

The Study of the Structure of Poem Frame of Persian Euphuism and Iraqi Stanza

F. Harirchi, M. Shakib, M. R. Yousefi

Department of Arabic Language, Science and Research Branch, Islamic Azad University, Tehran, Iran

ABSTRACT

From the start of the Persian and Arabic poem was a revolution with various styles to release the thinking of the poet of the restrictions of vertical poem and its rhyme. Thus, various types of poem forms are created and some of the forms are imitated in other languages including Persian euphuism being appeared in 9th century, then in Arabic language and after some centuries, a form called Iraqi stanza was appeared being more similar to Persian euphuism form. Indeed, both are similar in releasing the poem of the definite number of Tafiye based on metre system of Khalil Ibn Ahmad Farahidi. The stanza is based on tafiye principles and it is exceeding the border of two hemistichs being common in Khalili metre system. stanza is not written as short and long hemistich and it is written as continuous as prose. The term hemistich is Persian and in Persian language, it is used in Tarji band and Tarkiband. They are close to each other in structural view. This effect is due to the close relation of Iraqi poets with Iran and the form of stanza (Persian euphuism) is more common.

KEYWORDS: Poem form; Persian euphuism; Iraqi stanza; Literature modernism

INTRODUCTION

The poem forms include a wide range of poem literature and their investigation in terms of formation and change and modernity and the effect of other nation's literature clarified the problematic issues of literature relations.

Thus, it orders to deal with this issue, "Persian euphuism and Iraqi stanza are discussed. Namely, poem form is the formal structure of the poem without considering its content.

The change in poem structure in Persian and Arabic language is common and Arab poets from (dark ages before Islam) until now since Abasid ear (the era of close relation with Iranian culture) had considerable changes in apparent structure of the common poem and although the changes in Persian literature and forms variety was better than Arabic, the important point is that Arab poets in creating the change in poem forms were inspiring of the literature of other nations including "Iraqi stanza" being inspired of "Persian euphuism". This form was appeared since 11th century and it was one of the manifestations of disobedience of vertical Arabic poem and it was based on Tafiye system and it was created after 2 centuries of Persian euphuism.

This issue states that the appearance of Iraqi stanza as acceptable among people attracted many people and it was used considerably in eulogy on what style or language. Was it improvisator form in Arabic? Or it is modeling of a form in other language? What meters are used in this form? Is it compatible with the rhythm of Persian euphuism? Although something is mentioned about literature relation between Arabic and Persian in metre books but the form structure of the poem is less considered.

The term euphuism and Iraqi stanza

At first the examples of euphuism were named as "euphuism without any restriction. The was because of the considerable number of Tafiye and they have no relation with the metre of euphuism and this form is considerable based on the metre of other meters. Some people thought that common people created such poems and due to the importance of them among common people namely manaqeb khamha the owner of Qias Al-Loqat (1242q) considered it "common euphuism" and Alame Qazvini (1328) called it "common euphuism. Akhavan Sales to not mistake it for Arabic euphuism called it Persian euphuism.

But stanza literarily means Al-Elm Al-Kabir and the plural is Benud (stanzas), stanza is a kind of poetic speech being appeared in Iraq Asfal in the early 11th century and it was developed in Iraq and the southern countries of Persian Gulf. Most of the form is applied for eulogy of the Prophete family (pbuh) and its metre is achieved by repeating "M, Fai, len". In this form, the hemistichs and rhymes were changed by the poet without any effect on metre and the components of hemistich are varied in terms of the number.

Corresponding author: M. R. Yousefi, Department of Arabic Language, Science and Research Branch, Islamic Azad University, Tehran, Iran

Like the poem of Mohammad Ibn Khalife complimenting the Javadein (pbuh):

أيها اللائم في الحب/ دع اللوم عن اللصب
فلو كنت تري الحواجب الزجاج/ فريق الأعين الدعج
أو الخد الشقيقي/ أو الزيق الرجقي/ أو القد الرشقي

Stanza is one of the forms close to free poem. This form based on Hazj metre:”» Mafailen Mafailen.« And it is not according to the rules of the style of two hemistichs common in the past and it is out of that frame and the length of the hemistich is different from each other. Sometimes one hemistichs is with two Tafiile and the hemistichs after it is with five Tafiile and the third with two Tafiiles and the fourth with 10 Tafiile and as to the end of the poem. Here an example of Band Ibn Khalife is explained as one of the most famous stanza. Now the number of Tafiiles each stanza is referred.

