

A Review of Shahriar's Persian Divan Words

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Abstract—The main objective of this study is to review the vocabulary reservoir of Shahriar's Divan linguistically. He has spent a lot of time on creating literary style. His works still maintain its artistic effects. His literary speech still interests every reader to be curious about the history of the evolution of literary form of Persian language. As this is the first study that has been done in the field of the vocabulary reservoir of Shahriar's Persian Divan, Persian Philology categories have been fully presented, the verbal and semantic characteristics of Persian vocabulary reservoir are reflected. Throughout the divan, synonyms have a distinctive feature. Other categories of words such as antonyms, kinds of figures of speech, allusions, simile, metaphor, bilingualism are of important subjects. Selection of the appropriate rhymes is evident in Divan. Shahriar's Divan has also been reviewed linguistically by studying its meaningful examples of poetry. In this study, the volumes published in 2006 have been used. Selecting proper rhymes is evident in Divan. Using antonyms creates various positions and occasions in stylistics.

Index Terms—Shahriar, Persian Divan, vocabulary, literary arrangement

I. INTRODUCTION

In medieval times and later in Persia, Azerbaijan, Central Asia, Caucasus, India, Afghanistan and Saudi Arabia, some poets that have composed Divans in Persian. These Divans have often been studied by literary researchers; but less linguistic and stylistics researches have been done on them. By the review of language and style of the Divan, in fact, new viewpoints are created in his poetry. Hence, linguistic and stylistic study of his Persian Divan is of up to date subjects in understanding his works. The editor of divan is Hamid Mohammadzadeh. It has got a special place among Persian divans. Elegance in themes, articulation, and power of eloquence is noteworthy. Among his works, his Persian Divan has consistently interested the readers. Aghdai (2014) says that the tradition of Persian poetry is significantly seen. Nevertheless Divan is not empty of new themes and new ideas. Shahriar's poetry is full of rich meanings, concepts, metaphors, mysteries, similes and hyperboles.

Batani (1995) says that Shahriar, by his lofty artistry and delicate use of Persian language, could arrange a divan that brings him reputation and acceptance. In it, simple expressions and clear ideas exist. Deep and complex themes are expressed as clearly and exquisitely. Among some of the subjects, he approaches to slangs and uses the current poem rhymes. Jafari (2013) says that The language of Divan is full of traditional vocabulary reservoir; and also contains contemporary and modern words and terms. In his poems, peak of classical art can be seen. Also, In Sarmad's opinion (2016), simplicity and fluency of Shahriar's modern poem as a popular poet, makes him privileged from classical poets." Divan was first published in 1930 and last in 2006, containing lyrics, pieces, odes, quatrains, couplet poems (Mathnavi) in two volumes of 1402 pages.

Laver (1991), declares that a poet's speech indicates his/her characteristics of poetic talent in the poems. Shahriar has gone vicissitudinous path of literary creativity. His work still maintains its artistic effect. His literary language is interesting for the review of the evolutionary history of Persian literary language figure. Shahriar's Persian elegance shows his mastery in language full of lexical features. Similarities and synonyms in his language double its beauty.

II. METHODOLOGY

This research was conducted in library routine and note taking method. In this method, Turkish loan words in Divan's lexical combinations, new and modern metonymies are distinguished. This method is a suitable approach to linguistics and stylistics points of Persian poetry and Shahriar's poetry research. Among Farsi divans, the research assumptions of Shahriar's Persian Divan have got a special place in terms of time. The rules of grammar are observed. Saadatinia (2012) believes that by using slangs with poetic skill and poet's style, the simplicity of language is obvious in the work. Literary arrangements are abundant in divan.

III. RESULTS AND ANALYSIS

Considering the above systems and manners of the research, lexical categories and concepts are analyzed in different categories and discussed according to their characters in verses as:

1. Synonyms

By these words Shahriar takes a lot of advantages of richness to achieve elegance and accuracy in meanings. Also, by combining various vocal elegances, synonyms indicate different meanings of one concept (sense). He has benefited

from synonyms and etymology that reflect the fine emotional expressions in Divan. They are so many in numbers that it deserves to review in terms of stylistics. Especially, the application of them in pairs is seen in abundance. This lexical issue in the art of poetry is considered important among the manners of stylistics. These works sometimes indicate "The difficulty of poetry" the same as "The difficulty of selecting synonyms".

1-1. Noun

Synonyms with the conjunction "and"

In Persian, synonyms are also called identical and replacements. In divan, they play an important role in poetic vocabulary reservoir discussion. In Shahriar's Divan (2006), synonyms are often used with conjunctions. Including "and", that emphasizes to earn significance in meaning.

