

An Analysis of the Poem Music of Rezvani Shirazi's Divan

Abstract

The objective of this study was to examine the poetic music of Rezvani Shirazi's Poem Divan. The descriptive and analytical research method was used, along with library resources. According to the obtained results of this study, the highest frequency of poem meter is related to Ramel and its Zahafs, which comprise around 42% of Rezvani's divan and demonstrate the poet's interest in this poetic meter. Furthermore, 22% of his ghazals and odes were written in Mojtass, 18% in Mozre, 14% in Hazaj, 4% in Rajaz, 4% in Monsareh, 3% in Moqzab, 1% in Basit, and finally 1% were written in Motaghareb meters. Examining Rezvani's poem meter reveals that Bahr Ramel is the most frequently used meter in his poetry, followed by Bahr Mojtass. In terms of applying poem meter rules to Rezvani's poetry, there are indicators of syncope and anomalies, as well as excessive taskin, which have been confined to the traditional usage of longer syllables and certain modifications in word pronunciation due to the necessity of poem meter or rhyme.

Keywords: *Rezvani Shirazi's Divan, Music Analysis, Bahr Ramel, Radif Types, Rhyme in Poems*

Leila Falahati

*Department of Persian Language and Literature, Faculty of Language and Literature, Yazd University, Yazd, Iran
mazi70@gmail.com*

Introduction

Seyed Muhammad, also known by his pen name Rizwani and by the nickname Fasih al-Zaman Shirazi, was the son of Seyed Abul Qasim Sultan Ulama and was born in the Iranian city of Fasa in 1862. He left for Isfahan at the age of 16, where he studied for two years before moving to Qom, where he finished his academic work in the theoretical and intellectual sciences spending ten years. At the age of 28, he moved to Tehran, where he started preaching and giving speeches. He then went to Naser al-Din Shah's court and was given the title of "Fasih al-Zaman" by him. He left for Tabriz and visited Muzaffar al-Din Shah's court after Naser al-Din Shah was assassinated; he then traveled to Tehran with him and earned the moniker "Sultan al-Waezin." In 1924, he finally passed away in Tehran. Seyed Hadi Haeri has published this poet's Divan, which includes eighty-six ghazals, seventeen odes, four stanzas, and one quatrain, and which embodies the majority of the characteristics of poetry from the Return period.

Intellectually, the poets of the Return era followed the ideas of the Ghaznavid and Seljuk poets in their poems, and in their ghazals, Hafez and Saadi's ideas took precedence. "Typical themes of their writing were praise, descriptions of hunting and wine, feasts and parties of luxury and enjoyment, with a leaven of poetry and similes, or giving an image of the world of nature, such as autumn and spring, night and day, with an escape to Sufism and mysticism, and mentioning the world's dishonesty and discredit, regret the lost life, and a kind of anxiety, apprehension, irritation, and pessimism." The perspective of something vague that only took a definite and fixed shape with the emergence of constitutionalism and the emergence of libertarian thoughts and flowed on the tongues of speakers and writers, or whatever it is, looked for something consoling and is still not well understood and cannot be described. Rezvani was influenced by the Ghazal ideas of Iraqi

poets, particularly Saadi. The romantic ghazals of Rezvani speak of the lover, the bartender, the object of praise, and wine. The concepts of Mahdavitism and the Mahdi Reappearance can also be found in Rezvani's poetry.

The harmony and proportion of the words in the scans, rhymes, and radifs are the components that make up poem meter, which is an essential component of poetry in its traditional form. Speech has rhythm because of these unbreakable connections. Therefore, the reader can be made aware of criticisms, compliments, and any other intangible emotions. Poetry and music are two constant companions that are each the offspring of the other; music is the offspring of poetry and vice versa. Songs lack meaning without poetry, regardless of the time, language, culture, or geography; even music without words has words and feelings that are expressed in the form of notes.

