.

Usually, tales are in an episodic form in the text of a long story or in an independent form. In Masnavi (in the 7<sup>th</sup> century), each general story has several unimportant tales, but in the Javameol Hekayat from Oufi (7<sup>th</sup> century) or Golestan Sae'edi (7<sup>th</sup> century), there are a collection of tales that each of them maintained their independency.

In any case, all tales are common in explaining an intellectual point or explanation and description an especial concept and moral result that writers will obtain it by a uncomplicated language and by defining a simple event such as this tale from Sae'edi:

"If you do not know the word is absolutely right, do not say and If you know the reply is not right, do not say".<sup>8</sup>

In whole, Persian tales divides into two general groups: educational and satire *يا مطاييه آميز*. In the first group, described event is in appropriate with moral or mystical point or advice and in the other words, speaker or writer present this point in the form of an event.<sup>9</sup>

In the second group, we encounter an event which is along with laughable point and causes the addressee to laugh. In the simplest way, this type of tale is satire or laughable one. Based on this view, these tales are similar to epigrams<sup>10</sup> as the below tale from Obeid Zakani (1957):

"A man stole a dress and decided to sell it in the bazaar, but it was stolen by another person. They asked him: how much did you sell it? He said: based on the first price."<sup>11</sup>

It is clear that these types of tales are not only for laughing or entertaining, but there are educational and moral points in them which are being presented in an effective way, such as satire samples from Molavi in Masnavi.

Allegorical tales are the other parts of Persian tales which are being presented by an especial language and different content. It seems that they are in an educational group and are being formed with the aim of educating the principles of behavior and Gnostics.

## SUBJECT AND CONTENTS IN THE PERSIAN TALES

the concepts and contents of Persian tales are very vast and different; such as religious and Islamic contents – that their long background in the Persian literature is as the background of Iran Literature History after Islam – moral, educational and training contents and also amatory and satire contents that each of them were formed by the essence of maker or creator's mind in an

enjoyable work.

The subject of tales is very different as contents and it might be about a historical personality (as Asrarol Tohid tales, Managhebol Arefin or Tazkaretol Oliya), the life of great men in religion and Gnostics or about the general and ordinary people (as Golestan tales and Maghamat from Hamidi) or a fiction with inhuman characters which is being called "fable" (as Parrot and merchant (Masnavi Ma'anavi from Moalvi), or some tales from Baharestan Jami).<sup>12</sup>

## STORY

Story (its plural form is stories) describes fictional or imaginary events in which main point (focus) is the extraordinary events which are beyond the evolution of humans.

In a story, the main path of an incident is on the spontaneous events. Events make a story and in fact, they form the main and central column of it, without playing a role in the development of its characters (human) regeneration, in the other words, heroes and characters are changing less and mostly will expose different events and incidents.

Stories have simple and basic forms and their narrative structure is near to the speech of ordinary people and is full of colloquial proverbs, words and expressions.

The main aim in writing some colloquial / informal stories is to entertain the readers and attracts their attention to the extraordinary works of some faces who are the actors of strange events. The existence of metaphysical/supernatural powers such as Diving Voice, Angle, Simorgh (Roc), and rectification of heroes in stories, mysterious stories, enchanting gardens, dark wells and places, devils, faeries, dragons, spell or magic, eclipse of the sun and lunar eclipse, thunderstorm, the effect of lucky and unlucky or ominous numbers, evil eye, different dreams, geomancy, astrolabe, magic lantern, anesthesia drug, and etc are the main elements or features of some Iranian stories and all tales which were created in the Orient and lands such as India.

Characters in stories are often the symbols of desires, wishes, happiness and illness or unhappiness of people, and the story – teller as a narrator (speaker) of that people express their felling and emotions and their moral virtues and also good qualities with a simple language.

The other main features of stories are absolutism toward good or badness and showing desirable and undesirable characters as general samples and patterns, vagueness of time and place, similarity of heroic behaviors, astonishing (unpredictability) of events and oldness of subjects.

In tale, plot and plan of events does not depend upon the cause and effect relationship, general unity and analysis of mental and psychological features, spiritual

<sup>8</sup> Golestan, Sae'edi, Ghoghnoos, 1996, p. 158.

<sup>9</sup> Encyclopedia of Persian literature, vol. 2, p. 533.

<sup>10</sup> Encyclopedia of Persian literature, vol. 2, p. 532.

<sup>11</sup> Generalities of Obeid Zakani, 1964, p. 259.

<sup>12</sup> Encyclopedia of Persian literature, vol. 2, p. 532

place and social situation of heroes, based on this reason, it is different from story.

## TYPES OF TALE

### Legends

Legend in terminologies refers to tale and myth, but based on the literary meaning, it refers to an imaginary event in the life of humans, animals, birds or creatures such as devils, faeries, and dragons associated with moral and educational points and its type of writing is only done for entertaining the readers.

