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Journal of Literary Arts

E-ISSN: 2322-3448

Document Type: Research Paper

Vol. 12, Issue 2, No31, Summer 2020, pp.71-82

Received: 15/10/2019 Accepted: 07/12/2019

The Musical Components of Poetry in Nizami Ganjavi's *Khosrow and Shirin*

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Abstract

The certain components of rhythmic and musical features in poetry are on the focus of this study. Nizami Ganjavi (died 608 AH/1387AD) is the author of the melodic romantic and lyrical poems in *Khosrow and Shirin* poem collection in Persian Literature. To create this distinctive and prominent work, he masterfully and carefully used all the elements and techniques of poetical music. Many of the poems in this collection owe their unique harmony and attraction to this quality. In the present study, an inductive approach is adopted to analyze each of the musical components of poetry and the related components including the side music (including rhyme, refrain, and repetition), exterior music (metrics and prosody), spiritual music (the taxis and contradiction literary devices), and interior music (alliteration and repetition of consonants and vowels) to study the quality of these components in *Khosrow and Shirin* poem collection. For each component in the poetical music category, the related definitions and descriptions are presented based on the ancient and classical books of traditional rhetoric in Persian literature and the general knowledge of phonology. In this research, I have transcribed the verses in using the international phonetic alphabet to make it easier for foreigners to read the verses for obtaining the specific findings of this study.

Keywords: Nizami, *Khosrow and Shirin*, the music of poetry, components.

1. Introduction

Nizami Ganjavi (died 608AH/1387AD), the peerless author of the melodic romantic and lyrical poems in *Khosrow and Shirin* poem collection, widely utilized the music of poetry. Nizami was familiar with the transcendental art of music, and the references to the thirty Barbadi modes in *Khosrow and Shirin* reflect his valuable knowledge of music. He is also considered one of the rich and valuable sources of research in traditional Iranian music. The music of poetry helps humans discover poetic secrets. The transcendental and extraordinary poetic themes are manifested more clearly and effectively by a dint of musical techniques. The music of poetry is among the new aesthetical concepts in Persian poetry. The poet's soul accesses a form of music when its existential dimensions reach a certain level of harmony and proportion. The ordinary language is the body of speech while poetical expression is the soul of it. The poetical expression is beyond the scope of conventional and normal language protocols and constraints. It seems the poet is free of the determination governing human life when he is creating a work of art. At the time of articulating his words, the poet approaches the lofty mountains of music up to a point he integrates with it.

In his special poetical journey, the poet finds a form of spiritual satisfaction and is drowned in that infinite sea of joy. The musical language of poetry causes the resurrection of words. A poem is an abrupt incident that occurs in the realm of poetry. An immortal true poem is a poem whose advantage over the commonplace and ordinary language cannot be uttered because it is unutterable. The beauty of poetical speech cannot necessarily be attributed to the use of each figure of speech (e.g. metaphor, trope, metonymy, and simile). This beauty originates from the mystical poetical essence, under which "poetical speech" becomes the arena for the resurrection of meanings. In poetry, language serves to create the beauty of speech. There are elements of poetry that bring rhythm and music to it. This musical system accounts for the vocal harmony, the resurrection of words, and the individuation of words in poetical language. In the poetical verbal system, music always invokes a feeling of surprise, grace, and frenzy, which eventually leads to the perception of the beauty of poetry.

The Brethren of Purity, whose works present the explanation of the musical system of the universe, believe in the universal harmony and the dominance of a form of musical form over the universe. If existence is not based on proportion, the integration, unity, and coherence of creation are nonexistent. The same applies to musical sounds. If the tones and melodies are created based on harmony, they become coordinated and consolidated into a rhythmic song, which brings joy to mankind. Poetic poetry and speech are also the same. When a metrical set of words is composed based on proportion, music is defined as the knowledge of proportions and the quality of the composition. A metrical song is a messenger from the heavenly world that carries a heavenly message.