The use of pairs of synonyms with the word "and" in Shahriar's poetical works are abundant. In the following, Anvari(1996), refers to the application in a variety of words such as: *Wish* and *hope* (p. 442), *harm* and *damage* (p. 604), *shiver* and *shake* (p. 592), *speech* and *talking* (p. 229), *design* and *graph* (p. 927), *justice* and *fairness* (p. 107), *revelation* and *inspiration* (p. 790) *understanding* and *perception* (p. 791) *reason* and *cause* (p. 501), *obeying* and *submission* (p. 806).

These synonyms are sometimes used in plural form such as: *melodies* and *songs* (p. 887), *gleanings* and *crumbs*. (p.93):

Slices, *big* and *fat*, were for the king,

For you left of the licks of the *gleanings* and *crumbs*. (p. 93).

Repetition of pair synonyms:

We lived a life of *sigh* and *cry*, but

Finally it passed, although with *sigh* and *cry* (p. 139)

1-2. Verb

Falk (1978) says that the application of synonymous verbs, increases dynamic in sentence and makes the realization of action more definite. In Shahriar's Divan (2006), (words as: - *napped* and *slept* (p. 143). *harped* and *played* (p. 122), *saw* and *watched* (p. 524), *look* and *see* (p. 1068), *put* and *lay* (p. 547) *learn* and *acquire* (p.621), *do* and *execute* (p. 621).

1-3. Subjective adjectives

Synonymous subjective adjectives give more dynamism to the lyrics. Such as: - *fermentation* and *roaring* (p. 817) *pleasant* and *favorite* (p. 111). *sliding* and *slipping* (p. 256).

1-4. Adverb

Shahriar has less used adverbial synonyms. In Persian language, adverbs are often made by adding a prefix to the beginning of a noun or an adjective.

2. Antonyms

Yule (1996), defines *antonymy* as two forms with opposite meanings. Using antonyms creates various positions and occasions in stylistics. Shahriar's intention of using them is not just for contrast; rather, he takes the advantages of richness and creates unlimited expressions. Antonym verbs in Shahriar's poetic works, exist in following types:

2-1. Verbs

Antonym verbs by the variety in the forms as follows:

2-1-a. Simple antonym verbs used in pairs: *to live* ≠ *to die* (p.280), *to close* ≠ *to open* (p. 634) *to take* ≠ *to give* (p. 148)

2-1-b. Compound Antonym verbs that the most famous of them are as follows: *to take out* ≠ *to insert*, (p.167) *to say hello* ≠ *to say goodbye* (p.591), *to make laugh* ≠ *to make weep* (p.220).

2-1-c. Linking antonym verbs that the most famous of which are as follows: *rise* ≠ *set* (p.167).

2-1-d. Antonym verbs with various structures of simple - compound, simple - linking and compound – linking that among them antonym verbs of simple – linking in Shahriar's poetic works has been used more; such as *to sit* ≠ *to stand*, *to go* ≠ *to return*.

2-1-e. Verbs with various tense issue expressions: Sometimes antonym verbs point out to several tenses such as:

2-1-f. past tense: I am who experienced injustice and disloyalty but was faithful,

You are who experienced love and faith but were disloyal (p.386).

In the first verse the word disloyalty is combined with the verb *experience* and in second verse the same word with the verb *to be*.

2-1-g. Past continuous tense: In Persian, past continuous tense verb is built by adding the prefix "mi" to the verb:

Eyes and hearts *were coming* and *going back*,

Each *was dealing with* me with hundreds of coquetries. (p 1216).

2-1-h. Present Perfect Tense: Antonym verbs in Shahriar's poetic works have often been used in present perfect tense. In Persian language present perfect shows continuation of the work and practice at the moment of speech (p. 200). The following antonym verbs in this poetic work have been used the most: *to fasten* ≠ *to open*, *to die* ≠ *to live*.

He *has made* his name *alive* in myths,

His charming laughter *has killed* us. (p. 579).

2-1-i. Simple Present Tense: (In Persian, present tense is formed by adding "mi" to the beginning of the base form and its personal pronouns connected to its end). Such as: *go* ≠ *come*; *go* ≠ *come*.

You *go* and *come* through the heart's window

But no one hears your footsteps (p.67)

2-1-j. Sometimes antonym verbs are used in various tense forms. For example, in following verses two antonym verbs are used in past perfect ≠ past continuous tense:

Spring came and brought joy,

Flowers and violets it *had taken away, brought back.* (p.174)

2-1-k. Antonym verbs are used in different verbal forms. In this poetic work antonym verbs have been used more in imperative. such as: *go* ≠ *come* (p.383); *stand* ≠ *sit* (p.680).

