THE POSITION OF DISCOURSE RHYTHM IN PERSIAN POEM

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Abstract
There has been historically a close relation between poetry and meter on one side, and meter and music (lyric) on the other side. These factors led to creating a tight and inseparable relation between poetry and lyric such that made some critics and different literary procedures such as decoders to utter that “poetry is lyric and music before anything else”. Most formers just regarding the face and appearance stated that “poem is a rhymed and metric discourse”. However, every metric, rhymed word cannot be considered as poem; for instance, a book being lyrically written in medicine, mathematics or morality is not referred as poem; rather, it can be called a prose… if rhyme and meter are removed, it is no more different from prose. But, rationalists consider poem as an imagery utterance influencing on people and generating motivation. Such discourse is essentially regarded as poem even it is less metric and rhymed.

Key words: poem, lyric (music), meter, intonation

Introduction
Music
Poetry has been largely important during history such that it is referred as Helle (poem), intertwined and inspired by spirit. Its warp and weft consists of some elements of which music is regarded the most critical closely related to other poetry elements.

Iranian poets not only considered content, but also significantly paid attention to verbal aspects. They sought for some ways to express meaning, imagination and feeling to the audience through applying lyrics and its various forms in different templates and styles. However, lyric language is varied in different templates and styles; such that order, decoration and coordination of poem in conventional templates, despite the intimacy and affection people feel with music and tone of neo poetry, is more than new templates. Or in Indian poetry, in contrast with Khorasani and Iraqi style in which repeated rhymes (marginal music) were criticized, it was considered as a kind of association and art manifestation. (Alavi, 1998)

The relation between poem and lyric
The interconnection of poetry and lyric is an undeniable issue which almost all people of culture and art, particularly literature and music, confess. A close union among these heaven arts as if they are originated from the same root in orders to be more effective in presenting the beauty to
human being, softening its spirit leading him toward beauty and perfection, and finally, to excellence. So, “great, aware or unaware, poets were always fascinated by music (lyrics) and the poem is merely trying to bring the music into language”. (Shafiei Kadkani, 2007: 389)

“Indeed, poetry is the sound of words and terms; and poetry is the sound of lays and songs”. (Shafiei Kadkani, 2007: 389)

**Different lyrics**

Many literary theorists and critics recognize a verse as the smallest poetic unit consisted of two hemistich. Each hemistich includes basics, syllables, consonants and vowels regularly putted together in compressed form. The words’ arrangement; vowels and consonants in poem create a tone named as meter or external music. This tune governs the whole poem in classic templates. (Khanlari, 1987)

**The effects of meter**

1. It creates a harmonic, musical pleasure which human being nature whether or not enjoys.
2. It arrays beats amount and risings.
3. It emphasizes on the specific words in poem and stretches some words. Meter is introduced as the poem’s critical factor by basics. It can be also seen that most holy books carry particular rhythm and intonation which obviously indicate the effects of rhythmic words on human being. (Shafie Kadkani, 2007: 49)

Harmony in poem, indeed, is a particular system in the vertical and horizontal axis. In other word, the coordination among words, consonants and vowels and any aesthetics and innovative arrays by which meaning is formed and organized in the context of poem. The music (lyric) and poem were historically combined together; since then that human beings experienced idolatry due to fearing from natural disasters and tried to attract the master’s mercy through dancing and hymnody, the discourse was along with music (lyrics). More progress in music technique, less requirement to poetry so that it will be able to provide the meaning without; however, there is by no way escaping from it. Particularly in Iran that both poetry and music (lyric) are essentially interrelated applying together. Based on the formerly discussing on which one is more dependent than the other one, it can be concluded that poetry is complete with no lyrics; whereas, music and lyrics is unable to express without poetry.

The relation between poem and music (lyrics)

**The spiritual lyric**

The spiritual lyric and intonation itself helps the lyric and enhances its musical level. “Like symmetries, similarities and conflicts produce the music sounds in the realm of language sounds; exactly these symmetries, similarities and conflicts order spiritual sound in the area of intellectual and cognitive issues. Therefore, all the hidden connections of a verse or a hemistich’s elements on one side, and all the spiritual elements of an artistic unit (for instance, a classic or modern sonnet, an ode or poem) are considered as the elements of a work spiritual music (Lyric), on the other side. Some rhetorical elements such as opposites, simile, ambiguity, and symmetry are regarded as the most well-known manifestations of this music. (Shafie Kadkani, 2000: 393)
Imagery, in general, including literal and abstract (virtual) is concerned with discourse decoration and coloring, enhancing the rhythmic level. However, this can occur normally with no difficulty according to the poem context along with other basics particularly integrated with the poet’s sensation. (Hosseini, 1989)
The later arrays added to the poem with the intention of artisan may work as a coverage to conceal the ugliness with the least impact in poetry aesthetics. The abstract, virtual sound (lyric) may emerge appropriate with sense in a romantic poem. Shafie Kadkani believed that “this domain of lyric is manifested on the side of rhetoric which is not limited by the current expressions. Moreover, aesthetics and solidarity of most poetic masterpieces can be manifested in these abstract, spiritual lyrics”. (Safa, 1989)

**Conclusion**

Poems of Anvari are full of internal rhyme and music. Phonemes’ repetition and proportion, phonologic clusters and combinations brought rhythm into ANvari’s odes. Various word, adverb and other sentence elements’ repeating, may influence on the inside music of Anvari’s poems. Applying various forms of pun, vaj araie (repeated one or more phonemes in consonant or vowel in poetry or prose) , syntactic repetition, similarity and characters’ formulating included some of the approaches Anvari used to enhance the internal music of the poem. He, like other Persian poets, normally utilized rhetoric terms according to meaning and conception which finally enhances the musical sound of its poetry. ANvari’s odes also are full. The internal music next to other musical levels can be the most effective in enhancing and progressing music.

**References**