"We must acknowledge that people are naturally drawn to music and that there are various motivating factors for this." Since poetry is the music of words, these are the same forces that drove him to write poetry, and there is a strong connection between the two. "Singing is the melody and the music." Poetry's wings are music, and the more powerful the wings, the more likely it is that the poem will soar and endure. Without having to sift through pages and strange curves of dry and consecutive sentences, the poet expresses the deepest meanings freely and unhindered in the form of the briefest sentences. "Every poem's meter must have resonance for the poem's language and meaning to develop naturally and for the poet's thoughts to flow unhindered. A type of poem meter is the internal rhythm of words and the phonetic and phenotypic harmony in a linguistic structure. In the definition of the equality of elements and poem meter, rhythm is positioned next to prosodic poem meter, with the advantage that it is frequently more available and wider for the resurrection of words and meaning in this poem meter. The mentioned sources

state that the goal of the current study is to examine the poetic music of Rezvani Shirazi's Divan.

Methods

The present study was conducted analytically .

results and discussion

Bahr

"Bahr" with the poem meter of "Shahr" means "sea," and in the study of literature, it means group. It is a particular form of a combination of syllables in which there is a specific proportion between short and long syllables, and it is compared to another form in which, if the result of a different proportion, it cannot be mixed. In Persian poetry, the stanza serves as the unit of the poem meter, so each stanza's meter must match that of the one before it. The intersection or fragmentation of the stanza and its transformation into U = a short syllable, - = a long syllable, and -U = an overlong syllable results in prosodic Afaeel (/afAil/). For example, the prosodic element of Faoolen is equal to (U - -), which means one short syllable and two long syllables. The "Afaeel" model is based on three letters (F.E.L.). The order of syllables must be followed when creating a bahr; for example, Bahr Hazaj Mossamen Salem is composed of four Mofaeelen, or (U - - -), which represents sixteen syllables.

Bahr Ramal, in prosodic terminology, is called a bahr that arises from the repetition of the "Faelaton" part. The most frequently used poem meter in Diwan Rizwani is Bahr Raml, and among those, he used Bahr Ramel Mossman Makhbon Aslam more. Faalaton faalaton faalaton Faa lan ramal mossman makhbon aslam is a poem meter that ghazals number (3, 37, 38, 46, 56, 58, 60, 62, 69, 77, 82, 84) are based on this meter.

Sarv amoukhte az ghad-e- to ranaei ra

Barg-e-gol az varagh-e- rouye to zibaei ra

Gheir-e- cheshm-e- to ke delha hame nakhjir konad

Kas nadideh ast ke ahoo hinar shir konad

English Translation:

The cedar has learned to grow with your height.

Flower leaves from leaves on your beauty

(ghazal No. 3)

Except for your eyes, which will make all hearts cry

No one has seen a deer do what the lion does.

(ghazal No. 37)

Odesa number (5, 6, 11,16).

Nerkh-e- yek bouseh nahadan be do sad jan ta chand

Bar chonin jens-e- geran gheymat-e- arzan ta chand

English translation:

How much does it cost to give one kiss to two hundred lives?

Until such expensive materials become affordable

(ode number 5)

Faelaton felaton felaton felat ramal mossmen makhboun mashkoul is the meter of ghazal number (19).

Rouze daram man va eftar az an laal-e- lab ast

Ari eftar-e- rotab dar ramazan mostahab ast

English translation:

I am fasting, and my breakfast is to kiss her ruby lips.

Yes, breaking the fast with a date is recommended during Ramadan.

(ghazal No. 19)

Ramal mossman makhboon mahzouf is the stream meter and the fourth most frequently used poem meter in Persian poetry. However, Rezvani wrote only the ghazal number (39) in this poem's meter.

Hast gisouye to dar dast-e- parishani chand

Boud in selseleh ra selseleh jonbani chand

English translation:

Until your hair is in the hand of a distressed one

Until this dynasty is shaken by a dynasty shaker

(ghazal No. 39)

Faelaton, Faelton, Faelaton, Faelaton, ramel mossman salem is the poem meter of ghazal No. 81.