2-1-l. The other aspect of using antonym verbs is to repeat the aspects of subjunctive moods. subjunctive present ≠ tangible present. Such as:

But I *am losing* heart with your leaving,

Up to the time when you *come back.* (p.634)

2-1-m. Sometimes, antonym verbs are used in gerund. Such as: *withering* ≠ *blossoming.*

Do not become proud of your youth garden in *blossoming,*

Following it, the tragic event of *withering* will happen. (p 342).

2-1-n. Antonym verbs are often used with the word "*and*". Such as: *came* and *went.*

You *came* and *went* but to whom I tell this story,

Oh sympathizer, grief and sympathizer still remains. (p. 403).

2-1-o. There are also compound antonym verbs in Divan: Such as: *to halt the work* ≠ *to facilitate the work.* (p.347).

2-1-p. Sometimes antonym verbs that are used in one verse, accompany two antonym words of other types of words. Such as:

My patience farm went green and gave victory products,

What I *planted in the youth, I harvested in old age.* (p. 546).

2-3. Adverb

Application of antonym adverbs in Shahriar's Divan is of special importance. In Persian, there are adverbs of following types:

2-3-a. Adverb of time such as: *night - early in the morning* (p 1071). *today - that day* (p. 229), *untimely – on time.*" (p, 343).

2-3-b. Adverbs of place such as: *in school - in location* (p. 409). *there - here* (p.72), *this side - that side* (p.815), everywhere - nowhere (p. 445):

2-3-c. Adverbs of quality: Such as: *easily - hard* (p.1209), *fast - slowly* (p.270), *this manner – that manner* (p, 567).

2-3-d. Accompaniment adverbs Such as: *with you - without you* (p. 672), *with friends - without friends* (p. 373), *with us- without us* (p. 1221), *with your being - without your being* (p. 619):

2-3-e. Instrument adverbs. Such as: *with musical instrument – without musical instrument.*

Drum is an instruments for war, not for singing a song,

It is to sing for a burning love either with or without instrument (p.217).

2-4. Noun

2-4-a. In Divan, there are a lot of Antonym words related to noun category about man, either singular, or plural. Such as: *sultan – dervish; man – woman; familiar – stranger; rich – poor; friends – enemies; acquaintances –strangers;* etc.

Head and face of *the old* break, but at this time,

You see *the young* with broken face and head too. (p.375).

2-4-b. Antonym words are sometimes used in plural forms, such as: *the wise – the fool; the smart – the chump; the dead – the alive; the rich – the poor.*

He roared at *the dead* so loud,

That *the alive's* hair stood on end.

By using exquisite and artistic expressions of antonyms, Shahriar could state his thoughts and feelings deeply.

3. Homonyms:

In Divan, the application of homonyms compared with synonyms and antonyms is less. Bateni (1975), defines these words as identical in writing but different in meaning. The following homonyms have been used more in Divan; for instance the Persian word "*tar*", (a musical instrument; and dark); (P. 72) "*chang*", (grasp, bend, harp); (p. 127) "*ravan*", (psyche, fluent); (P.72) "*dad*", (gave, justice); "*gharar*", (agreement, patience), etc

Homonyms have various roles in verses. Sometimes, they appear in one verse and sometimes each of them are located in two. Such as:

Oh heart, your agreement with us was not like this,

I remember that there is no patience in lover's heart." (p.127).

4. Figures of Speech

Shahriar's Persian Divan, volume 2 (2006), has got a structure of lexical richness. Rhetorical means and elements of Shahriar's words reveal his poetic style. In addition to metaphor, imagery, simile, paradox he takes advantages from the art of poetry such as question and answer, vocative and address.

4-1.Variety of poetic arts

Shahriar has used all the delicacy of poetic arts. Sometimes, we encounter a poetic ode in variety of arts. Such as the following poem:

Flower is deplorable if you come to the rose garden,
 Joseph's rate decreases when you come up to the market.
 The moon hides in the cloud when you come to the edge of the roof,
 Flower becomes more worthless than thorn, when you come to the rose-garden.
 O' thou! The idol of the army, my king and the moon of the corps,
 I'll throw up the sponge whatever you come to battle,
 I turned my daylight into dark night because of your love,
 To hope that you come as a candle at my dark night,
 You revive the dead if the cross of your hair,
 Causes my Jesus to come to mosque

Yazdanpanah, (2014). Gives a comment that in the first verse, there is a poetic exaggeration. He has special expression in these exaggerations. For example, partner's beauty is so fascinating that the moon is embarrassed of her and hides behind clouds. Also flower in the garden cries. He considers partner's beauty better than Josef, too. By saying Josef's name, he also makes allusion and points out that:

Mir, (2004), also declares that Joseph, Jacob's son, the prophet of Israel, has been named in the Quran. Jacob had 12 children. Joseph was the most beloved of them. His brothers deceived him of Jealousy and threw him into a well and told their father that wolf had eaten him.