### *Difference between myth and legend*

There are differences between myths and legends because myths have a root in religious thought, superstitions, spell and magic, necromancy, and enchantment and due to the symbolic aspects, they will be created beyond the humans and Divine power will be given to them. Therefore, one of these differences is that legends are not the religious sources and national belief and merely are from imagination and mostly are creating for entertaining the mind of readers, whereas, myths are with miracles, religious believers and have implications which are from real events. In the other words, myths have some narrations from the extraordinary actions of human or ideal creatures which were from people's imaginations or tribes and they are only originated from real and historical events which were transformed during the time.

Difference between tale and legend is that legend is as a frame in which all verbal features of tale are, but the existence of fictional and imaginary elements and extraordinary actions is so high.

Most enriched folklore and our belief are formed by Iranian legends and our life and traditions in our society (Iranian society) is full of myths and tales.

In general, legends are so important in the life of each tribe and nation. Some folklore's scholars (scientists) believe that India is the cradle of most legends that we can find them in most countries of the world especially in Iran. It is necessary to mention that various translations (from Pahlavi works to Arabian and Dari) about legends were done by Iranians (after Islam) and they were effective in maintaining most of these legends.

### Type of Persian legends

Legends in Persian language and literature – as its tales based on the subject, type of writing and its heroes – divides into different kinds as colloquial, literary, epical, amatory, moral, religious, national for children, fairies, animal and etc.

### *Allegorical legends*

This type of legend is about animals which were called animal – legend. In this kind, sometimes animal and human are the main characters; allegorical legend has two levels: real and virtual ones. In the real one, a tale about a real subject is expressed but in the second level, theme of a tale or its characters' nature refers to another subject. Real level often deals with animals and animals behave as human, for example, they talk, but in the other level (virtual), an aspect of human behavior is seen, for example, heroes appear as animals with desirable and superior characters or bad characters with undesirable features. Innocent girls or maidens are in the form of a group of pigeons, swans and rabbits but the dishonest and deceitful persons are as vulture, wolf and fox. The best sample of this type is Klile - va - Demneh.

### *Moral tales or narrations*

This type of tales or narrations has some features of allegorical legends (which describes above) but its characters are the people. This kind has been written for promoting religious principles and moral lessons or learning (s). It is a simple and short story which presents the general facts, and its structure not only develops for its conditions of internal elements but also for confirming and reinforcing the moral targets, so this aim is clear and explicit. Some tales of Golestan from Sae'edi and some tales of Klile - va - Demneh and Marzban Nameh are from this kind.

### *Faeries legend*

These tales are about faeries, devils, jinn, monsters, dragons and the other supernatural creations which create extraordinary and astonishing events and make changes from different behaviors as kindness or meanness in the life of human. This kind of legend which is from a colloquial literature usually has a happy ending and was from oral tradition of story - telling of nations from generation to generation. Some believe that the origin of this kind is from Hezaro Yek Shab (a thousand and one nights) book.

### *Heroic legend*

These tales are suspended among the world of myths, science, and real world about a fight among real, historical and legendary heroes and strongmen. Some heroes in these legends are involved in the actual events of history are real but their actions are always overblown that they seem as myth or epic and nowadays, it is impossible to believe that they are ordinary characters. Some samples of this type are Samake Ayar, Eskandar

Nameh, Aboomoslem Nameh and etc. Some said that Shahnameh Ferdousi is divided into three periods; 1<sup>st</sup> period refers to mythical heroes, 2<sup>nd</sup> period is the legendary strongmen and 3<sup>rd</sup> part refers to historical heroes; therefore, the characters such as Kiyomars, Rostam and Bahram Goor are in the mythical, legendary and historical group, respectively.

### **Myths**

These are about Gods and supernatural creations that their main root is attributed to the religious beliefs of old people and express the origin and beginning of life, religious beliefs, supernatural powers and the actions of ideal heroes. Myth has not a historical fact, its creators (writers) are not well known (the main creators are anonymous), it has moral aspect less, and it is different from tales and narrations. In myths, personification term which is allocated to the symbols of nature and natural events is seen; it means that some events were created for them, as in Iranian myths, Anahita is the symbol of war who is keeping water and Izad is the guardsman or keeper of rain.

### **Novels**

Novel, these days, is the most important and well known form in literature. It has been said that the origin of novel refers to the work of Servants (Spanish writer in 1547 - 1616), "Don Chicot", in the years of 1605 -1615 and it has been produced / formed by the novel of "Kelo Princess" (by Madam Du La Fight in 1634 - 1693) and the novels of Allen René Louses (French writer in 1668 - 1747), especially the "Zhil Bellas" and was changed with some well known novel writers as Daniel Defoe (1660 - 1731), Samuel Richardson (1689 - 1761), Henry Fielding (English writer 1707 - 1754) and Walter Scott (Scottish writer, 1771 - 1832). However, it is necessary to mention that the best novels as Don Chicot in the world in this domain of literature could not be seen.