Hamcho zar bogdakht andar bouteam simin ozari

Kimiaei yaftam az dolat-e- kamel ayari

English translation:

Like the gold inside my bush, a shining-faced lover was melting (Simin eezar)

I found the chemists' skills from the fever of a

(ghazal No. 81)

(Ode No. 3)

Mojtath term means "to eradicate", and in prosody science, it is a bahr whose principle is "mostafalon faelaton".

Mofaelan felaton mofaelan fa lan mojtass mossmen mahzouf is a poem meter for the ghazals (4, 21, 29, 44, 63, 78).

Fekandeh an namak-e- laal-e- lab bar sar-e- shouram

Agar namak nashenasam namak konad kouram

English translation:

The salt of that spinel lip on my salty head

If I don't know the salt, the salt makes me blind

(ghazal No.63)

Mofaelan felatan mofaelan felan mojtass Mossman makhboun mahzouf is the most frequently used poem meter of Persian poetry. It is a soft and heavy stream poem meter. Rezvani has composed ghazals (30, 5, 31, 36, 51, 43, 74) in this poem's meter.

Niyam maloul ke]az doust tir miayad

Malool-khater az anam ke dir miayad

Hazaj Meter

In terms of prosody, it is a bahr that emerges from the repetition of the components of "mofailen". This soft and heavy poem meter is one of the pleasant and sweet poem meters and is suitable for soothing themes.

Mofailen Mofailen Mofailen Mofailen Hazja Mossman salem is a poem meter for ghazal number (1, 53, 61).

Shabi az yaman tale dar bar amad yar-e- dirinam

Sahar dar khab-e- khosh boudam ke bakht amad be balinam

English translation:

"Mozare" term means the same, and in the term of prosody, it is called a Bahr, whose meter is "mafaeil faelaton" twice in each stanza. Salem of this bahr is not melodious and common and it is a part of heavy and stream meter.

Mafoul faelat mafaail faelan mozare mossmen akhrab makfouf mahzouf is the poem meter of ghazals (12,14, 15, 26,27,47,49,64,66,79,83).

Del khahad inke ba khabar az an dahan shaved

Khahad be hich vaghef-e- raz-e- nahan shaved

English translation:

My heart wants to be informed about her mouth

It wants to get informed of that hidden secret for nothing

(ghazal No. 47)

Rezej term means anxiety and speed, and in prosody, it is a bahr that results from the repetition of the *mostafelan* element. Rezvani wrote four ghazals in this bahr, "This bahr is called Rajaz because most of the poems that Arabs wrote in battles and wars and boasting about their masculinity and their people are in this bahr. Besides, in such a situation, the songs are sad and the movements are speedy, so this bahr was called Rajaz. Moftaelan Mofaelan Moftaelan Mofaelan rajaz mossmen motwi makhboon are poem meters of ghazals number (7, 8, 9, 11).

Khireh shodand cheshmha aan lab-e- badeh khareh ra

Dar peye kar hich bin mardom-e- hich kareh ra

English translation:

Ghesmat-e- man bouse-ey az dahan-e- yar nist

In hame nakamiam hich sezavar nist

My fate is not to kiss my love's lips

I do not deserve all these failures

(Ode No. 2)

Basit Mostafelan falan is the originator of the bahr. This poem meter is one of the poem meters of Arabic poetry, and it has received less attention in Persian poetry. The most common poem meter in Persian poets' works is basit mossmen makhboun bahr, and Rezvani also wrote a ghazal in this poem meter.

,mostafelan fa lan mostafelan fa lan basit mossmen makhboun is the poem meter of ghazal number (76).

Khahi ke khalgh-e- jahan dar dame khod fekani

Bogzar in man va ma bogzar ze ma va mani

English translation:

You want to trap the people of the world.

Leave me and us alone, and pass away from us and me.

(ghazal No. 76)

The moteghareb term means "close to each other," and in the prosody, it is a bahr, which results from the repetition of the faoolen part. This bahr is one of the most frequently used bahr in Persian poetry, and Rezvani wrote only one ode in this bahr. Faoolen faoolen faoolen faoolen moteghareb mossmen salem is the ode number (15).