“One of the contemporary philosophers in the Brethren of Purity said the following about the cause of the joy in music: Poetry is embedded in human nature and it has been an innate construct for eternity. Human wants to experience comfort and ease after going through pain. He also wants to avoid the pain in working. These songs help humans forget the pain in working, enabling him to do not feel the length of the working time. The Brethren of Purity believe the scope of influence of music is beyond the scope of human life and they study it in the world of animals. They argue that, for example, the camel is dancing in Arabic poetry and they analyze the effect of music on the condition of different nations around the globe (Shafiyi Kadkani, 2005: 331-336). However, poetry is the musical manifestation of the language. If music is not expressed by a dint of instruments, it can be expressed by poems. In this research, I have transcribed the verses in using the international phonetic alphabet to make it easier for foreigners to read the specific findings of this study in the verses.

2. Research Goal

One of the major duties of researchers studying Persian literature involves the recognition and identification of the aesthetical qualities of the Persian literature masterpieces authored by the prominent masters of prose and poetry. Exploring the music of Nizami's *Khosrow and Shirin* in a research paper written in the international language of English is perhaps an innovative novel step. In the past years, I have occasionally studied Nizami's works with an aesthetical approach due to my familiarity with Nizami's *Khosrow and Shirin*. I thank God for the opportunity to translate my findings of this subject matter into one of my favorite languages, which is English, and to put my experience of studying English translation into play. This study is organized based on the idea that the unique and novel findings from each literary study including the present research form a step in recognizing and identifying each of the common values and concepts in Persian literature and introducing it to the world.

3. Research Applications

When a foreign researcher or reader, who is interested in the language and works of Iranian poets, reads the present study on the musical elements and components of *Khosrow and Shirin* poem, he may find some of its dimensions useful. For instance, the reader obtains an insight into the definitions of the musical elements of poetry in the ancient and classic books of traditional rhetoric in Persian poetry.

Moreover, the reader may gain a more accurate understanding of the music of *Khosrow and Shirin* poem and may enjoy reading the poems in this poem collection to find more about the meaning and content of the poems and the subtle concepts. Who knows? The content of this paper may inspire and guide the readers that are familiar with Persian literature and may enable them to carry out English studies similar to the present study on other works of poetry and prose. The results of this paper may also be useful in comparative literature and even in the comparison between the Iranian poets and the foreign poets.

4. Problem Statement, Research Questions; and Research Hypotheses

Analyzing the method of applying the musical components of poetry through a linguistic analysis of its phonetic attributes offers the reader an insight into the aesthetical qualities of poetry. These components are as follows:

1) the side music of poetry, which includes rhyme, refrain, and repetition

2) the exterior music of poetry which refers to the meter

3) the spiritual music, which is composed of symmetries, similarities, and contradictions in semantic and subjective terms. Contradiction and taxis are among the manifestations of the rhetoric spiritual devices. All the hidden relationships between the elements of a couplet or a hemistich and the hidden relationships between the spiritual elements of an artistic unit or form constitute the spiritual music in sonnets and couplet poems. "The most prominent manifestations and examples of the spiritual music of poetry include contradiction or antithesis, taxis, and proportion" (Shafiyi Kadkani, 2005: 392)"

4) the interior music of poetry, which refers to the general musical core of poetry, is based on repetition and diversity.

The beautiful melody of poetry originates from its interior music. Interior music refers to the harmony and proportional juxtaposition and combination of words as well as the special resonance of each letter and phoneme in the vicinity of another phoneme. The interior music of poetry is the set of harmonies emerging from the equality, similarity, distinction, and contradiction in the vowels and consonants forming the words of a poem. The interior music of poetry often originates from the repetition of consonants and vowels. The interior music accounts for the rigidity, robustness, and aesthetical foundation of many words as well as the special resonance of each letter and phoneme.

