RHETORIC (PROSODY) IN THE LYRICS OF BIDDLE DEHLAVĪ

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Abstract

In the Persian poem, the elements constituting the music are: metrical prosody, the rhymes, and homophony of words in the poem that is the result of the artistic repetition of the various phonetic units of the language. Harmony between these elements and poem content can be considered as a footnote of this phonetic phenomenon and Complementary of the musical quality of the lyrics. In the form of "sonnet", with regard to the structural characteristics, the mentioned musical elements can be divided into two groups: one is related to the sonnet structure (which is constantly in a sonnet) and other is related to the couplet (which in the different couplet of a sonnet may be changed). The Biddle Dehlavī lyrics is described by "roam" adjective, but his sonnet meter is to a large extent "ordinary", because high frequency meters of the sonnet, which four fifth of sonnets were versified in that format, are according to the lyric tradition of that time period. However, in low frequency meters of his sonnets, there are uncommon meters that distinguishes it from other poets. Most of the readers of Biddle poems and experts in the Biddle poems believe that his sonnets are the most valuable of his poems. In the other hand, because of its history and lyric nature, the sonnet form has a stronger link to the musics and the meter role is more highlighted in his sonnets.

KEYWORDS: BIDDLE DEHLAVI, INNOVATIVE, METER, RHYME

Introduction

Novel is an adjective that means "newfound". In the terminology, novel means the adorn the eloquent utterance, whether Prose or poetry. It can be said that novel means the word order in a literary text. Novel means "something new that has not already been similar".

Appearance of "novel" in the Persian language

Although some Arab poets considered novel just for Arab poets, but the first use of Novel in the Persian literature was in fourth and fifth AH century. Of course, we can see clearly that how first Persian poets such as Roudaki, Daghighi, and Kasaie Marvazi found and used the rhetorical form in literature. Maybe, there were some lost literary texts that poets and literates learned and used by their inherent talent. However, it seems correct that firstly, the poem has been composed and then the literati extracted the rhetorical phrases and have written it on a regular basis (Shamisa, 2006).

For example, Ferdowsi used the Epanodos figure. Did he learn it from a book or find out it by studying the previous literature or achieve based on Inward and spiritual conditions which are able to understand the beauty of word:

- Strong warrior during battle
- With swords and daggers, with Wand and Lasso
- Cut and tore and broke and closed
- Head and chest and feet and hand of fighters

This is an example of the Epanodos figure (Shamisa, 2006). In the Iraqi style of the poem, meter of the Persian poem was limited to the Khorasani style and Poets used the good meter. Among the 260 prosody meters in the Persian literature, only 30 meters are in the Iraqi style. It should be noted that Molana Jalal Aldin and Khajouye Kermani are excluded from use the Iraqi style.

Meters used in the Bidel poem are: Hazag, Ramal, Mozare, Khafif, Moteghareb, Moghtazeb Rajz, Kamel, Wafer, Sarie. Bidel tested these meters as Acatalectic or Catalectic. The interesting point is that like Maulana, sometimes Bidel tried to create a new meter through increasing Catalectic.

Style Characteristics of the Bidel sonnet meter

Bidel wrote about three thousand sonnet in 32 meters. Among them, 6 most meters that are repeated in his sonnets and four fifth of his sonnets were written in these meters. These six meters are the same most usable meters in the Persian poem. This means that Bidel, that his poems are known as unusual, but meter of four fifth of his sonnets are usual (Kamali, 2009). This may be due to dominate the "poetry tradition" which referred by Khanlari and affects the Biddle. But in lower frequency meters, the Bidel sonnets become significant in the very rare meters of the Persian poems, "motefaelan $\times$ 4" and "motefaelatan $\times$ 4", Bidel written 56 and 24 sonnets. Use of these two meters is the most prominent features of the Bidel poem. Also, there are 4 sonnets in meter of "felan $\times$ 8" or "motefaelatan $\times$ 4" of Bidel that is only a use of this meter in the formal Persian poem and should be considered as an innovation in this field (Kamali, 2009). Moreover, Bidel wrote a sonnet in the meter of "mofaelatan $\times$ 4", that is the rare usage in the previous poems (Kamali, 2009).