Darin deir-e- mouhesh darin dar-e- fani

Namanad va namanad kasi javdani

English translation

In this horrible convent, in this mortal world

Nobody and nothing will last forever.

(Ode No. 15)

Based on the poem meters used in Rezvani's Divan, the most frequently used poem meter is ramel and its zahafs, which cover about 42% of Rezvani Divan's poems, which shows the poet's interest in this poem meter. A total of 22% of ghazals and odes are based on mojtas meter, 18% of poems are based on mozare meter, 14% of poems are based on hazaj, 4% of poems are based on rajaz, 4% are based on monsareh, 3% are based on moghazab, 1% is based on basit, and 1% are based on moteghareb.

Types of Radifs in Rezvani's Poems

1. Imperative Verbs

Tork-e- jangjou zin pas tark-e- tir va khanjar kon

Ghatl-e-aam agar khahi yek negah-e- digar kon

English translation:

Tork warrior, leave the arrow and dagger aside

If you want to assassinate me, take another look.

(Divan, p. 113)

2. Simple present tense (Mozare akhbari)

Niyam maloul ke]az doust tir miayad

Malool-khater az anam ke dir miayad

English translation:

I'm not depressed because my love shoots me.

I am sad because she comes to me late.

(Divan, p. 59)

3 Continuous present (Estemrari)

Namakin dahan-e- an mah shekarin kalam darad
Shekarin kalam-e- ou ham namaki tamam darad

English translation:

The salty (good taste) mouth of that beautiful lover has sweet words.

Her sweet words are also very delicious and have good taste.

(ghazal p. 58)

4. Negative present continuous

Bar ghamat-e- bolandat sar sarv bar nabashad
Ke to rast bar-e- khorshid va be sarv bar nabashad

English translation:

There is no fruit on your tall stature, which resembles a cypress tree.

Why are you as bright as the sun but bearing no fruit?

(Divan, p. 69)

5. Positive linking verb

Az pas-e- pardeh ayan aan rokh-e- nourani shod
Serr-e- ma fash az aan ghamzeye toulani shod

English translation:

From behind the curtain, a bright face appeared.

Our secret was revealed by that hidden ogling.

(Divan, p. 53)

6. Negative linking verb

Ashki sepas dideam ey mah pareh nist
Dar haft aseman degaram yek setareh nist

English translation:

My beauty doesn't come, and I can't help crying.

I don't have a single star in the seven heavens.

(Divan, p. 44)

7. Present perfect

Khat-e- sar az an lab-e- hamchon shekar avardeh boroun
Ya ke az ab bagha khezr sar avardeh boroun

English translation:

Headlines came out of those sweet lips.

Or Khizr came out of the water of eternity.

(Divan p.111)

8. Participle and verb

Ey an ke zaban be goftegouyat gir ast
Sad selsele del be tar-e- mooyat gir asr

English translation:

Oh, you are the one with whom I like to talk all the time.

A strand of your hair is linked to a hundred dynasties.

(Divan, p. 186)

9. Personal pronoun

Nameh be kaf dar resid ghasede deldar-e- man
Tayer-e- dolat neshast bar sar-e- dvar-e- man

English translation:

A letter was delivered to me from my beloved messenger.

The lucky bird sat on my wall.

(Divan, p. 107)

10. Adverb

Hast gisouye to dar dast-e- parishani chand
Boud in selseleh ra selseleh jonbani chand

English translation:

Until your hair is in the hand of a distressed one

Until this dynasty is shaken by a dynasty shaker

(Divan, p. 64)

• Adjective

Ze baske hast sharer bar dastan-e- feragh
Zaban be kam besouzad gah-e- bayan-e- feragh

English translation:

The story of separation is that sad.

My tongue burns whenever I want to describe it.