And prior to this work, there were prose and verse epics, epigrams and narrations or tales in the form of allegory, colloquial tales, myths and legends of Gods such as Iliad and Odyssey from Homer and romances which were different from the novel in these days (based on the meaning and structural quality).

### **Romance**

Romance – expression, in the beginning of middle Ages, referred to the meaning of new local languages which was being derived from Latin language. Romance also referred to the meaning of books which were translated from Latin or written into the local languages. In the

earliest centuries, strange events, astonishing incidents, emotional loves and the heroic fights were being called romance.

Romance shape / form was under the influence of "A thousand and one nights" tales and in the 12<sup>th</sup> century, it has been developed and changed from one country to the other country of the west. It was, at first, in the form of a narrative poem but gradually it was changed into prose.

Romance shows an imaginative and unreal world; in contrast to epic, it allocates not only to fights and war - fields, but also it is about the fictional tales that their aim is only for entertainment, and it attributes to good - families or blue - blooded heroes who were far from the facts of daily life, resorted to exaggerated amatory events, tried to achieve their beloved, courageously, and fought with bad characters or antagonists. Romance does not have educational and moral points so it is different from myths.

Tales have a long age and their origin date is as old as human history. But the new form and literary shape of novel, means creating a long prose story with emphasizes on reality, personal imagination, nobility and experiences, has never had a long background and its emerging date (in the literary culture of the world) does not exceed from three centuries. In fact, when human found his personal identity, novel was formed. Old tales were focused on absolutism and general samples. Heroes of tales or stories were the general characters from general accounts and symbols, as examples or the symbols of bad and good features of human. Characters in these works were divided into two distinct groups:

- Divine group with all good and desirable virtues and
- Devil group with bad and undesirable virtues.

The conflict between these two groups caused the existence of romances and tales events. From the end of 17<sup>th</sup> century, human جهان بینی separated from heroic جهان بینی. People recognition was changed and the subject of novels was under the influence of these changes. And for the first time, internal and emotional features and spiritual analysis was entered into literature and novel was created.

### **Definition of novel**

Based on the definition of William Hazlitt (English critic and essay writer) about novels;

"a novel is a story which has been written from human and his habit and also the modes of human (based on approximate criticism) and by any one of the means, reflects society".

So, this definition is general that covers short stories and mostly, is compatible with realistic novels such as Eyes,

Neighbors, and Husband of Mrs. Ahoo, because their main elements resulted from the facts which are similar to the real life and the social environment of its characters are pictured in them.

But it is not compatible with allegorical, symbolic and surrealistic novels for example; it is not in accordance with these novels; *Small Princess* (by Saint Exoperzi, French writer in 1900 – 1944), *Palace* (by Kafka), *Bind Owl* (by Hedayat) and *Yeklia and her loneliness* (by Taghi Modarressi). Although, these novels were written based on an approximate criticism and reality from humanity, habits and his modes and do not present a picture from real society, but their characters are from the mind of writers and the governed events, space / places and colors on the conditions and environment of these stories have allegorical, symbolic and surrealistic aspects.

The other definitions which are presented about novels are in compatible with novels and sometimes are not. Therefore, this study is not limited to only one definition. Other definitions were extracted from encyclopedias and literary terminologies. These definitions are limited to some novels and none of them utter the last words.

## CONCLUSION

What is being called prose in literature is a word and speech which is not limited to the extent of rhythm and ordinary rime in poetry, so long as the usual colloquy or conversation does not involve a literary explanation, it would be a prose in return (for) poetry. Literary explanation is an issue which is common between prose and poetry, separates both of them from colloquial language and extracts speech or word from the domain of ordinary perceptions and explanation whether rhythmic or not. Prose which is from the literary explanation separates from poetry domain (only by lack of commitment to observing whatever rhythm and rime has in it) and this point will remove the necessity of health and psyche.

Prose, when changes from colloquial type to sermon and then to epistle and missionary (prophet) type until achieves technical prose (ornate prose), will reach (become near to) prose poetry (poems which are written in prose) that possess all features of verse and rhymed speech; with respect to the quality of words' selection, sentences, statements, usage of verbal terms, stages of rhythms and etc will traverse its perfection and evolution way (more or less).

Based on the saying (s) of the great men, narrative prose, throughout its evolution or change time, was changed increasingly and can be seen, clearly. But in the words of Sufi, this aspect is so obvious as in these works; some writings of Khajeh Abdoloh Ansari, words of Ahmad Ghazali, Hamedani, Abdol Rahamn Jami and the other. Also rime in their speeches or words is rhythmic, but is different from the current rhythm in poetry. In these works, the existence of pictures and images give an especial manifestation to them.

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