

of the appropriate terms and phrases in proportion to the object of the metaphor.

(1) Bereaved elegist

(2) Stopping and releasing of the air are phonological phenomena playing a considerable role in the distinguishing of the sounds in Arabic language and they are usually considered by a great many of antecedent Tajvid (proper reading of the holy Quran) scholars like Sibouyeh and Alayeli and Ibn Jonai and Arsouzi as well as an array of contemporary phonologists like Anis Ebrahim and Kamal Muhammad Bashar and Qaleb Fazel Al-Matlabi and others. The definition over which a consensus has been reached is that the glottal stops reverberate the vocal cords and alveolar sounds do not. The explosive sounds are the ones that are recounted in Tajvid as intense and hard sounds in contrast to soft and mild sounds, i.e. alveolar sounds. Hassan Abbas knows those sounds explosive and intense in the articulation of which the air is trapped and tongue parts are compressed in which case the sound is released abruptly like the sound of burst. The soft and mild or alveolar sounds are known by him as sounds in the articulation of which the breath is not trapped (Hassan Abbas, "Khasa'es Al-Horuf al-Arabiyyah wa Ma'aniyaha", pp.48-19).

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necessity of the relationship between its necessary and required conditions is not clear hence it is non-expository.

Conclusion:

It was made clear in an investigation of the musical structure of Sharif Razi's ode on the elegy of Imam Hussein (PBUH) that the ode has been recited based on an extended perfect interrupted meter and the existence of slide and causative meters in the external music texture of the poem has added to the melodiousness of the poem by which the ear is saved from listening to the uniform and dull Taf'aliyehs. In terms of the internal music, as well, the music stemming from the repetition of the alveolar and plosive and fricative and explosive sounds is indicative of the poet's reactions and emotions and affections in his elegies. In fact, the poet, adopting a robust position for the meanings and themes, tries choosing strong and solid poetical language in proportion thereto and, in doing so, he has made use of a lot of strong and tonic sounds and letters, conversely, he makes use of soft language and dilute words and letters when it comes to the expression of thinned and delicate significations. It is via the repetition of some words that the poet, besides creating a melodious pitch originating from the letter repetition, seeks to add to the semantic weight of the verses in the ode.

From verbal and eloquence perspectives, Sharif Razi's elegy is replete with discourse related techniques and forms indicating the soft taste and spirit of the poet. The verbal forms and their delicacies have been frequently used in the ode. Statistically, the first rank of the figures of speech goes to simile and metaphor and irony take the second and third ranks in this ode. The point worthy of note in regard of the aesthetical aspects of Sharif Razi's elegy is that the verbal forms have fallen back of the complicacy and figurative speech and obligation to a large extent. The similes are, all in all, simple, favorable and pleasant and they have been embedded with utmost eloquence and fluency in such a way that they are of allegorical, implicit, eloquent as well as brief and direct types. The metaphors are mostly of the eloquent type in which the claim for the similarity of the metaphor's subject and object has been supported by the mentioning

mentioned of the two parts, it is a personification and added metaphor because the tenor is mentioned and the vehicle is omitted and an instrument of equivalence, "اذيالها", has been used to refer thereto. The metaphor is also a fictional one because the term "اذيال" has been expressed to indicate an imaginary subject, "النفع", and this cannot be actualized in intellectual and sensory terms. It is also an original metaphor due to the mentioning of the subject of the metaphor because the subject "النفع" is a concrete noun having an abstract meaning. Furthermore, the metaphor is of the spontaneous type for the link it makes to the relations because it has been mentioned along with something in proportion to the object of metaphor, to wit the term "يسحب".

Irony:

Shafi'ei Kadkani is of the belief that "literature, especially poetry, is the method of indirectly expressing an idea or thought. We have eliminated three quarters of the pleasure and beauty of the expression when we call something by its own name, to wit its original name," (Shafi'ei Kadkani, 1991: 139). In fact, irony is "another tool assisting the poet to deliver his or her thoughts in a curtain of complex words. He provides the art-lovers with his vivid and clear thoughts wrapped in a beautiful guise so that the reader can reach the main meaning via exploring and making repeated choices and selections" (Kazazi, 1991: 156).

• Investigating and Analyzing the Irony Examples in Sharif Razi's Elegy:

Although I was left unable of confrontation and defense, I could save my life in the battled with no loss.

"إني و إن سامني ما لا أقاومُهُ قَدْ نَجَوْتُ، و قَدْحِي غَيْرُ مَقْمُورٍ" (Ibid: 516)

Analysis: the phrase "قدحى غير مقمور" is an irony indicating that he has not been defeated in the end. The aforesaid irony is composed of an adjectival clause for the meaning it bears because the transferring of the meaning between the conveyer and the transferee has not been intermediated in such a manner that "not being defeated in life" can be understood from "not losing the bowl in the gambling". In addition, the irony is of an encoded type in respect to its instruments and style because it is not intermediated and the

actualization. It is also considered as an original metaphor due to the mentioning of the subject because the term “الردى” is a concrete noun associated with a tangible meaning. Also, the metaphor is of the spontaneous type due to its being tied to certain relations because it is mentioned along with something proportionate to the object, i.e. the phrase “عضّ به”.

If the ogre of death took away a nobleman from our dynasty, this monster has always had his claws and teeth colored by blood.