أهل تعلم أم لا ان الحب لذاذات؟
و قد يعذر لا يعذل من فيه غراماً وجوي مات
فذا مذهب أرباب الكمالات
فكم قد هذب الحب بليدا
فغدا في مسلك الأداب و الفضل رشيداً
صه فما بالك أصبحت غليظ الطبع لا تعرف شوقاً؟
لا و لا شمت بلحظيك سنا البرق للموعّي الذي أومض من جانب أطلال
خليط عنك قد بان

فدع عنك من اللوم زخاريف المقالات
لا لا تظهر توقاً؟
و قد عرس في سفح ربي البان

As it was said, this form is based on Hazj metre but some believed that there are some poems not based on the metre of this metre. Like the starting point of Ibn Khalfah:

أيها اللائم في الحب، دع اللوم عن الصب...
faelatan faelatan faelatan faelatan fa

This is the case when Hazj metre is Mafailen not Faelaten: How is the problem justified?

They considered a meaningless reason and it is said that this is Hazj metre only one light reason is added to the beginning of it, if from the beginning of the metre, Khafifi sabab is removed, it is Hazj as:

ع اللوم 4	م في احب	يها اللائ	أي
Mafaelin	Mafaelin	Maf d	

According to the author, this justification is without any logic and scientific principles of poem metre and everything in the poem is involved in its metre and it can not be ignored in the metre and rhythm. This issue is not accepted among any of the metre experts.

The writer knows that although this form is on Hazj as it is seen in other forms, the variety and modernity are observed in all the forms. Some believe that Iraqi stanza was an introduction for blank poem. Nazek Al-Malaeke believed that stanza in ode can be transferred from Hazj metre to Raml (5).

Persian euphuism: It is consisting of exceeding definite number of the principles (tafile) of metre in the poem, the principles being observed in metre rules. Normally, Tafiile of one hemistichs in metre rules doesn't exceed number 8 but in Persian euphuism, it is more. The oldest Persian euphuism is dedicated to Mirza Mehdi Khan Estarabadi in Nadershah era (6).

The background of this form is not definite and it is common among people and it is not attracted among the literature experts of Persian.

In scientific investigation of the literature experts in Persian it is dating to Safavid era and an example of this type of poem is observed in Tarzi Afshar poem and before it (7). The scientific researchers date Persian euphuism as the early 9th century (8).

The form of Persian euphuism is applied in two types of metre principles. An example of this form:

«صنمي لاله عداري به روش باد بهاري به ننگه أهوي جيني و به قد سرو خرامان و به رخ چون مه تابان و دهن غنچه خندان و لبش لعل بدخسان و زنخدان چو نمكدان... كه از او وام كند مهر و قمر نور و ضيا را...» (9)

In Arabic one of the poem forms that doesn't follow two-hemistich form is Iraqi stanza (10). Stanza literally is a world turning into Arabic in Persian and in Arabic the plural form is “Bonud”.

Ibn Manzur in Lisan Al-Arab considered the meaning as “Great knowledge (Al-Elm Al-Kabir)(11). stanza is also means deception and “Kasir Al-Bonud” means much deception (12).

Most of the researchers considered the term “stanza” Arabic Persian (13).

Iraqi stanza is simialr to Persian euphuism. For example, the complete example of Ibn Khalafe stanza is as:

«أهل تعلم أم لا أن الحب لذاذات، و قدر يعذر لا يعذل من فيه غراماً و جوي مات، فذا مذهب أرباب الكمالات، فدع عنك من اللوم زخاريف المقالات، فكم قد هذب الحبيليدا، فغدا في مسلك الأداب و الفضل رشيداً، صه فما بالك أصبحت غليظ الطبع لا تظهر شوقاً، لا و لا تعرف توقاً لا و لا شمت بلحظيك سنا البرق للموعّي الذي أومض من جانب أطلال خليط عنك قد بان، و قد عرس في سفح ربي البان» (14)

As it is obvious the mentioned form is mostly simialr to Persian euphuism and based on the background of Persian euphuism dating back to the early 9th century, it is obvious that Iraqi stanza is modeling the Persian euphuism (15).