The present paper was an attempt to answer the following fundamental questions: 1) How is the music of *Khosrow and Shirin* poem classified? 2) What are the subsets of each component of poetical music in Nizami's *Khosrow and Shirin* poem? 3) How is each element of the music of poetry defined based on the ancient and classical books of traditional rhetoric in Persian literature? 4) What are the phonetic and phonemic properties of the prominent and frequent consonants and vowels that account for the internal musical harmony of the couplets in Nizami Ganjavi's *Khosrow and Shirin* and thereby influence feelings and emotions? The hypotheses are supposed to be as follows:

1) It is assumed the poetical music in Nizami Ganjavi's *Khosrow and Shirin* poem collection is one of the most prominent attributes of this literary masterpiece. 2) It is assumed Nizami masterfully and widely used poetical delicacy as well as different literary and poetical-musical features such as the side music (rhyme, refrain, and repetitions), the exterior music (the meter and prosody), the spiritual music (contradiction or antithesis, taxis, and proportion), and the interior music (alliteration, which results from the repetition of consonants and vowels) in *Khosrow and Shirin* poem. 3) It is assumed the harmony and interior music of *Khosrow and Shirin* poem are the fruits of the poet's deep knowledge of the miraculous secrets hidden in the consecutive repetition of consonants and vowels, which accounts for the utmost harmony and beauty of the couplets and hemistichs in *Khosrow and Shirin* poem collection.

5. Research Background

Several studies have been carried out so far on the music of Nizami's poetry. According to one of these researches "Nizami demonstrated his skillful selection of the soft, smooth, and emotional words and letters of rhymes and was aware of the role of the refrain, which led to the richness of rhymes in his poetry" (Sardaqi and Nasr Azadani, 2016: 119). According to another relevant paper "Letter A is among the letters most commonly used by Nizami in the composition of novel content and poetical environments. The literary compositions that are composed of letter A are among the most poetical compositions in Persian literature. The poet plays a game of art to create musical interpretations and it is substantially important from the qualitative point of view (Heydari, 2018: 83).

According to another article "Nizami used the limitations that originated from rhymes in poetry and created an opportunity in the Persian language to make innovations, which made his poetry more beautiful" (Sabz Alipour and Eskandar, 2016: 97). Another researcher said in a short conference presentation titled "Analyzing the Musical Poems and Using Poetry in Nizami's Works": "Nizami not only uses the musical words to create figures of speech but also includes musical stories in his poems and manages them like an orchestra conductor. It is, therefore, concluded that he had the theoretical knowledge and the practical ability to play music" (Karami, Najmieh, 2018).

6. Research Necessity

Searching research websites, the humanities portal, Noormags, and SiviliKa indicated that no English scientific research paper had been penned to carry out an inductive analysis of each musical component of *Khosrow and Shirin* poem. This step is taken through this study with the aid of God.

7. Fundamental Notions and Definitions of the Music of Poetry and the Effect of Each Component on Nizami's *Khosrow and Shirin*

In this study, first, a brief definition of each of the elements of the music of poetry is presented and the viewpoints of literary scholars in the Persian traditional rhetoric books are expressed when needed. Afterward, the musical elements of the couplets of Nizami's *Khosrow and Shirin* poem collection are analyzed.

7-1. Side Music of Poetry

The side music of poetry refers to the set of causes and factors influencing the musical system of poetry. However, these factors are manifested only in part of a couplet or hemistich. Among the most prominent manifestations of the side music of poetry are rhyme, refrain, repetition, and recurrence of words.

7-1-1. Rhyme

In "Al-Mojam fi Ma'ayer Ash'ar al-Ajam", rhyme is defined as follows: "Rhymes are some of the words that come at the end of a couplet provided that the ending word is not repeated at the end of the couplets with the same meaning and in the same form; otherwise it is called a refrain and the word preceding it is the rhyme" (Al-Razi, 1981: 202). In his *Me'yar al-Ash'ar*, Khawje defines the rhyme as "the similarities at the end of hemistichs": "similarity is the unity and equality of the letters at the end of words while the periods are the hemistichs that present the rhymes like couplet poems" (Tousi, 1986: 5). Periods are the complete couplets in odes and strophes. The rhyme is a form of the music of poetry. The rhyme is a phonetic set of shared consonants and vowels that appear at specific intervals in sentences, for example, in the middle or at the end of each section.

This type of proportion is called the rhyme, which also consists of the central rhymes. The rhyme is one of the determining factors involved in the resurrection of words in primitive human societies. In ancient times, high priests used rhythmic phrases to practice magic on primitive humans and make them request their help in healing and treating diseases. The secret of those magical healing words is hidden in these rhymes.