” إِنْ يَظْهَرُ الْمَوْتُ مِنَّا بِأَبْنٍ مُّجَبَّةٍ هَظْلَامًا عَادَ رِيَّانُ الْأَظَافِيرِ ” (Ibid: 517)

Analysis: in this verse, the poet uses metaphor to describe the blood-stained face of the death and resembles death to a brutal animal that comes to them with nails and claws soaked in and satiated with blood. The term “death” is the subject (tenor) and the phrase “brutal animal” is the object (vehicle) of the metaphor. For what has been mentioned of the two parts of the metaphor, it is of the added type because the tenor has been mentioned in the verse and the vehicle is omitted and an instrument of equivalence, “ريان الاظافير”, has been used to refer thereto. It is also a fictional metaphor because “ريان الاظافير” has been used to refer to an imaginary subject, “death” and such a proportion does not feature intellectual or sensory actualization. The metaphor can also be called original because the subject “death” is a concrete noun with a tangible meaning. Moreover, due to its being tied with certain relations, it is recounted as absolute metaphor because it is not mentioned along with something fitting the subject or object of the metaphor.

After he pulled out the spearhead from his forehead with a peaceful heart and firm mind; the battlefield dust settles down like a wavering skirt while the sun has ripped of its collar in mourning.

” وَ النَّعْ يُسْحَبُ مِنْ أَذْيَالِهَا وَ لَهْ عَلَى الْغَزَالَةِ جَيْبٌ غَيْرُ مَزْرُورِ ” (Ibid: 517)

Analysis: the dust of the battle has filled the combat space on Ashoura that it seems that it has spread its skirt over it. The metaphor has been implemented in such a way that the poet resembles dust to a human who is moving while waving his skirt from a side to another. The term “النّع” is the subject (tenor) and the term “انسان” is the object (vehicle) of the metaphor. For what has been

Metaphor:

Metaphor is one of the tools by the assistance of which the poet tries making the reader remember the speech for a longer period of time. "The aesthetical value of this technique is higher than the other discourse and eloquence techniques. Europeans realize metaphor as the queen of the virtual similes because it entices astonishment in the reader and makes him ponder thereby to make him sympathize with the artistic creation of the poet. In Metaphor, the tenor and the vehicle are mixed and become one in such a way that separation cannot be brought in between them. It might be possible to say that none of the poetical imaginary forms are as important as metaphor in the literary works, particularly poetry. Every beautiful simile accepted by the art master is eventually a sort of metaphor" (Kazazi, 1991: 94).

From long ago, Aristotle has divided the lingual techniques into three distinct topics: logic, oratory and poetry. The language of poetry is apart from the language of logic and oratory and it is in pursue of other goals. The difference is derived of metaphor to a large extent. Art needs a dignified, competent and, in the meanwhile, sweet and eloquent language to be able to express its objectives but the ordinary discourse lacks such a feature. Metaphor is a technique wherein the ordinary methods and standard language are set aside and discourse is rendered lofty and eloquent (Havex, 1998: 18-19).

- Investigation and Analysis of Metaphor Examples in Sharif Razi's Elegy:

O' God! There is a body laid on the sand in Karbala that is torn apart and soaked in blood of the sting of the death monster.

”للهِ مُقَلَّى عَلَى الرَّمْضَاءِ عَضَّ بَرَّةَ قَمِ الرَّدَى بَيْنَ إِقْدَامِ وَتَشْمِيرِ“ (Ibid: 517)

Analysis: the phrase “قَمِ الرَّدَى” is a metaphor wherein the poet compares death with a brutal animal that bites the individuals murdered on Ashoura with its teeth. The term “الرَّدَى” is the subject (tenor) and “brutal animal” is the object (vehicle). This metaphor is of added type due to the attributes ascribed to both of the subject and object because the tenor is mentioned and the vehicle is omitted and an instrument of equivalence, “قَمِ”, has also been mentioned. The metaphor is also of the fictional type because the term “قَمِ” has been ascribed to an imaginary issue and it lacks intellectual or sensory

For the group whose swords were broken in the throat, it was like a lightning that shone on top of the hills.

” في قَيْلَاقٍ شَرِقٍ بِالْبَيْضِ تَحْسِبُهُ بَرَقًا تَدَلَّى عَلَى الْأَكَامِ وَالْقُورِ “ (Ibid: 517).

Analysis: in this verse, the poet compares the army's shining for the irradiance of their sharp and incisive words to the image of a lightning descending and falling down from over the hills. Considering the compound tenor and vehicle used in the verse, the simile is of allegory type expressing the state of the tenor and due to the fact that the instruments of resemblance (like) has been mentioned and the vehicle has been omitted, it is said to be a succinct implied simile.

Why are you astonished about my sad face and sunken eyes? The injury in my heart has deepened and it cannot be healed.

” مَا لِي تَعْجَبْتُ مِنْ هَمِّي وَنَفَرَتِهِ وَ الْحُزْنُ جُرْحٌ بِرَقْلِي غَيْرُ مَسْبُورِ “ (Ibid: 518)

Analysis: the grief and sorrow resulting from the death of the deceased person has spread all over the poet's existence and he, himself, is in a state of wonder and amazedness. Such a grief and sorrow, as imagined by the poet, is like a subtle wound the deepness of which is to an extent unmeasurable because it has penetrated to the depth of his being. The tenor is an intellectual and singular subject and the vehicle is a sensory and singular and bound subject. Due to the fact that the instruments of comparison and the equivalence are eliminated, the simile is of an eloquent type the objective of which is expressing the extent and amount of the tenor's state.

My sleepless eyes have betrayed me and withhold shedding of tears from me like a touch bow that disobeys the archer.

” وَ الدَّمْعُ تَحْفِزُهُ عَيْنٌ مُورَقَّةٌ حَقَرُ الْحَنِيَّةِ عَنْ نَزْعٍ وَ تَوْتِيرِ “ (Ibid: 518)

Analysis: the poet's eyes have become sleepless due to the calamity he has suffered and he is continuously shedding tears. He seems to be a bow that will become ready for throwing an arrow upon the fastening of its string. The likening of the simile parties is of an allegorical type because it resembles a state to another. It is also considered as a strict succinct simile or eloquent simile because one state of eloquent simile is in the form that the tenor becomes an infinitive stating the verb type. The objective of such a simile is also expressing the tenor's state.