As this poem form is not very old in Arabic and Arabic metre experts in the old and the current time in their metre books didn't name this form. Only, Nazok Al-Malaeke (16) in the current era dealt with it and he believed that in Arab metre books, it is not mentioned.

Stanza is based on Tafil system and it is one of the manifestations of disobedience of two- hemistich in Khalili metre and as in Persian language, there is "Persian euphuism", stanza is not written as short and long hemistich and it is written as continuous as prose. The following example of Ibn Khalife Heli is considered:

أَيُّهَا اللَّامُ نَمَّ فِي الْحَبِّ دَعِ اللَّوْمَ عَنِ الصَّبِّ فَلَوْ كُنْتَ تَرَى الْحَاجِبِي الرَّج. فَوْقَ الْهَيْئِ الدَّعِجِ أَوْ الْخَدِّ الشَّقِيقِي أَوْ الرِّبْقِ الرَّحِيقِي أَوْ الْقَدِّ الرَّشِيقِي الَّذِي قَدْ شَابَهُ الْغَصْنَ اعْتِدَالًا وَ لَطْفًا مِنْذُ غَدَا يَبْرُقُ لِي آسَ عِذَارٍ أَخْضَرَ دَبَّ عَلَيْهِ عَقْرَبُ الصَّدْعِ وَ ثَغْرُ اشْتَبَ قَدْ نَظَمْتَ فِيهِ لَأَلَّ لَتْنَاهَا هُنَّ فِي سَلَكِ دِمَقْسٍ أَحْمَرَ جَلًّا عَنِ الصَّبِغِ وَ عَرْنِينَ حَكِي عَقْدَ جِمَانٍ يَقِفُ قَدْرَهُ الْقَادِرُ حَقًّا بَيْنَانَ الْخُودِ مَازَادَ عَنِ الْعَقْدِ وَ جِيدَ فَضْحِ الْجُودِرِ مَذْرُوعَهُ الْقَانِصِ فَانصَاعِ دَوِينِ الْوَرْدِ يَزْجِي حِذْرَ السَّهْمِ طَلًّا يَأْقُتُ لِاصْبَحَتْ مِنَ الْحَبِّ بِهَا حَيْرَانَ مَبْهُوتٍ وَلَوْ شَاهَدْتَ فِي لَيْبَتِهَا يَا سَعْدَ مَرَاةِ الْإِعَاجِبِ عَلَيْهَا رَكْبًا حَقَانٍ عَاجَ حَشِيَا مِنْ رَائِقِ الطَّيِّبِ أَوْ الْكُتْحِ الَّذِي اصْبَحَ مَهْضُومًا نَحِيلاً مَذْغَلِيحَمَلٍ رَضْوِي كَفَلْ بَاتَ مِنَ الرَّصِّ كَمَوَارٍ مِنَ الدَّعْصِ وَ مَرْتَجٍ بَرْدَفِينِ عَلَيْهَا رَكْبًا مِنْ نَاصِعِ الْبَلُورِ سَاقِينَ لِمَا لَمْتَ مَحِبًّا فِي رَبِّي الْبَيْدِ بِهَا هَامٌ أَهْلٌ تَعْلَمُ أَمْ لَا أَنْ لِلْحَبِّ لَذَائِدَاتٍ وَ قَدْ يَعْزَلُ مِنْ فِيهِ غَرَامًا وَجُوي مَاتَ فَذَا مَذْهَبُ أَرْبَابِ الْكَمَالَاتِ فَدَعِ عَنْكَ مِنَ اللَّوْمِ زَخَارِيفَ الْمَقَالَاتِ فَكَمْ قَدْ هَدَّبَ الْحَبَّ بَلِيدًا فَعَدَا فِي سَلَكِ الْأَدَابِ وَ الْفَضْلِ رَشِيدًا فَمَا بِأَلْكَ أَصْبَحْتَ غَلِيظَ الطَّبَعِ لَا تُظْهَرُ شَوْقًا، لَا وَ لَا تَعْرِفُ تَوْقًا، (17) لَا وَ لَا شَمْتَ بِلِحْظِيكَ سَنَا الْبَرَقِ الْمَوْعِي الَّذِي أَوْمَضَ مِنْ جَانِبِ أَطْلَالِ خَلِيظِ عَنْكَ قَدِيانٍ، وَ قَدْ عَرَسَ فِي سَفْحِ رَبِّي الْبِلَانِ»

Dr. Dajili Believed that "stanza" is turned into poem based on Hazj metre with the difference that at the beginning Sabab Khafif is added. Some examples are mentioned at the beginning of various stanzas and all of them are Hazj metre and start with extra Sabab Khafif.