Study of the prosody entity and phonetic features of the Bidel special meters

Meter of "mofaelatan $\times$ 4": this meter has 20 syllables (in a verse) with a ratio of three to two of the short too long. Bidel mainly used it as two parts (by finishing the word in the middle of the verse) (Vahidian Kamyar, 1991).

This meter can be studied in two parts of acatalectic meter and Octad meter. The Acatalectic meter, which KHalil Ben Ahmad and VAfer extracted from the coalition group, has not been known as a Persian poem's meter by old prosody experts. Shams Gheis stated that Persian poets don't have any poet in form of this meter (and other four meters) and a few stichos (by following the Arabic poets) were written in this meter (Vahidian Kamyar, 1991, P. 78). The opinion of the writer of the Meyar -Al- Asha'ar is the same, too (Nasir Al Din Tousi, 1990). About the reason of the not common and rarity of the meter due to repeat the "Motefaelan", Shams Gheis says: "vowels are more than consonants in this composition that is out of balance." (Shams Gheis Razi, p: 89). This concept is related to which known as dominance of the short syllables to the long syllables in the modern prosody. He believed that the reason of the pleasance of this meter in Arabic poem is a mystery that is out of human awareness (Shams, Gheis Razi). What Shams Gheis knew the reason of the rarity of the acatalectic meter in the Persian poem is to the syllable arrangement of "motefaelan" composition (as he said: "ratio of vowels to consonant"). But there is another feature in the poem's meter that is the verse length. The acatalectic meter is used as six or four parts in the Arabic poem. (Nasi Al Din Tousi, 1990, P. 76). But, the meter used in Bidel poem has eight parts. Therefore, each verse has 20 syllables that is considered very long verse in the Persian poem because Khanlari named a meter with 16 syllables as a long meter. This meter of the poem introduces an especial sense in the reader that is unknown but effective. Nabi Hadi (Indian poet) introduces this space as:

There is an especial audio space in the Bidel sonnets as the roaring waves... such meters that ethnic groups in the eastern side of the Tigris (Persian language countries) removed from their ideal meter, are effective to introduce this space. Bidel was conversant in use this poem's meter (acatalectic meter)... The difference of ethnic groups is observed, clearly. The nomadic Arab was delighted by hearing the acatalectic meter. On the contrary, the Iranian vertu has not liked this poem's meter, never. The excellence of the Bidel appears here, that imposed the acatalectic meter in the Persian poem. He experienced this acatalectic meter and succeeded in this experience....a rhythm produced by this poem's meter, is the especial discovery of the Bidel. (Hadi, 1997, P: 147)

Meter of "mofaelatan $\times$ 4": each verse of this poem's meter is composed of 20 syllables with a ratio of two to three of short too long. Vahidian considers this meter as "mofaelaten $\times$ 4" and "alternating" meter (Vahidian Kamyar, 1991, P 70). But, Najafi explained that this poem's meter is not alternating. However, the syllable pattern of this poem's meter is symmetric and Bidel used it as two parts.

In Meya Al Asha'ar, foot of "mafaelaton" was used as the acatalectic poetry, not Rajaz poetry (Nasir Al Din Tousi, P60). This poem's meter, as described previously, is considered as the special meter of the Arabic poem (Nasir Al Din Tousi, P45). But, in Alma'ajam this meter is a change of the main components of the verse (Zahaf) (Sham Gheis Razi, P 57, 63). Although, in later literature, such poem's meter, which formed by repetition, was not mentioned in the introduction of the meters of the Rajaz poetry (Sham Gheis Razi, P 127-132).