Exercising exactness and intelligence of a special type, Jorjani has gained access to this point that the human dispositions are nurtured in such a way that they enable more joy when they see things in positions other than their original and natural places and, this way, they cause more wonder and amazement and simile is a tool creating unity between two compared things and shortening the distance between the east to the west. It is via simile that the dumb things and mute elements of the nature start speaking and life can be sensed in the solids (Shafi'ei Kadkani, 1991: 149-150).

Investigation and Analysis of Simile Examples in Sharif Razi's Elegy

The sharp and cutting swords that were taking residence in his body seemed to be fire falling into a haystack of light.

(Ibid: 517) «مَنْ بَرِضَ المواضي و هي تَهْبُهُ نَارٌ تَحَكَّمُ فِي جَسِمٍ مِنَ النُّورِ»

Analysis: in this verse, the state of a sharp sword's striking of the mourned individual has been exemplified in an imaginary from using allegorical simile wherein fire infiltrates into a body of light. The objective of the simile is showing the novelty or strangeness and astonishment of the tenor in such a manner that the vehicle is unfamiliar causing wonderfulness of the mind (infiltration of fire into the light). In such a simile, the existence of vehicle is normally improbable. According to the mentioning of the instruments of simile and the omission of the equivalence, it is considered as a succinct simile.

(Ibid: 517) «و كَانَ ذَلِكَ كَسْرًا غَيْرَ مُجْبُورٍ وَ وَدَّ أَنْ يَتَلَفَى مَا جَنَّتْ بِدَهْ»

Analysis: in this verse, an implicit simile is observed. The tenor and the vehicle are not presented as it is well-known and familiar in an implicit simile rather implicit reference is made to the tenor and vehicle and this is only understandable from the meaning. In this verse, the poet compares the impossibility of compensating a crime with the improbability of bone-setting and recovery from a deep bone break. In fact, the second hemistich is a reason proving the impossibility of the first hemistich. In implicit simile, the objective is the expression of the possibility or the impossibility of something for the tenor.

The dilute sound /ميم/, as well, has been repeated 19 times in these verses. These sounds are suggestive of the idea that the poet has seemingly intended to manifest his extreme sorrow and grief via densely repeating the letter upon the articulation of which the lips adhere to one another in such a way that the lips are closed in order not to utter more words due to the intensity of the sorrow and grief for the master of Karbala that have made his throat full of anger and sadness that he has been left with no vigor to even utter more words.

Level Two: Investigation and Analysis of the Verbal Forms (Smile, Metaphor and Irony)

Knowledge of eloquence like the science of logic and grammar are rooted in human nature. Every eloquent person who wishes to speak impressively in every corner of the world has to adhere to the eloquence rules and s/he has to consider the principle of “the match between the speech and the audience’s mood expediencies” and s/he has to resort to such fascinations and attractions as metaphor, simile, paradox, pun and others if s/he wants to ornament his or her words.

Amongst the sciences pertinent to eloquence, knowledge of rhetoric enjoys a particular importance and position because the rhetoric “is the avenue and highway that takes the reader to the dreamland and the imaginations of the artist and the artwork” (Shamisa, 1991: 17). The branches of rhetoric are simile, metaphor and irony and the following sections investigate and analyze simile, metaphor and irony in Sharif Razi’s elegy.

Simile:

Simile is one of the most important and oldest instruments of verbal forms in poetry. The secret of simile’s beauty lies in unexpected similarities left to be discovered by the human being. Simile accompanies the human mind with wonder, hesitation and struggle and such a mental effort becomes the source of an artistic pleasure. Therefore, every poet tries innovating and inventing via gaining access to the unthinkable and acceptable similarity aspects or equivalence. The value of simile is latent in the relationship between two parts of simile and the effect and influence relationship between them because this effective relationship and exchange provides the audience with an honest image of the poet’s experience.

و رُبَّ قَاتِلَةٍ وَ الْهَمُّ يُتَحَفَّنِي بِرِئَاضٍ مِنْ نِطَافِ الدَّمْعِ مَمْطُورٍ

8- Calm down and take it easy on yourself; there is much time for grief and sorrow.

خَفَضْتُ عَلَيْكَ فَلْأَحْزَانِ أَوْتَةً وَ مَا الْمَقِيمُ عَلَى حُزْنٍ بِمَعْذُورٍ

9- I said: never! Your advice was not given on the right time; the sorrow and grief do not enter my heart except on Ashoura.

فَقُلْتُ هَيْهَاتَ فَاتِ السَّمْعِ لَأَنَمَةٍ لَا يَفْهَمُ الْحُزْنَ إِلَّا يَوْمَ عَاشُورٍ

10- That was the day that the head of a double-sided and sharp arrow cried the departure sound for Fatemeh's son.

يَوْمَ حَدا الظَّنَّ فِيهِ لَابِنِ فَاطِمَةَ سِنَانُ مُطَرِدِ الْكَعْبِينَ مَطْرُورٍ

11- He was trundling in the soil with no one to take care of him and sympathize with him; his sympathizer was the horses' hoofs and his care-taker was the cameleer's spike.

وَ خَرَّ لِلْمَوْتِ لَا كَفَّ تَقْلِيْبُهُ إِلَّا بِرِوْطَةٍ مِنَ الْجُرْدِ الْمَحَاضِيرِ

In these verses, with a heart full of sadness and grief, the poet unveils his internal palpitations regarding Ashoura and the martyrdom of Imam Hussein (PBUH); in doing so, he makes use of internal music of the letters and sounds rhyming and complying with such a mournful space. These sounds and letters include alveolar and fricative sound / هاء /, repeated seven times, and the alveolar and fricative sound / فاء /, repeated nine times, and alveolar and fricative sound / حاء /, repeated six times. Hassan Abbas, in his valuable book "Khasa'es Al-Horuf Al-Arabiyyah wa Ma'aniyaha", calls four sounds as guttural sensible and considers them as having the characteristic that when exiting from inside the chest, the breath is full of an extreme energy of sensual reactions showing the agony of the speaker (Abbas, 1998: 168). According to the fact that / هاء / and / حاء / are amongst guttural sensible sounds, it seems that they imply the accumulated grief and sorrow of the poet in such a manner that the heart-rending grief and sorrow of Ashoura have taken all his existence in such a way that the situation has been directed towards a direction that he is not well capable of speaking and all the words and letters reach an stop in his throat and pharynx. And, such a subtle grief and sorrow is well understandable, especially through repetition of the sound / حاء / in three words "فلا حزان", "على حزن", and "يفهم" as well as in "حزن" that is used in both singular and plural.