7-1-2. The Musical Effect of Rhyme and Its Aesthetical Role

If a single melody is played with two different musical instruments, the resulting two songs will not be identical acoustically and will be different in this respect. Moreover, if two people with different voices pitch-wise sing the same song with the same melody, there will be differences in their signing voices as regards pitch. Pitch is one of the physical properties of sound. "Pitch refers to the number of vibrations concerning time. In other words, with an increase in the number of vibrations, the sound becomes more treble, while with a decrease in the number of vibrations, the sound bass rises. The continuation or quantity of sounds is also determined by the duration of the vibration of a sound. To wit, two sounds can have the same intensity and pitch but one of them may have a longer or shorter length than the other (Najafi, 2005: 50-51)."

Concerning the reading of poems, some types of poems differ from the other types with regard to pitch. For instance, Ferdowsi's epic poems and sonnets are not read with the same intonation. As the pitch of sounds differs despite the unity of melody, the rhyme plays the same role in poetry. The rhyme conveys the differences between the two poems. We enjoy intonation in poetry due to the presence of rhymes. The ear is stimulated by rhymes and feels joy. Sometimes the rhymes are accented and this emphasis increases the musical role of rhymes. To enhance the music of his poetry, the poet uses main rhymes as well as internal rhymes. The words shared in the rhymes of poems are directly related to the joy we receive from the music of poetry.

With an increase in the number of common words in the rhymes of a poem, the joy we receive from the richness of rhymes increases. The rhyme is not solely a simple word placed mechanically at the end of hemistichs and couplets. The rhyme creates an advantage and distinction in poems and builds the poem's identity. The essence of the poet's words is mirrored in the rhymes. The rhyme reflects a form of spiritual beauty in poetry. When similar words are heard at the end of couplets, these words are identical yet different. They are different yet unified. This combination of similarities and differences brings an aesthetical joy to the reader. The important art of rhyming is not limited to one or two cases. The rhyme plays a fundamental role in maintaining the unity of emotions, the organization and coordination of emotions and feelings, the strength and robustness of poetry, the concentration and association of memories, the proportion and symmetry of the scattered elements of poetry, and perception of poetry

7-2. The Role of Rhymes in Nizami's Khosrow and Shirin

In Nizami's couplet pomes, including Khosrow and Shirin, all the roles of rhymes and the individuation of certain words by rhymes are widely present. Nizami was extremely successful in provoking meaning through the intonation of words. The following examples from Khosrow and Shirin poem collection are worth noting because they are selected to reflect the role of the rhymes concerning the poet's emphasis on his intention and the reflection of the importance of his word in the rhymes. Each of these words reflects a state and provokes a certain concept. More importantly, rhymes explicitly convey a form of beautiful harmony: *xodāvandā dare towfīq bogšāy/nezāmī rā rahe taḥqīq benmāy (1/1)*.

In the couplet above, there is a special harmony between the words "opening" and "showing thw way". Each letter has its specific music. The rhyme in the following couplet ends with vowel "ī". The length of the sound in the pronunciation of this vowel is continued more. An example of the use of vowel ī in the rhyme is as follows: *Čo 'isī rouh rā darsī darāmouz/čo mousi 'ešq rā šam'ī barafrooz (2/14)*. In the example above, the rhymes in the couplet are used with optimal and special beauty and harmony concerning meaning and concept and with proportion and symmetry.

7-3. Refrain and Its Substantial Role in Poetry

The refrain is another manifestation of the side music. In Najafi's "Dorreh" refrains are defined as follows: "The refrain is a word or more than one word whose pronunciation is independent. These words follow the main rhyme carrying the same meaning (Najaf Gholimirza, 1983: 94). The refrain is part of the apparent form and structure of Persian poems. The refrain completes the rhyme music. The refrain is used because there are at most one or two common ending letters in poetry. The linking verbs including "Ast", "Bood", "Shod", and "Gasht" are the main forms of the refrain in most poems dating back to the early stages of development of Persian poetry. These verbs were used in the subsequent centuries. The beauty of a piece of poetry depended on the use of refrains. The refrain considerably contributes to the richness of the music of poetry.