He read the above stanza starting with the "أَيُّهَا اللَّامُ نَمَّ فِي الْحَبِّ دَعِ اللَّوْمَ عَنِ الصَّبِّ" as "أَيُّهَا لَانَمَّ فِي الْحَبِّ..." and for true basis of stanza on Bahr Hazj considered extra Sabab Khafif as obligatory or at the beginning, the change is made to obtain the correct weight (18).

Nazok Al-Malaeke, the Arab contemporary poet said: Ambiguous comments are presented about the stanza and the most important one is that the above stanza is considered in Hazj metre. The Tafil of this stanza is "Faelatan", how it is considered as Hazj? All who have this idea know that this metre is not Hazj but they used strange solution and said this metre is Hazj with extra Sabab Khafif at the beginning (19).

ع اللوم	م في الحب	يها اللام	أي
Mafaelin	Mafaelin	Mafaelin	

This is not the case in Arabic metre and anything in poem, any alphabet should be inside the metre of hemistich so how we can remove «أي» as Sabab Khafif in the poem and it is not involved in the metre and this is impossible from the view of the writer. This theory is void as it is not established on any metre rules and it is the mistake committed by some metre experts. The form of "stanza" is based on "Hazj" and "Raml" (20). No barrier in this form prevents the entrance of other metres into this form.

Dr. Ali Abas Alvan is agree with the belief of Nazok Al-malaeke based on the basis of the stanza on the metre of Hazj and Raml with the difference that he added another metre to it and it is "Rajz" metre.

He believed that these three metres are common in one circle, Mojtaleb circle (21):

Alaten	Alaten Fa	Alaten Fa	Alaten Fa	Alaten Fa	Raml :Fa
Mafaei	Mafailen	Mafailen	Mafailen	Mafailen	Hazj :lan
Alen Mos	Alen Mostaf	Alen Mostaf	Alen Mostaf	Alen Mostaf	Rajz :Taf

There is another theory about the meters of stanza form and it is theory of Dr. Jamil Malaeke adding another thing on the previous theories. Tafil added another principle to the stanza circle and it is "Mafulat" as the final alphabet is not fixed to achieve the correct metre.

Dr. Jamil presented the following (22):

ن	ع	فا	م	ن	ع	فا	م	ن	ع	فا	م
لا	عو	مف	ن	لا	عو	مف	ن	لا	عو	مف	ن
تف	مس	ن	ع	تف	مس	ن	ع	تف	مس	ن	ع
فا	ن	لا	ع	فا	ن	لا	ع	فا	ن	لا	ع

Some of Arab literature experts as Dr. Davood Salum believed that there is a foreign element in the music of "Iraqi stanza" and it is the combination of "Qarib" and "Mashakel" Persian metre of Motnaze. As

Mafailen Mashakel:Faelaten, Mafailen
Qarib: Mafailen Mafailen Faelaten

According to the author, the best idea about Iraqi stanza is said. Regarding the appearance of stanza in Arabic and if there is any change, another discussion is raised. Regarding the appearance of stanza in Arabic, there is

another discussion. As the stanza (band) is Persian and in Persian poem in some forms as Tarkiband and Tarji band are used. But in the views about the stanza and its appearance, some were biased and they were far from the reality.

The first person who said the stanza was “Motaveq Ibn Shahab Mosavi (1205-1087q) and the stanza is as following:

«أيها الراقد في الظلمة نبه طرف الفكرة من رقدة ذي الغفلة و انظر اثر القدرة و اجل غسق الحيرة في فجر سنا الخبرة و ارن فلك الاطلس و العرش و
...» Dajili said the same relation with the previous stanzas (23).

After Motaveq Seyed Abdolrauf Al-Jed Hamezi (1113-1066) in 12th century, Seyed Ali Balil Hosseini and Mohammad Zeini (1148-1216) were the poets who said the stanza. In 13th century, Mohammad Ibn Al-Khalfah (died 1247) said the stanza (24).

While the appearance of Persian euphuism dates back to the first half of 9th century as it was mentioned before.

This is the reason that stanza is inspired by the Persian euphuism but another reason is that stanza was common only in Iraq and the south of this country and some cities as Najaf and Karbala as Iranians were students and doing pilgrimage for the relationship between Iraqi poets and Iranian poets.