و البارقات تَدَوَّى في مغامدها و السابقات تمطى في المضامير

29- The sword twists in its sheath; the darting horses are impatient in the practice field.

إني لأرقب يوماً لا خفاءَ لهُ عريانَ يقلقُ منه كلُّ مغرور

The letter “/ياء/” and “/دال/” are amongst the glottal stops articulated in bursts and as it can be seen they are very frequent in these verses. The letters “/ياء/” and “/دال/” have been repeated 19 and 8 times, respectively. These two sounds are amongst those for the articulation of which the vocal cords are resonated and the breath is trapped in the chest and then released in bursts. These sounds imply the revengeful and hidden emotions of the poet for the martyrdom of the lord of all martyrs and the repetition of these sounds seems to cause shiver in the tyrannical foundations of Bani Omayyeh and it is via these sounds that the poet releases his highly vindictive breath from the chest.

“/ع/” and “/غ/” are two other frequently repeated plosive sounds in these verses and they have been repeated 7 and 8 times, respectively, in these verses. These two are amongst the sounds that cause special tone in the discourse and the poet echoes his revenge and retaliation of Bani Omayyeh till the day of judgement on the summit of history through repeating these two letters. Explosive sounds (like / قاف /) are the other highly repeated sounds in these verses that have been repeated 14 times through the robustness of the pitch of which the poet reveals his anger and roar and manifests the inferiority and abjectness of the oppressors of the history in his poem via threatening them.

In another part of the elegy that contains heart-rending themes used by Sharif Razi implying an unlimited and endless mournfulness and sorrowfulness, he has not neglected the musical weight of the alveolar and soft (fricative) sounds and he has been capable of taking best advantage of the sounds featuring soft and mild articulation through repeating them again and again and he applies them to express his feelings and affections regarding the extant situation:

7- The speaker said it and I felt burning in the heart and tears pouring off on my face:

In the following verses, the poet applies a set of pompous letters and sounds for the expression of his internal reactions so as to unveil the conscience-driven latencies through his use of the words' melody and expresses his own roaring feelings in the position of threatening and revenging for the persons causing the occurrence of Ashoura incident:

- 21- The daughters of the God's apostle were held as captives while the young tree of the religion was green and striving

تُسَبَّى بناتُ رسولِ الله بينهم و الدينُ غُضُّ المبادئِ غيرُ مستور

- 22- If the ogre of death took away a nobleman from our dynasty, this monster has always had his claws and teeth colored by blood.

إن يظفرُ الموتُ منا بآبنِ مُنجيةٍ طالما عادَ رِيَّانُ الأظافيرِ

- 23- Now, he buys the enemy's spear with the plate of his brow that is dyed with soil and blood.

يلقى القنا بـجبينِ شانِ صفحتَهُ وقعَ القنا بينَ تضميخٍ و تعفيرِ

- 24- Now, he buys the enemy's spear with the plate of his brow that is dyed with soil and blood.

من بعدِ ما ردَّ أطرافَ الرماحِ بهِ قلبُ فسيحٍ و رأى غيرَ محصور

- 25- After he pulled out the spearhead from his forehead with a peaceful heart and firm mind; the battlefield dust settles down like a wavering skirt while the sun has ripped of its collar in mourning.

و النقعُ يسحبُ منْ أذيالِهِ و لَهُ على الغزالةِ جيبٌ غيرُ مزرور

- 26- For the group whose swords were broken in the throat, it was like a lightning that shone on top of the hills.

في قِدْقِ شَرِقٍ بالببيضِ تحسبُهُ برقاً تَدَلَّى على الآكامِ و القُور

- 27- O' Omayyeh's sons! The blade of the cavaliers whose dears were avenged in every corner of the earth will not fall asleep.

بنى أمية ما الأسيافُ نائمةً عن شاهِرٍ في أقاصى الأرضِ موتور

- 28- The sword twists in its sheath; the darting horses are impatient in the practice field.

The most important factor causing the creation of external music in poetry is the repetition of the letters and words. Hassan Al-Qorfi looks at repetition in poetry from two angles: musical angle and verbal and semantic angle. In his opinion, repetition in poetry provides for a musical reflection and insistence on some letters and words inside a poetical combination creates meanings in verbal and semantic aspects that cannot be actualized except by this style (Al-Qorafi, 2001: 82).

The repetition of one or several consonants or vowels in poetry attracts the reader's attention and the poet creates music in an informed manner using this style and adds to the well-depiction and induction of his or her message in poetry. "The repetition of the consonant and vowel enriches the internal melody of the ode and there is intermediary value hidden inside it because it adds new tune to the melody of the phrases" (Abdulrahman, 1994: 94). This repetition takes the form of a sound and voice latent in the verses and it possesses abundant interpretational capacities in this regard. The distinct example of letter repetition can be found in the honorable AYA "إذا زلزلت الأرض زلزالها" (Zilzal: 1) that unconsciously induces quiver and shake in the mankind's mind and it somehow influences the miraculous nature and musical proportion therein. In the analysis of the internal music of Sharif Razi's ode, two examples of the reflection and effect of letters' melody in his poems will be dealt with so as to reveal the eloquence art of the poet in the creation of the semantic implications within the melody of various letters.