Furthermore, the refrain has semantic significance and it contributes to the poet's associations. The refrain enables the poet to think more, select the rhymes in proportion to the refrains, and communicate the desired meaning. The refrain creates the music of poetry and leads to the development and power of the language of literature by a dint of novel and extremely beautiful compositions and tropes. Centuries later, in addition to the auxiliary verbs including "Ast, Bood, Shod, and Gasht" and their derivatives, which formed the dominant refrains in the early stages of Persian poetry, refrains such as "Ra, Ney, Amad, Ayad, Darad, Bad, Gardad, Barand, and Keshid" and refrains that were grammatically considered nouns (such as "Aftab, Afarinesh, Roozegar, Safahan, Ka'beh, Shekar, Narges, Ghonche, and Shokoufe") were widely used. The use of other grammatical words as the refrain was more common in the

Persian poetry. In couplet poems, when great poets wanted to use the music of speech to affect the readers' emotions and feelings, they did not overlook the substantially effective role of refrains.

7-3-1. The Function of Refrains in Nizami's Khosrow and Shirin

The refrain completes the music of the rhyme. In Khosrow and Shirin, Nizami did not overlook refrains. He typically used refrains in his poems that were composed of vowels and consonants, which were more frequent in a given couplet.

7-3-2. Evidence of Refrains in Nizami's *Khosrow and Shirin*

A piece of evidence for the use of refrain in *Khosrow and Shirin* couplet poem is presented in this section. Another example for use of the refrain is as follows: *Be čašmi čašme 'in qamgīn gošā'im/be 'abroo'iš 'azabroo čin gošā'im* (13/16). In this couplet, the word "Goshayim" (English: Opening) is fully in line with the meaning of the couplet. The poet describes his feelings through the object of praise. The word "opening" reflects the grave sadness and sorrow of the poet and his hope for an opening and a solution to his sorrow.

7-4. "Repetition" in *Khosrow and Shirin*

Generally, Nizami uses refrains (which are the repetitions of the ending words of couplets) as well as the music of repetition of words at the beginning of couplets (i.e. "Ajoz" and "Sedr") in his couplet poems. Repetition is one of the determinants of the side music of poetry. Repetition is a highly powerful and influential factor. Repetition is the best means of provoking thoughts and beliefs in others. When the poet repeats a theme or word in his poetry, he sets the scene for the acceptance of his intent and goal by using this device artfully and skillfully. As a result, he makes the reader believe his intention through more repetitions and fosters and develops the subject of the poem. The following examples, which were selected from Nizami's poems, are examples of such repetitions.

These examples are abundant in *Khosrow and Shirin's* couplet poem, playing a significant role in the composition of the side music. A brief review of *Khosrow and Shirin* indicates that sometimes a set of couplets is arranged consecutively. For instance, all of them may start with "Gahi" or "Aroos". *Gahī qasde nabīde xām kardī/gahī az gerye mey dar jām kardī/ Gahī goftī be del key del če xāhi/ze 'ālam 'āšeqi yā pādešāhi* (167/1,2) *'aroose šab čonaqš 'afkand dast/be šahrārāyi 'anjom kelle mībast/'aroose šāh nīz 'az hejle barxāst/be rooye xīštan majles biyārāst/'aroose degar bā 'ū šode yār/hame majles 'aroose šāh bīkār* (12-14/140). This enables the poet to utilize side music.

7-4-1. Nizami's Knowledge of the Music of Art

At the beginning of each couplet, whose content and theme contains the thirty Barbadi modes, the word "Cho" is repeated. The Barbadian modes are among the traditional Iranian musical tunes. *Khosrow and Shirin* poem collection is one of the fundamental sources of the terms and tunes commonly used in the Sassanid era. Some writers and authors of dictionaries and lexicons have considerably benefited from this source. Nizami was a poet who had knowledge of music and he perhaps read his poems with songs and music. The thirty Barbadi modes, which were known to Nizami and are mentioned in *Khosrow and Shirin*, are as follows: *Ganj-e Bad Avard, Shadurvan Morvarid, Takht-e Taghdis, Arayesh-e Khorshid, Sabz dar Sabz, Ramesh-e Jan, Naz-e Nowrooz* (or *Saaz-e Norooz*), *Mehregani, Murvay-e Nik, Rah-e Shabdiz, Shab-e Farrokh, Farrokh Rooz, Nakhjiregan, and Bagh-e Shirin*