(Divan, p. 84)

12. Nouns and personal pronouns

Koja binam rokh-e- kas ta to gashii dour az cheshmam
Ke raft az douriat ey nour-e cheshmam nour az cheshmam

English translation:

Where can I see someone's face until they are far from my eyes?

I cannot see anything after you since you are the brightest in my eyes.

(Divan, p. 86)

13. Preposition, pronoun, and linking verb

Hame dardam ze raghib ast ke hamdam ba ost
Kardeam rou be beheshti ke jahanam ba oust

English translation:

All my pain is because of my rival, who my lover is with.

I have gone to a heaven in which hell is

(Divan, p. 39)

14. Pronoun and preposition

Lab be laal-e- lab-e- yar-o- lab-e- jam ast mara
Dour dourist kea yam be kam ast mara

English translation:

My lips are on my lover's lips, and my wine goblet

I am fortunate for a while.

(Divan, p. 21)

15. Preposition

*Khireh shodand cheshmha aan lab-e- badeh khareh ra
Dar peye kar hich bin mardom-e- hich kareh ra*

English translation

The eyes stared at those wind-eating lips.
In search of nothing, the masters of nothing
(Divan, p. 19)

16. Two inflected verbs

*Be kenar-e- mane deldadeh negar aamad-o- raft
Dolati bi sar-o- pa ra be kenar amad va raft*

English translation:

My love came to me and left.
She made me lucky and then unlucky again.
(Divan, p. 37)

74% of Rezvani's poems have radifs, and 23% of the radifs have radifs with a verb. This frequency shows the importance of radif as a part of the external structure of Rezvani's poetry. All radifs are somehow simple, and the poet did not oblige himself to make difficult radifs except in a sonnet with the beginning line as follows:

*Ey tork-e- cheshm mast to shoukhist naz kon
An ham be mardoman sar-o- jan-e- niyaz kon*

English translation:

Oh, my languishing-eye love, it's not easy when you're so evasive.
Especially to the people who need all your soul,
(Divan, p. 104)

And an ode with the following first line:

*Ey arez-e- to azar-o- delha kabab kon
Noush-e- labat be zaeghe kar-e- sharab kon*

English translation:

Oh, my love! Your face burns the souls like the sun.
Tasting your lips is like drinking wine.
(Divan, p. 169)

He made an effort to make radifs in his poems, and he used the noun and verb groups in the role of the participle.

Rhyme in Rezvani's Poems

The last vowel (the smallest phonetic unit of the language) of the main rhyming word is called "Rouy" (mojri). The last letter of the main part of the word that rhymes are "Rouy." In order to determine Rouys, the unnecessary vowels of the main word should be left out. These single words (the smallest meaningful unit of the language) are plural signs, connected pronouns, verb identifiers, infinitive nouns, and suffixes. Rhyming words are

common in the letter "Roy. If there is a letter or letter after Roy, those letters or letters must be repeated exactly. There are two types of rouy:

Mobile Rouy: when a consonant comes after Rouy, it is called a "Mobile Rouy." In traditional Persian books, the mobile Rouy was called "absolute" or "conjunct," and the rhyming word with a conjunct was called "conjunct rhyme."

*Beraft delbaram ey del be naz dar bar-e- digar
Cho raft dar bar-e- digar bejouy delbar-e- digar*

English translation:

Oh, my poor heart! My love moved on to another hug.
Az she went to another hug, you also find another love
(Divan, p. 82)

"Bar" and "Delbar" are rhyming words, "Diger" is a radif for; "-ar" is a rhyming letter, "-er" is on the conjunction because it is moving.

Persian poetry is based on three rules:

1. Each of the vowels "alef" and "v" alone can be a rhyme.

*Ala ey bahr-e- esmat ra gerami gohar-e- yekta
Ke yekta afaridat dar jahan yektaye bihamta*
English translation:

"O sea of innocence, you are cherished and a unique gem."
The only God who created only one of you,

(Divan, p. 10)

*Barkhiz va namayesh deh an ghamat-e- deljou ra
Bar dideye man pa na bin sarv-e- lab jou ra*

English translation:

Get up and show off that lovely figure.
Put your feet on my eyes and look at that cypress tree by the stream.