Although in most of current books (such as practical culture of the Persian meters, Hosein Modarresi), the discussed meter is called "Rajze Makhboone morfal", regard to disorders which exist in Almojam, especially what called "meter specialized for Arabic poem", we accept the report of Khaje Nasir. However, "Mofaelaten is Zahaf moghoose Morfal" of the Acatalectic meter (Nasir Al Din Tousi, 1990, P60).

"Mafaelaton $\times$ 4": the verses of this meter are 20 syllables and with a ratio of two to three of short to long syllables. We can stop in the middle of verse of this meter. Vahidian considered it as circular meters with scansion of "Moftaelan Fel $\times$ 4" (Vahidian Kamyar, 1991, p: 70). Similar to "Euplate", Combination of "Sweepstakes" has been considered as Zahaf

of Rajaz meter and called "Marvel folded" (Shams Gheis Razi, p 57, 63), but such Zahaf is not observed in introducing this meters (Shams Gheis Razi, p 127-132). In the Alash'ar criterion, which unlike the Almojar is not especially for the Persian meter and Zahaf of the Acatalectic meter- that in Almo'jam has been discarded due to be considered as an Arabic meter- has been introduced there, this combination is considered as Zahaf of "majzole morfel" of the recent meter (Nasir Al Din Tousi, 1990, P60) that is acceptable by justifications such as those explained for the "mafaelaton". However, in most of today books, to comply with Almo'jam, this meter is considered as the derivatives of Rajaz meter such as (Reactor $\times 4$).

"Right now $\times 8$ ": the elements of this meter can be divided into three categories: Motedarek, Makhboun, sixteen feet. Motedarek meter is not a 15 meter in Arabic poem that Khalil Ebn Ahmad introduced. This meter was introduced by Akhfash (225 AD) (Rampouri, 1984, P581). About half century later. Writer of Le'yar Al Ashar states that this meter is not common in the Persian poem (Nasir Al Din Tousi, P40). In Almo'jam is written as: "any of Persian and Arabic poet didn't written poem in this meter" (Shams Gheis Razi, P 177). Every quatrain that is written in this book in Acatalectic and Makhboun meter, is non- poetical.

Homaie refuses the above opinion and says: "Motedarek meter" is not so common in the Persian poem, but it is not so unpleasant. Maybe, one of the reasons that it is considered unpleasant is the unpleasant poems in this meter. Then, he referred to a Couplet poem of Sheykh Bahaie in the Motedarek meter So they do $\times 2$, and evaluated it as a very placid and pleasant (Homaie, 1989, P 83). Study the syllable arrangement of "So they'do" (Makhboun): this combination is made of two short syllables and one long syllable. Khanlari writes about the meter of "He declared $\times 4$ ": since the number of the long syllables are two times more than short syllables in the Persian language, this meter doesn't consist with Persian words and there is not any good poem in this meter (Khanlari, 1968, P 102). Therefore, with regard to the multiplicity of the long syllables than short syllables in the Persian language, the ratio of the one to two of the short syllable to long syllable in this meter is unusual.

The third element of this meter is the length: it is the 8 times repetitions of the feet in a verse by length of 24 syllables while the long meters (8 parts) of the Persian poem usually is composed of 4 feet or 16 syllables in any verse. Apparently, this meter is the longest meter that has been used in the classic poem, practically. 8 Collect: this meter that was introduced by Bidel, is unique in the Persian meters from two viewpoints: firstly, being long (24 syllables in a verse) and secondly, being light (the ratio of two to one of the short syllable to the long syllable). Another characteristic of this meter is being two parts, namely, syllable pattern symmetry and in result the stop possibility in the middle of verse, because is composed of the Pair repeated elements.

Analysis the features of especial meters of Bidel poem with regard to Indian meters

1- Being light: we referred to dominance of long syllables in the phonetic structure of the Persian language, previously. From the Farshid Pour opinion "spelling the two consecutive short syllables is difficult for the Persian language persons (Farshid Verd, 1974, P 64). Then, "the most dissonant words and poem's meter in the Persian are those that their syllables are very short (Farshid Verd, 1974, P 69). And those words that their syllables are short, cannot be used in the poem (Farshid Verd, 1974, P 71).