The letters' melody in Sharif Razi's elegy is suggestive of the poet's emotions and feelings and affections. In fact, the poet takes a semantic and robust as well as concrete thematic position and makes use of strong and resonant letters and, conversely, resorts to soft language and dilute words and letters in expressing the thinned and soft meanings. In other words, the poet creates a sort of musical pitch through letter repetition by way of which he drags the reader to the intellectual space he himself has experienced and, such as this, certain letter repetitions in his poems, besides creating musical load, are expanded to the semantic horizon and depiction. In line with this, he takes advantage of the melody and various kinds of letter implications that are divided in Arabic language to glottal stops and alveolar as well as explosive and fricative⁽²⁾ sounds, to drag the themes hidden inside him to the arena of poetry.

the words in a poetical combination and it is called poetry meter or rhyme by the critics. And it is this same rhyme or meter that distinguishes poetry from the other types of literary works. Along with the rhyme, rhythm is another important index in the external music. In other words, being bound to the use of rhythm and rhyme form the music of poetry.

In the new literary criticism, the formalists who know poetry as the literary application of language believe that the most important factors constructing the poetry are rhythm and rhyme. Based thereon, the poetical rhyme can have abundant effects on the poetry the most important of which have been summarized by Shafi'ei Kadkani as follows: 1) creates musical pleasure and this is in the human nature to willingly or unwillingly enjoy it; 2) regulates the amounts of the beats and movements; 3) underlines special words in every poetry and also creates an advantage in terms of the stretching of the words (Ibid: 49). Rhythm is the second pillar of creating an external music that plays a considerable role in the creation of tone and musical coordination, solidification of the main poetical structure, supplementation of meaning and binding the verses together. The existence of rhythm causes the ease of memorizing a poem and it is the oldest musical element of poetry.

B) Internal Music:

Another type of music is called the internal music or melody comprised of a collection of sound and phonological rules and values incorporating sentences and words and letters featuring certain rhythms and it is in fact realized as the pitch rising up of the coordination between the words and letters. Shafi'ei Kadkani knows the internal music of the poetry in the coordination and combination proportion of the words and certain tone of every letter in the adjacency of the other letters (Ibid: 51). Shawqi Zaif, as well, describes the internal music as follows: "internal music or the latent music stems from the exact selection of words by the poet and coordination between the letters and their diacritical marks and a poet should seem as if he has two internal ears aside from his or her apparent ears that hear every word and letter and sound with complete clarity" (Zaif, 1988: 97).

The peacefulness of the mind has been forbidden for my heart while it is not prohibited for any other heart.

Level One: Investigating the Musical Elements of Sharif Razi's Elegy

Poetry and music are closely and integrally interlaced and it is confessed by the majority of the fellows of culture and art, especially the fellows of literature and music. Dr. Shafi'ei Kadkani has the following statements in this regard: "I know no nation not enjoying music so one should accept that music is a phenomenon in the human nature and the factors that drag the mankind to the search for music are the same fascinations that have urged him to recite poetry and the bind between the two is firmly solid; because poetry is in fact the very music of the words and terms and agitation is the music of the pitch and lyrics" (Shafi'ei Kadkani, 1997: 44). It is evident that the words and terms create the musical manifestations of the discourse and the type of the words and their arrangement in a compilation can provide for a musical structure or it might be even deprived of any music in itself. By music in poetry, the rhythm, the tone and any rhymes are intended that do not bar the poem from being verbally and melodiously expanded nor does it interfere with the flying of the poet's thoughts.

Poetry is an artwork both in terms of its external appearance and form and also in regard of its meaning and concept. Therefore, if a poem is found with a beautiful pitch and replete with a great many of rhythms, it can be said to have been attentive to the internal and semantic elements, as well, besides to the apparent form thereof, i.e. rhythm and rhyme. Hence, the collection of musical factors overshadowing the entire poem and making it beautiful can be divided into two parts: a) external or exogenous music and b) internal or endogenous music.

A) External Music:

The external music or the external rhythm is the very prosodic melody which is based on the extending of the syllables and stresses. Such a type of music in poetry is the result of such factors as rhythm and dividing of the poetical utterances to equal hemistiches and conventional rhymes and meters and it is objectified in a pitch that comes about as a result of the coordination between

بهوى برَوَقِعِ الْعَوَالِي وَ الْمَبَاتِيرِ
يَشُوبُهَا الدَّهْرُ مِنْ رَقٍّ وَ تَكْدِيرِ
أَمْسَى وَ أَصْبَحَ نَهْبًا لِلْمَغَاوِيرِ
مَضَى بِرِیَوْمٍ مِنَ الْأَيَّامِ مَشْهُورِ
وَ الْحَزْنُ جَرَحٌ بِقَلْبِي غَيْرِ مَسْبُورِ

أَكَلَّ يَوْمَ لَّالِ الْمَصْطَفَى قَمَرًا
وَ كُلَّ يَوْمٍ لَهُمْ بِيضَاءُ صَافِيَةً
مَغَوَارٌ قَوْمٌ يَرُوعُ الْمَوْتَ مِنْ يَدِهِ
وَ أَبْيَضُ الْوَجْهِ مَشْهُورٌ تَغْطِرُهُ
مَالِي تَعَجَّبْتُ مِنْ هَمِّي وَ نَفْرَتُهُ

(٣٥)

Is it authorized that every day a moon from Mustafa's family falls down on earth with the strike of a blade and spear?

And, their limpid spring becomes dark and blurry with the day's events?

The cave of the axe from which the ogre of death was escaping is now held captive in the claws of the plunderers.

The bright face that used to walk in proud and charm closed eyes to the world on Ashoura.

Why are you astonished about my sad face and sunken eyes? The injury in my heart has deepened and it cannot be healed.