(Divan, p. 27)

1. Every vowel has one or two consonants after it. like "-at" in "gheytrat" and "ghodrat".

*Na dast-e- anke ba gheytrat setizam
Na paye anke az gheydat gorizam*

English translation:

I don't have any hands to fight with anyone but you,
I don't have any feet to run away from you.
(Divan, p. 93)

1. C) If there are one or more additional letters at the end of rhyming words, they must also be common. like "-oftam" in the two verbs "goftam" and "ashoftam".

Doosh dar majmaei az an sar-e- zolf ashoftam

Moo be moo sharh-e- parishani-e- khod ra goftam

English translation:

Yesterday, in a meeting, I blamed myself for the love I felt for you.

I explained all the details of my sad story.

(Divan, p. 87)

Internal rhyme

Internal rhyme is the occurrence of rhyming words in the middle of the lines or stanzas of the poem. In Persian literature, a poem that has an internal rhyme is also called a mossaja (rhythmic) or a mossamat (multiple poem). For example:

Ghoncheye lab-e- janan ta shekoft dar bostan

Gol ze rashk ta daman chak zad gariban ra

English translation:

As the bud on my love's lips blossomed in the garden
The flower felt jealous and tore the collar up to the waist.

(Divan, p. 17)

Compliance with internal rhyme makes the rhythm and music of the poem stronger.

Rhyme Defects

Scholars have divided rhyme defects into two categories: nickname and non-nickname. There are four types of rhyming nickname defects: Aqwa, Akfa, Sanad, Ita, and Shaygan. The defects that have been listed for the rhyme of Persian poetry following the defects in the rhyme of Arabic poetry are not considered defects of Persian poetry. This is the case because poets do not consider words like "bar" and "dor" to rhyme. Shaygan is the only case that is somewhat common in Persian. Shaygan is the equivalent of Itai Jali in the Persian language, and it is the rhyming of plural signs, such as "Dounan" and "Ehsan" in the following verses:

Mikhorad khon-e- del az sofreye donya-ye dani

An ke az bahr-e- do nan mennat dounan darad

English translation:

He eats the blood of the heart from the worldly world's table.
The one who asks for two pieces of bread from the mean people

Bar sar-e- khan-e- karimi bebaram dast-e- omid

Ke mara marhamatash bandeye ehsan darad

English translation:

I will take my indigent hand to the table of a generous person.
The one whose mercy on me makes me the servant of his generosity

(Divan, p. 77)

Non-nickname defects are rhyming defects that have not been given a name in the past. Having a stationary Rouy in one stanza and a moving Rouy in another stanza is one of these types of defects. There are many non-nickname defects; including the usual rhyme (Mamouleh).

A mamouleh rhyme, or "usual rhyme," is a rhyme in which a compound word is considered a simple word; consider one of its letters as a "rouy" and rhyme it with a simple word.

Tafaraj-e- to bovad gar be golestan yara

Tafaroki nabovad bi gol-e- rokhat mara

English translation:

Go to Golestan, because I enjoy having fun.

There is no fun without seeing your beautiful face.

(Divan, p. 24)

Masnoo (synthetic) rhyme is a term used in prosody and rhyme. If one of the two rhyming words is altered in pronunciation so that it can rhyme with its cognate, this is known as a synthetic rhyme, such as the combination of "bateleh" and "Yekdeleh" with "ghafeleh" in the lines below.

Be baghe laleh degar khord dagh-e- batelleh ra

Ke soukht khale to dele asheghan-e- yek delle ra

Ze karevan-e- vafa del gereft-o- dad be zolf

Sharik-e- dozd bin-o- rafigh-e- ghaffele ra

English translation:

The waste's heat was transformed into a tulip garden.

The mole on your face burned the hearts of real lovers.