2- Being long: Khanlari writes about the length of the Persian poem's meter: in the common Persian poem, the longest meter that is understood for mind, is a meter with 20 syllables. But, understanding a fragment with 20 syllables requires high mental activity. Then, the eight- part acatalectic meter SIM has not been common in the Persian. Then, the longest fragment that is understood easily in the Persian poem, is a poem by 16 syllables (Khanlari, 1968, P 79).

3- Two- part poem (two stanza): one of the most important features of the poem's meter table of the Bidel poem is the four meters that called the especial meter of the Bidel poem. Bidel used 15 meters of all 32 meters of his sonnets as two- stanza, whether periodic meters that introduced by Khanlari (Khanlari, 1968, P 156) or Circular meters that Vahidian list them (Vahidian Kamyar, 1991, P64-71). Totally, Bidel composed 10.71% of his sonnets in the form of these 15 meters.

Aesthetic criticism of the special meters of the Bidel poem

We can study the matters of Bidel poem's meter from the viewpoint of "evaluation and criticism of poem" and plan this question that whether composing some sonnets in the form of unusual meters is a valuable work in terms of poem art. Most of great poets help spreading the language capabilities to transfer the concepts and emotions by discovering and exploring the hidden and potential possibilities of the language. One of these possibilities is the ability to accept different meters. If a poet uses some meters in his poem that are known or unpleasant for others and obtains a relative success, his work is valuable because he presents the new poem potentials in a language and develops these potentials. But, what does mean the statement of "successful use of the facilities and potentials of language in the poem" and how is evaluated?

Among the various accurate answers for this question, we can state that in a successful poem (like any successful art and any successful system), all components are compatible and consistent with together and with the aim. This answer probably is suitable and doesn't deviate us from the main matter. Researchers of the Persian literature believe that the *Hadigh Al Haghighie* of Sanaie and *Masnavi* of Maulavi are near to the Persian language, naturally. Then, it is not different with usual speaking and prose. This feature of the mentioned poetries is introduced as the success factor. Given that the ultimate goal and the major aim of both poetries is "learning", and because of that poetry form is effective to translate the subjects, it is used for those subjects that should basically be stated in the prose form and we should accept that choosing these meters for these didactic poetries is suitable and qualified. However, correct using of these meters in the poem by the poet is another matter.

But, certainly, such choice, like any choice, in addition to create "preference and possibilities", possesses some "limits and exclusions": Approaching the common mode and usual form of prose, means moving far from the "song rhythm" and reducing the effect of the music. We don't try to deny the effect of these poems in introducing the favorite in the reader, but when a reader studies the poems of *Hadighe*, he is less affected by the meter and rhythm of the poem and more focuses on the content and meaning of the poem. Of course, this is one of the poet's purpose in writing his poem. In such poetries, sometimes the reader forgets that he is reading a poem, because its meter is like a transparent glass that doesn't attract attention to itself, but reveals its content. This is a limit and a preference of the meter near the language nature.

On the other hand, if we want to evaluate these poems in terms of proportion of the meter and content and purpose of the poet, we can say that If the intention of a poet is to convey emotions and complex and unfamiliar and strange and unprecedented perceptions, certainly, the use of these meters means regarding the proportion of content and form and compatibility of components with the aim of the poem. For example, we present a part of a sonnet:

We are suffering from negligence and the darkness appears from the light from the view of friends
All of us are engaged in our work, but mirages appear
You should take refuge from the changes of rich men
Because it is not a good sign
(Bidel Dehlavi, 1962, P 58)

Meters used in the Bidel's poem are: "Hajj, Rmal, Takrar, Mild, Alright, Mentate Razz, Full, Fast" that Bidel tested them as Catalectic; or Acatalectic in his poems. The important point is that, like Mowlana, sometimes Bidel tries to create a new meter through additive Zahaf.