عَيْنِي وَ لَجَلَجَتْ عَنْهَا بِالْمَعَاذِيرِ
عَمَرَ الزَّمَانُ وَ قَلْبِي غَيْرِ مَسْرُورِ
عَلَى الدُّمُوعِ وَ وَجَدَ غَيْرَ مَقْهُورِ
حَقَّرَ الْجَنِيَّةِ عَنْ نَزْعِ وَ تَوْتِيرِ
وَ مَا السُّلُوْ عَلَى قَلْبِي بِمَحْظُورِ

بِأَيِّ ظَرْفٍ أَرَى الْعِلَاءَ إِنْ نَضِبَتْ
أَلْقَى الزَّمَانُ بِرِكَائِمٍ غَيْرِ مُنْدَمِلِ
يَا جَدًّا لَأَزَالُ لِي هُمْ يَحْرَضُنِي
وَ الدَّمْعُ تَحْفَرُهُ عَيْنٌ مُورِقَةٌ
إِنَّ السُّلُوْ لَمْحْظُورٌ عَلَى كِبَرِي دِي

(٤٠)

With which eye shall I look at the loftiness and venerability while my eyes are dried and have no choice?

Shall I encounter the day with a heart-rending wound till the end of my life and also a heart that is not happy and cheerful.

O', my ancestor! The heart-rending sorrow and the burning of my inside are not in my control. I want to spill water from my eyes on the fire of my heart.

My sleepless eyes have betrayed me and withhold shedding of tears from me like a touch bow that disobeys the archer.

و الدین غَضَّ المبادئ، غیرُ مستور
فَطالما عادَ رِيانَ الأظافيرِ
وقِعَ القنا بينَ تَضَمُّيحٍ و تعفیرِ
قَلْبٍ فسیحٍ و رأىَ غیرُ محصور
على الغزاةِ جِيبٌ غیرُ مَزْرور

تُسَبِّى بناتُ رسولِ اللهِ بينهم
إن يظفرُ الموتُ مأبىنَ مُنْجِبَةٍ
يلقى القنا بجِبِينِ شانَ صَفْحَةٍ
من بعدِ ما رَدَّ أطرافَ الرماحِ بهِ
و النقعُ يسحبُ مِنْ أذْيالِهِ و لَهُ

(٢٥)

The daughters of the God's apostle were held as captives while the young tree of the religion was green and striving (there was no ambiguity in the God's religion and recommendations had been made about the prophet's family so that nobody could justify the captivation of the prophet's descendants for such an excuse as vagueness of the religion).

If the ogre of death took away a nobleman from our dynasty, this monster has always had his claws and teeth colored by blood.

Now, he buys the enemy's spear with the plate of his brow that is dyed with soil and blood.

After he pulled out the spearhead from his forehead with a peaceful heart and firm mind; the battlefield dust settles down like a wavering skirt while the sun has ripped of its collar in mourning.

رقاً تَدَلَّى على الأكامِ و القُـور
عن شاهرٍ فى أفاصى الأرضِ موتور
و السابقاتِ تَمْطِى فى المضاميرِ
عريانَ يَقلُقُ منه كُلُّ مغرور
من الرقابِ شرابٌ غيرُ منزور

فى قِلَاقِ شَرْقٍ بالبيضِ، تحسبُهُ
بنى أُميَّةٍ ما الأسيافُ نائمةٌ
و البارقاتُ تَدَوَّى فى مغامدها
إنى لأرَقِبُ يوماً لا خِفاءَ لهُ
و للصورم ما شاعت مضاربُها

(٣٠)

For the group whose swords were broken in the throat, it was like a lightning that shone on top of the hills.

O' Omayyeh's sons! The blade of the cavaliers whose dears were avenged in every corner of the earth will not fall asleep.

The sword twists in its sheath; the darting horses are impatient in the practice field.

And, I have sat waiting for the day it comes out ruthlessly and shiver falls into the bodies of these deceived individuals.

لا بِرِوَطٍ مِنَ الْجُرْدِ الْمَحَاضِيرِ
عَنْ بَارِدٍ مِنْ عُبَابِ الْمَاءِ مَقْرُورِ
نَارٍ تَحَكَّمَ فِي جِسْمٍ مِنَ النُّورِ
قَمُ الرَّدَى بَيْنَ إِقْدَامٍ وَ تَشْمِيرِ
عَنِ النُّوَاطِرِ أَذْيَالُ الْأَعْصِيرِ

و خَرَّ لِلْمَوْتِ لَا كَفَّ ثَقْلُيْهُ
ظَمَانٌ سَلَّى نَجِيعُ الطَّعْنِ عَلَاتُهُ
كَأَنَّ بَيْضَ الْمَوَاضِي وَ هِيَ تَنْهَبُهُ
لِلَّهِ مُلْقَى عَلَى الرَّمْضَاءِ عَضَّ بِهِ
تَحْنُو عَلَيْهِ الرَّبَى ظِلًّا وَ تَسْتُرُهُ

(١٥)

He was trundling in the soil with no one to take care of him and sympathize with him; his sympathizer was the horses' hoofs and his care-taker was the cameleer's spike.

The sharp and cutting swords that were taking residence in his body seemed to be fire falling into a haystack of light.

O' God! There is a body laid on the sand in Karbala that is torn apart and soaked in blood of the sting of the death monster.

The hills will have mercy over his ramous body with their shade and the storm will conceal his naked body with its affectionate skirt.