The ones who were friends with both our enemies and friends stole our heart, gave it to her, and attached it to her hair

(Divan, p. 16)

Rhyme is based on language; it is the spoken form of a letter or letter, not the written form. In addition to respecting the unity of rhyme music that can be perceived by the ear, all poets have also respected the unity of writing that can be perceived by the eyes. Even though the different forms of (z) in the Persian language have the same pronunciation, they are not used together in rhyme due to their different writing forms. However, some poets have neglected rhyming in their writing.

Rouz-e- azal khoda be del sakhteh maaman-e- to ra

Man be kasi nemidaham jaye moayan-e- to ta

English translation:

On the day of eternity, God put your love in my heart.

I will not give anyone else your fixed place in my heart.

(Divan, p. 18)

The art of re-rhyming in science is to bring back the rhyme of the first stanza of an ode or sonnet at the end of the second stanza, such as:

Lab be laal-e- lab-e- yar-o- lab-e- jam ast mara
Dour dourist kea jam be kam ast mara
Key khoram hasrat-e- daaraeeye Eskandar-o- Jam
Del roshantr az ayeeneh-o- jam ast mara

English translation:

My lips are on my lover's lips, and my wine goblet
I am fortunate for a while.
Why should I feel jealous of the Iskandar and Jam's properties?
When my heart is brighter than their mirror and a cup
(Divan, p. 21)

According to the validity of taghti and the consensus of the Arabs and Persians, there are five types of rhyme:

1. Moteradef (Synonym)

A synonym term means "concurrent," and it is a rhyme with two consecutive letters; for example:
Shod zolf-e-to ze bad-e- sahar bigharar-o-bord
Aan zolf-e- bigharar del-e- bigharar ra
Khatat damideh ya ke be rouyat neveshteand
Ahval-e- asheghan-e- siah roozegar ra

English translation:

Your hair were blown away by the restless morning wind
That restless hair was flow by the restless heart
Have you felt or read
The poor lover's conditions?
(Divan p. 26)

2. Motedarek (prepared)

Motedarek term means understanding, and it is a rhyme that has two moving letters and one stationary letter; for example

Ze ashk-e- man del-e- sakht-e- to kei khabar darad
Beh sang ghatreye baran koja asar darad

English translation:

Who knows about my tears and your hard heart?
How can the raindrop affect the stone?
(Divan, p. 73)

3. Motekaves

Motekaves' term means "heap," and it is a rhyme that has four moving letters and a stationary last letter. This type of rhyme was not found in Rezvani's Divan.

4. Motevater (Frequent)

The motevater term means succession, and it is a movement that has a stationary letter on both sides;
Tork-e- jangjou zin pas tark-e- tir va khanjar kon
Ghatl-e-aam agar khahi yek negah-e- digar kon

English translation:

Tork warrior, leave the arrow and dagger aside
If you want to assassinate me, take another look
(Divan, p. 113)

5. Moterakeb (Compact)

Metarakeb term means overlapping, and it is a rhyme with three moving letters and a stationary one at the end; for example:
Agar ke ghonche bekhahad zanad dam az dahanash
Mosalam ast ke biroun konan az chamanash

English translation:

If the bud wants to blow from its mouth
It will certainly be expelled from the lawn.
(Divan, p. 83)

Some call these words rhymed nicknames, and some call them rhymed boundaries.

Conclusion

In Rezvani's Divan, Iraqi, and Vasukht styles are combined, so that the poet is sometimes portrayed as a passionate lover and other times as a critic of the existing situation. Rezvani's poems exhibit clear indications of the Return School's influence, including his emphasis on his predecessors' works and his use of their themes and musical contexts. His poetry contains little archaism in keeping with the Khorasani style, but the presence of a few instances cannot be ruled out as a result of the necessity of poem meter or the poet's view of ancient works. From a technical point of view, there are differences between the formats of his poems, including the quality of similes, which stand out more innovatively in his sonnets. Rezvani turned to such figures of speech, particularly those of the repetition family, such as word arrangement, tasdir, and puns, because the use of arrays in the return period is more selective and includes some innovative figures common to all poets' divans.

Conflict of Interest

No

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No

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