Acatalectic meter

One meter that is less used in the Indian poem style, especially in the sonnet, is the acatalectic meter. If a poet can use this meter properly, it will be pleasant. Bidel uses this meter in the acatalectic meter and additive Zahaf. This is the mystery of his poem pleasant in the acatalectic meter.

Here, we present some acatalectic meter in the Bidel poem;
I am like the candle's ardor, who can understand my mystery?
Unless you understand my passing story from my Breaking Heart
(P1034)

Acatalectic meter of "Prolonged, interactive"

This additive Zahaf of the acatalectic meter is rarely used in the Persian literature. We have not seen it anywhere. Bidel used this Zahaf and has written:

I am not who courages to describe your lip by rudeness
I observe decorum so much, like a sea wave that generates pear by its patience

Meter of "Moghtazab"

Bidel shows less willingness to meter of "**moghtazab**". He used the Zahaf of this meter for hobby and self-testing. What he used in this meter is a very pleasing sound because of its periodicity. For example:

When I left my dreams, life became easy
To obtain this paradise, I attempted so much
(P470)

One of the Bidel wonders in the Rajas meter is the additive or subtractive Zahaf. Bidel was very interested in this unusual meter and used it as a unit. Sometimes created the “Prolonged” meter or sometimes created the “Makhboone morfel” meter which is reminiscent of Rumi. Pay attention to the following examples:
Rajaz of “Prolonged”

If separation from you is accompanied me in the sorrow and joy
Morning will not smile at me, candle will not cry for me

Light meter

Bidel studied the Light meter in various Zahaf such as “Makhboon aslam”, and “Makhboon doori” and “Makhboon mahzoof”. Consider the following examples:

When there was not the arrogance of me and us
There were just all of us and there were not a stranger and non- friend
Above example was written as the meter of “Makhboone aslam”. In following, we present two examples of the “Makhboone doori” meter in the Light meter. This meter was invented by Bidel, because the Light meter has been usually six- part, but Bidel used it as eight- part and created a periodic meter from it.
If you don't find your way through your intellect, take another decision
Close your eyes from this world that you don't belong to it and open your heart
(124)

Rapid meter

One of the low- used meters in the sonnet is the rapid meter. Bidel wrote his poem in the most widely used meter. For example:

In the middle of the candle, the smallpox passed away, the night of the mirror house, Chu, I caught the magic (Bidel, 254).

Rhymes and Radif

Rhymes and Radif is important to adjust the music of poem. Because of repetition, both of rhymes and Radif regulate the rhythm of the poem. Rhymes and Radif are considered as a type of reference of the word in a poem. If we consider a poem as a Caravan, the rhymes and Radif are as the sound and guidance. This guidance helps the Caravan to achieve the goal of the poem and increases the pleasant of the poem. 80% of Radif of the Bidel poem consists of verbs and Radifs that are the noun are few. Sometimes the Radifs are very long that include two or more worlds. Long Radif increases the world reference and therefore this repetition regulates the poem music. Here, we represent some examples of these rhymes and Radifs of the Bidel poem.

How wild look of the Leili enchants the desert? That the role of the foot of the dear maniac made the desert (p 127).

Conclusion of phonetic features of the special meters of the Bidel poem

Totally, we find from the discussion about the four meters of the Bidel poem, that there are three common features in the special meters of the Bidel poem:

- 1- To be long: there are three meters, including 20 syllables and a meter, including 24 syllables. All four meters are very long and unusual in the Persian poem.
- 2- To be light (multiplicity of the short syllables): in two meters, the number of the short syllables is more than the long syllables. This is very rarely in the Persian poem. In other two meters, the ratio of the short to long is two to three that is larger than the usual ratio of the Persian poem (the ratio of one to two).
- 3- Be two – part: regardless of whether all of four meters are circulating, Bidel used all of these four meters by finishing a word in the middle of the verse.

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