و قَدْ أَقَامَ ثَلَاثًا غَيْرَ مَقْبُورِ
جَرَتْ إِلَيْهِ الْمَنَایَا بِالمَصَادِيرِ
جَنَى الزَّمَانِ عَلَيْهَا بِالمَقَادِيرِ
و سَعِيَهُ لِيَزِيدَ غَيْرُ مَشْكُورِ
وَ كَانَ ذَلِكَ كَسْرًا غَيْرَ مَجْبُورِ

تَهَابَهُ الْوَحْشُ أَنْ تَدْنُو لِمَصْرَعِهِ
و مُورِدَ عَمَرَاتِ الضَّرْبِ عَرَّتَهُ
و مُسْتَطِيلَ عَلَى الْأَزْمَانِ يَقْدَرُهَا
أَغْرَى بِهِ ابْنَ زِيَادٍ لَوْمْ غُنْصَرَهُ
وَ وَدَّ أَنْ يَتَلَفَى مَا جَاءَتْ يَدُهُ

(٢٠)

The wild animals of the desert treated his altar respectfully and they did not take a step forward although he had been fallen down on the soil for three days.

There have been many cases that the calm seas ended in death vortex and lethal waves.

There have been many champions, proud of their glory of the day, swallowed in the course of time into the death throat.

Ibn Ziyad was made to rise up against Hussein by the depravity of his accounts; his efforts for solidifying Yazid's power did not simulate extolment and praise.

He wanted to make up for his stigmatic crime, but the defeat was unhealable.

نَقَلَّابِي فِي ظُهُورِ الْخَيْلِ وَالْعِيرِ
عَارِضَتْهَا بِجَنَانٍ غَيْرِ مَذْعُورِ
وَأَفْعَلُ الْفَعْلِ فِيهَا غَيْرَ مَأْمُورِ
وَمَا خُلِقْتُ لِغَيْرِ السَّرِجِ وَالْكُورِ
فَقَدْ نَجَوْتُ وَقِدْحِي غَيْرُ مَقْمُورِ

صَاحَتْ بِتَوْدِيٍّ بَغْدَادَ فَأَسَنِي
وَكُلَّمَا هَجَّجْتُ بِرِي عَنْ مَنَازِلِهَا
أَطْعَمِي عَلَى قَاطِنِهَا غَيْرَ مُكْتَرِثِ
خُطْبٍ يُهْدِدُنِي بِالْبُعْدِ عَنْ وَطَنِي
إِنِّي وَإِنْ سَامَنِي مَا لَا أَقَاوِمُهُ

(٥)

Baghdad cried out on me that go out! So, I settled down on the back of the ranger steed.

Although it took me from this side to the other side, I appeared before him with a fearless heart.

I rode courageously towards the city of Baghdad and I will imprudently do what I wanted.

Mutiny was instigated and I was wandered in the land; I have been born to take position on the chest of the saddle or the cabin of the camels [not on the soft pillow at the side of the women].

Although I was left unable of confrontation and defense, I managed to save my life in the battle with no loss.

وَالْبَرَّ غُرِيَانُ مِنْ ظَبْيٍ وَيَعْفُورِ
بِنَظَرٍ مِنْ نِطَافِ الدَّمْعِ مَمْطُورِ
وَمَا الْمَقِيمُ عَلَى حَزْنٍ بِرَمْعُورِ
لَا يَفْهَمُ الْحَزْنَ إِلَّا يَوْمَ عَاشُورِ
سِنَانُ مُطَرِدِ الْكُعْبَيْنِ مَطْرُورِ

عَجَلَانُ أَلْبَسُ وَجْهِي كُلَّ دَاجِيَةٍ
وَرَبِّ قَائِلَةٍ وَالْهَمُّ يُتَحَفُّنِي
خَفَضُ عَلِيكَ! فَلَا حَزَانَ أَوْنَةٍ
فَقُلْتُ هِيَهَاتَ فَاتِ السَّمْعِ لَانْمَةٍ
يَوْمَ حُدا الظَّعْنِ فِيهِ لَابِنِ فَاطِمَةِ

(١٠)

Hastily, I hid my face in the darkness of the night when the desert became stripped and nude of the domestic and wild animals.

The speaker said it and I felt burning in the heart and tears pouring off on my face:

Calm down and take it easy on yourself; there is much time for grief and sorrow.

I said: never! Your advice was not given on the right time; the sorrow and grief do not enter my heart except on Ashoura.

That was the day that the head of a double-sided and sharp arrow cried the departure sound for Fatemeh's son.

been recorded with an authorship date and some researchers have doubted its attribution to him.

Despite the few odes on the elegy and mourning for Ashoura, Sharif Razi has been able in these odes to express the truth and depict the agonies and the oppressions that Ahl-e-Bayt have suffered in the best way possible and he has also adopted a literary look at the delicacies of the heart-rending incident of Karbala and reveals the heinous visage of the tyrannical Omayyeh Dynasty and he records Omayyeh Offspring's crimes in his historical elegies.

Amongst the researches carried out about Sharif Razi and his poems and can be somehow relevant to the background of the present article, the following cases can be pointed out: "investigation and analysis of elegies concerning Imam Hussein (PBUH) on Sharif Razi's Divan" by Elham Nasiri Moghaddam that is an MA dissertation presented to Yazd University; the thesis subject is investigation of the elegiac themes Sharif Razi has applied in mourning for Imam Hussein (PBUH) and the author does not investigate and analyze the odes' structures and styles. The article called "Al-Resa'a fi She'er Al-Sharif Al-Razi" (journal of Eza'at Al-Naqdiyyeh). The article does not adopt much of a critical and analytical approach and the authors have solely mentioned some themes posited in the poet's elegies.

In the end, it can be stated that there are some research works carried out on Sharif Razi's elegies about Imam Hussein (PBUH) but none of them have dealt specifically with the structural analysis and investigation of this set of odes in musical element and verbal form terms. Thus, the analysis and investigation of this ode through adopting of such an approach can add to the importance of the present study so that the following questions can be answered"

How has Sharif Razi manifested the musical elements of his elegies in terms of the internal and external music? What are the implications of the frequency of glottal stops and alveolar and explosive and fricative sounds in the poet's elegy? How successful has the poet been in applying the verbal forms and literary and spiritual figures of speech in the ode?