Prophet Josef's name is repeated over and over in Divan poetry. He was extremely beautiful. Sometimes, they've called him the beloved "Joseph II". Worshipping of the sun and the moon in front of him, throwing him into the well, selling him for gold, his adventures with Zoleikha, his imprisonment, dream interpretation, separation from father, slavery in Egypt and other topics have been composed as poems in poetic works. Shamisa, (1990). in a famous work that published in this filed named him "The moon of Kan'aan", a symbol of beauty. Shahryar contrasts "light and dark" in divan (2006) volume 2 in this way:

I turned my daylight into dark night because of your love,
 To hope that you come as a candle at my dark night, (p.433)
 In the last verse, a delicate allusion is used:
 You revive the dead if the cross of your hair,
 Causes my Jesus to come to mosque. (p.433)

Here, the allusion is his Excellency Jesus. In divani poems, subjects such as, Mary's virginity, Jesus' miracles and touch, his blowing and breath, reviving the dead, ascending into heaven, presence at the fourth layer of heaven, celibacy, etc. are used about Jesus. As of the world wealth, he had only a needle in his body, he could not go further than the fourth sky. He got the nickname of Christ, and was named the Holy Spirit. In poems, he has been called by the words blow and breath. Beloved's lips in life-giving and sometimes Zephyr in its spiritual breeze are likened to Jesus. Shahriar has also paid much attention to his reviving.

In the last verse of poem, there is also a virtual expression. Here, poet has called hair twist of beloved, "*cross of hair*". This is a good example of his skill in creating poetic arts. Other cases in Shahriar's divan are noteworthy. For example, the existing images have exclusive features. These images are sometimes very clear and simple. For example in the poem "Oh My Mother", he describes his mother's mood, housekeeping and hospitality in a melodious song with a respectful description of his native town 'Tabriz':

Our Tabriz deserves respect
 In Baqh Bisheh, there's a house of a God man
 Every yard and corridor is a court
 Here, they come to litigate an oppressed
 Here, the lawyer is breadwinner of client,
 His wages and income are spent on the welfare of people.
 The door is open and table is set
 In his table, the hungry persons are fed
 A female is director of this device,
 She is my mother. (p.865)

In this poem the poet speaks of organs such as the mouth, hair, eyelashes, in a poetic and competent manner:
 Shame comes out of your narrow mouth
 When people call me, sugar pot and charming.
 There is a light hidden in the heart of the dark hair
 That it gets its brightness from the sun
 My Nightingale opened his mouth to sing when I saw,
 For my good presence the bud has opened mouth.

The other important issue in this field is taking advantage of words' sounds that Shahriar uses different types of assonance in repeating in the phonetic and vowel that is seen abundantly in verses and lines. Assonance beauty can clearly be seen in the following two verses:

The garden of violets and jasmine did make up its area,
Hearts want the area of the garden and its entertainment
New spring and love don't let us in ease
Where the butler is to prevent it from being in ease

In first verse the word area is repeated and creates pun with the word entertainment and creates assonance. In the second verse "ease" word with assonance with the first verse is both placed at the beginning and at the end of the verse.

4-2. Allusion

Assi, (1996). defines allusion as a reference to an event in the past. In divan, Shahriar has used different and interesting allusions that can be outlined as follows:

4-2-a. Religious allusions: These kinds of allusions are abundant in his poetic work. These allusions indicate religious knowledge of the poet. Shahriar who memorized the Quran, was a person with Islamic philosophical thoughts, made poems of Quran verses such as Companions of the Elephant (p. 223), Pharaoh (p. 319), Khaddar (p. 81) - horn of Seraph (p. 206) – Gholam (p. 796).

Most of these allusions are found in all Persian texts. But the last one (Gholam) is somehow rare:

There was a slave free of prophet,
But of the servants born in the house. (p. 796)

The origin of this allusion is that when Prophet Mohammad (PBUH) was suffering from the Muslims' troubles, he constantly advised them to be patient, supported them and gave good news of heaven to those who sacrificed themselves for sake of Islam.