Degili believed that stanza is inspired by Persian literature. Baqlani in the book “Ejaz Al-Quran” narrated about the stanza of Ibn Darid Azodi Basari (123hijri) as : لا احسبه و لا اسكبه ، تمسكا مني بالود و لا احسبه : (25).
... (25) يغير العهد و لا يحول عنه ابدأ محل روجي جسدي فانقلب العهد به، فعدت ان اصلح ما افسده...

Some people considered it the oldest stanza example but Mr. Dejili considered it a separate text not inside the content of stanza. Most of the parts are without metre and none of them are mentioned in the stanza. Stanza is a poem form inspired by Persian literature, the long common euphuism in Persian.

CONCLUSION

The appearance of Persian euphuism in Persian language dates back to the first half of 9th century. While the stanza in Arabic dates back to early 11th century.

From music views, it is based on the common meters in Persian as it was said. The stanza is an introduction to blank verse in two languages. As it is the most similar poem form to blank verse is this form. It is not appropriate to know the appearance of blank verse in Persian under the influence of western literature on Persian and Arabic literature.

This is the reason that stanza is inspired by Persian euphuism but another reason is that the stanza was common only in Iraq and the south of this country and some cities like Najaf and Karbala for the pilgrimage and education of Iranians as for the relationship between Iraqi poets and Iranian poets.

REFERENCES

- 1- Qiasoldin Rampuri, Qias Loqat. Tehran. Amirkabir. 1987. Zil Tavil.
- 2- Alame Qazvini, attempted by Iraj Afshar. Tehran. Third edition. Tehran. Agah. Vol. 3. 1984-1991. Vol. 4. P. 18.
- 3- Akhavan Sales, Mehdi, New principles of Nima. Tehran. Tuka.
- 4- Al-Moajam, Stanza part
- 5- Al-Malaeke, Nazok, Qazaya Al-Sher Al-Moaser, Darolelm Al-Malayin Beirut. Al-Tabaqe Al-Rabe. 1974. P. 190.
- 6- Qazaya Al-Sher Al-Moaser. P. 191.
- 7- Ibid. p. 192.
- 8- Ibid. p. 193.
- 9- Musiqat Al-Sher Al-Arabi, Fakhuri, p. 202.
- 10- Poem music, p. 501.
- 11- Ibid. p. 503.
- 12- Marashi, Zahirodin, Tabarestan history, Royan and Mazandaran. Attempted by Bernhard Daren. Buzeq. 1850. P. 506.
- 13- Poem music.p. 502.
- 14- Qazaya Al-Sher Moaser, p. 189.
- 15- Ibid, p. 189-190
- 16- Shafie Kadkani, Poem music. P. 508.
- 17- Qazaya Al-Sher Al-Moaser.p. 191.

- 18- Lisan Al-Arab, Dar Sader, Birun. Vol. 3.p. 79.
- 19- Ibid. p. 79
- 20- Journal Al-Aqlam, Aladad 3. Al-Senat Ola. Tashrin Al-Sani.p. 37.
- 21- Al-Dajili Abdolkarim, Alband Fi Al-Ob Al-Arabi, Matbah Al-Maaref. Baqdad. P. 271.
- 22- Al-Band Fi Al-Adab Al-Arab.p. 272, 273.
- 23- Al-Malaeke Nazek, Qazaya Al-Sher Al-Moaser, p. 192.
- 24- Qazaya Al-Sher Al-Moaser, p. 193.
- 25- Alvan Ali Abas, Tatur Al-Sher Al-Arabi Al-Hadis Fi Al-Araq. Manshurat Vezerat Al-Elam Baqdad. 1975. P. 67.
- 26- Al-Malaekate, Jamil, Mizan Al-Band, Matbaat Al-Ani, Baqdad, 1965.p. 8.
- 27- Solum, Davood, Al-Fekr Al-Naqdi Fi Derasat Nazok Al-Malaeke, Sherkat Al-Rabian Lelnashr va Al-Tuzi, Al-Kuveit.p. 148.
- 28- Al-Band Fi Al-Adab Al-Arabi, p. Zuz.
- 29- Poem music, p. 517.
- 30- Majalato Al-Yaqin, Al-Senato Al-Ola, 16 Nisan 1922,p. 12.