The Ode "Lellah Molqayan Ala Al-Rramza'a" in the Elegy of Imam Hussein (PBUH):

Introduction:

Elegy is a type of eulogy with the difference being that eulogy pertains to the mentioning of the virtues and praising of a live person and elegy is expressing the virtues and niceties of a deceased person. Elegy literarily means crying for a person and mentioning his or her virtues and moralities and expressing mournfulness and grief and woe for his or her loss and it is usually stated in poetical and prose forms in such a way that the elegist depicts his or her feelings before the people and cries over his or her excellent characteristics and sits mourning for the closeness and friendship or kinship relationship s/he has with him or her. Elegy or mourning is a literary technique wherein honesty and real feelings mixed with grief and sorrow inundate because the motivations provoking a poet to recite such a type of poem are different from the motives instigating the reciting of eulogy or praising a person for his good characteristics as well as from the other poetical themes.

Sharif Razi as one of the most famous figures of poetry and literature arena in Abbasid Era is enumerated amongst the poets dedicating a considerable part of his Divan to the elegiac technique. His elegies have been authored in mourning for the political characters and religious role-models as well as his own relatives and friends, each of which unveils his grief and sorrow in proportion to the individuals' closeness or distantness in their kinship relationships. Sharif Razi is a competent and proficient poet full of inherent zeal and talent and he has been given the epithet "Al-Nna'eheh Al-Ssakla⁽¹⁾" by the literary men for his gloomy and sorrowful elegies and his permanent grieving and sadness.

The poet has recited heart-rending odes and elegies in mourning for the lord and master of all martyrs and they are indicative of his true love for his highness. Sharif Razi has recited five nearly long elegies about the tragic incident of Karbala and they are all mournful and heart-rending in a specific style. The first is a Ra'eyeh ode he has recited in 956 and the second is a Lamiyeh ode recited by him in 966 and the third one is a Ha'eyeh ode that was recited in 970 and the fourth one is a Daliyeh ode that was authored in 974. His fifth ode that is a little shorter as compared to the fourfold ode by him has not

Abstract:-

Sharif Razi as one of the most well-known figures of the poetry and literature arena in Abbasid Era has dedicated a considerable part of his Divan to the Elegy Technique. He has recited elegies for political characters and religious patterns as well as his own relatives and friends. He has heart-burning odes and elegies in mourning for the lord and master of all martyrs and this is indicative of his true love for his highness. The present study aims at criticizing and analyzing one of Sharif Razi's odes, named "O' God! There is a body laid on the sand in Karbala" through adopting a stylistic approach based on a descriptive and analytical method so that the ode can be explored in two levels, to wit its musical elements and its verbal forms, to eventually unravel some aesthetical aspects of the ode. It was elaborated in an investigation of the musical structure of this mournful ode that besides underlining the external musical aspect within the format of rhythm and rhyme, the poet has taken advantage of the "music of letter repetition: and it is such a repetition that has enabled him to more intensively induce his sensual concerns and palpitations regarding Ashoura Incident in the elegy. He has also made use of verbal techniques and forms reflecting his taste and soft spirit of the poet because he has not limited himself to compulsory use and forging of figurative speech so as to decorate and ornament his poem; instead, he has made a favorable and pleasant use of the verbal forms and figures of speech as deemed expedient in consideration of the verses and his success in using the various kinds of verbal forms is clearly vivid in his observance of eloquence principles of these styles.

Keywords: Sharif Razi, elegy, poetical music, repetition, verbal forms

المخلص:-

الشريف الرضي هو احدي المشاهير في ساحة الشعر و الادب في العصر العباسي الذي اختص فحلا عظيما من ديوان أشعاره لفن الرثاء. هو انتظم مراثيه في رثاء الشخصيات السياسية والنماذج الدينية وكذلك رثاء أقربائه واصدقائه. أنشد قصائد ومأساة في رثاء سيد الشهداء التي علامة عن مودته الصادقة للإمام (عليه السلام).

هذه الدراسة تطرق إلى نقد و تحليل إحدى هذه القصائد وهي (لله ملقي على الرمضاء) من جهة الاسلوب و بالمنهج الوصفي التحليلي حتى تمارس القصيدة في مستوي العناصر الموسيقائية و الصور البيانية و استظهر بعض جماليات القصيدة.

عبر دراسة الاطار الموسيقي لهذه القصيدة قد تبين أن الشاعر لتلائم بين اللفظ و المعني مضافا على الموسيقي الخارجي عبر الوزن والقافية استعان من (موسيقى النبث عن تكرار الحروف) و باستمداد هذا التكرار، زاد تأثير خلجات نفسه على المراثية حول حادثة عاشورا.

هذه القصيدة من وجهة الصور البيانية استمدت من الفنون و الصور البيانية التي تمثل قريحة الشاعر و ضميره المرهف. لأنه لا يتكلف ولا يراوغ في استخدام العناصر الادبية بل استخدمها بصورة ملائمة للابيات يبرز براعته في استخدام أنواع الصور البيانية بتلائمها مع القواعد البلاغية لهذه الاساليب.

الكلمات المفتاحية: الشريف الرضي، الرثاء، موسيقى الشعر، التكرار، الصور البيانية.

Investigating and Analyzing the Musical Elements and Verbal Forms of the Ode “O’ God! There is a body laid on the sand in Karbala” by Sharif Razi on the Elegy of Imam Hussein (PBUH)

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الرمضاء) للشریف الرضي في رثاء الامام الحسين عليه السلام

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الدكتور أكبر غضنفری

عضو هيئة التدريس - كلية الآداب والعلوم الإنسانية - الجامعة الإسلامية الحرة - قم - إيران

الدكتور حسن معصومي

عضو هيئة التدريس - كلية الآداب والعلوم الإنسانية - الجامعة الإسلامية الحرة - قم - إيران