4-2-b. Allusions to historical characters such as allusion to *Zahhak* and *Kaveh* is also interesting: *Kaveh of Nowrooz* overcame *Zahhak*,

Kaveh of 'new yearsday' overcame Zahhak 'the notorious'
On his shoulder, there was the flag of victory. (p. 400)

In the above verse, there is allusion to *Zahhak* and *Kaveh*. It Points to the story of *Zahhak* and *Kaveh* (that turned his leather apron into banner and led Iranians against the tyrant king *Zahhak*).

4-2-c. Allusions to historical and social events: Among the events, incidents, historical and social phenomena, those relating to the poet's age seem more interesting. Such as "*Bakuchi*" in the verse:

Bakuchi, the passenger with his message and letter,

The cows with occasional birth, giving colostrum and cream. (p. 997). We see Shahriar increases the effect of his poetry by using the allusion and along with it the reader reviews the historical events.

4-3. Simile

The meaning of simile is 'making the same'. To strengthen his images, the poet refers to simile. Simile has four elements as in the verse:

The people, like passengers, slept in the world's inn one night,
They slept, dreamed and left the world's inn. (p. 143)

1. Simile: *the people of the world* 2 simile to: *passengers* 3. Simile mood: *sleep, slept, left*. 4. The simile particle: *Like*. Moreover, in his imaginations, he constantly benefits from his peculiar similes and styles.

4-4. Metaphor

Mir, M.(2004) believes that in Shahriar's Persian Divan, there are many conceptual and poetic metaphors, that are not only in the contents of poems but also in their titles. Such as "the well of fever" a combination that is specific to the poet himself. Also combination of "the bird of soul" or "tuneful bird", "red wings bird" that is metaphor of concepts of fly, hunt, building nest, breaking the wing, entrapment, etc. In divan works, the word "*nightingale*" is used as metaphor more than others:

A night that the moon was with me, I said: We'd thrown the morning key into the well where the moon is imprisoned. (p. 72)

In the following verse, in addition to the combination "*the fire of separation*", the virtual combination of "*the pot of patience*" is used properly:

When my cry arises flame, my tears overrun,
My pot of patience, like separation fire, boils me. (p. 83)

The above examples indicate Shahriar's rich imagination of metaphor that has reinforced the elegance of his expressions.

5. Bilingual poems

Bilingual poem is a poem in which one verse is in Arabic; the other in Persian, or Turkish; or vice versa. Shahriar's bilingual poems are mainly in forms of Arabic-Persian or Persian-Arabic that confirm his dominance on Arabic poems.

Arabic verses are most composed in religious subjects. Such as:

Oh God, protect us of the jealous eyes of time,
If it influences our eyes with its wickedness. (p. 363)

IV. DISCUSSION AND CONCLUSION

Shahriar with his sublime artistry and the use of subtle language of Persian has been able to compose a divan that got reputation and acceptance of being a masterpiece. In his Persian Divan, there are simple expressions and clear ideas. Deep and complex themes in them are expressed as clearly and exquisitely. In some of the themes, he approaches popular language and uses current poetic rhymes. This is in accordance with the Kamshad's (2011) declaration about the existence of modern prose literature in Persian. The language of divan containing traditional vocabulary reservoir, is full of words of contemporary and modern era by that he can express the meaning and content in a very poetic style. In his poems, the climax of his classical art is seen. The simplicity and fluency of modern poetry collection of his popular poems distinguish him from other poets of classical verses.

Shahriar's Divan has been considered in terms of linguistic views too. Like in his native Turkish language, he has also created delicate examples of poetry in Persian. With the review of language and style of Shahriar's Divan, in fact, new viewpoints of poetic power can be conceived. Hence, the linguistic and stylistic research of Persian Divan is of up-to-date issues in studying his poetic works.

A deep study on this genius poet's literal creation is necessary for the researchers. In Persian Divan of Shahriar the philology issues have been used completely. Also, the verbal and semantic features of Persian words reservoir have been completely reflected. Grammatical rules are observed. Simple and vulgar expressions have been used poetically that show his own style in Divan. The influence of poet's native language is obvious by using Turkish words in literal combinations. Figures of speech are abundant that join the culture of two different languages. Moreover, the traditional literary arrangements have also benefited from the new and modern metaphors. It is a masterpiece of a bilingual poet that can be scientifically used in colleges and university courses, orientalism's philology schools, preparing high school texts, and specialized postgraduate courses of Persian language and literature. Besides, they are also occasions to hold meetings on his works.

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