7-4-2. The Exterior Music of Poetry

The exterior music of poetry refers to the "the prosodic dimension of the meter of poetry" and it applies to all the poems written with the same metric. In this regard, no poet is superior to another poet unless based on the diversity and harmony of the meter with the spiritual experience and other musical dimensions of his poetry" (Shafiyi Kadkani, 2005: 391). In "Me'yar al-Ash'ar", Khawje defines the meter of poetry as follows "a meter is a form determined by the sequences of the movements, pauses, and quantitative proportion in numbers. Understanding this form shapes, the special core of the soul and it is called meter in this sense

(Tousi, 2005: 3).

Meter is defined as a form of proportion and "proportion refers to a quality emerging from the understanding of the unit of multiple components. Spatial proportion is called symmetry, while the temporal proportion is called the meter" (Natel Khanlari, quoted in Kamyar's Vahidian, 2006: 73). When a phonetic set has a special arrangement concerning the length of the vowels or a combination of vowels and consonants, a form of music emerges, which is called meter. The speakers of each language feel the meter of their poetry in a certain proportion that may not be comprehended by speakers of other languages. In each language, the meter has various forms.

7-5. The Beauty of Meter

Poetry is, in fact, the music of words. The glory and grandeur of poetry are significantly dependent on the beauty of the meter. Music is an innate phenomenon in humans and all nations around the globe benefit from music. The bond between poetry and music is strong and firm because the attraction that makes humans search for music also makes him write poems. When humans shifted from the basic life to civilization, poetry found its special music, and the words in poems could find their place in rhythmic sequences of words without the aid of music. Poetry and music are utilized to create a state rather than proving a point. The meter of a poem invokes a form of movement in humans. Meter is the most important cause and the most effective force.

Imagination and excitement of feelings result from rhythmic poetry. The language of emotions is always rhythmic. The meter of poetry emphasizes the words used in a poem, stressing the length and continuation of words. The meter of poetry originates from the exterior music of poetry and is determined by the continuation of syllables and accents. "In Persian language, syllables are composed of one vowel or several consonants" (Najafi, 2005: 65). Accent refers to the "phonetic stress put on part of a word, especially the syllables, as compared to the other parts of the same word. Accent delivers its function by contradicting another word (Ibid, 86). The meter of poetry conveys the excitement and attraction felt by the poet. The transcendental thoughts of the poet and his exciting emotions are more effectively manifested through the meter.

7-5-1. The Quality of Meter in Khosrow and Shirin Couplet Poem

Hakim Nizami Ganjavi, the creator of "Panj Ganj" probably wrote Khosrow and Shirin couplet poems in 576AH with the "Haj Mosades Maghsoor" or "Mahzoof" meter and the Mafaelan, Mafaelan, Faoolan/Mafael meter. In general, it is said regarding the exterior music of the poem collections of this poet that he fully took into account the proportion between the theme of each of the Panj Ganj poem collections or their prosodic meters. However, in Khosrow and Shirin romance, Nizami used the "Hajaz" meter, which is a mild meter designed specifically for lyrical stories. To elaborate on the beauty of the scenes in Khosrow and Shirin poem collection, Nizami had ample opportunity to describe the festivals, the beauty of nature, the grandeur, glory, and joy of a blessed couple. Their love has a happy ending: *Be čašme šāh širīn kon jamālaš/ke xod bar name širīnast fālaš* (11/2).

7-6. Interior Music and Quality of the "Repetitions" in Khosrow and Shirin

The interior music of poetry refers to a set of harmonies that emerge from the repetition of words/units, similarities, or differences between the vowels and consonants in the words constituting a poem.

7-6-1. Repetition of Words as the Source of Interior Music

One of the sources of the interior music of poetry is the repetition of words. "The repetition of words is the complete repetition of a linguistic form" (Safavi, 2004: 1/259). Whoever reads through *Khosrow and Shirin* poem collection will be drawn to the repetition of words on the hemistich and couplet level. In *Khosrow and Shirin*, the texture of the poet's words enables the audience to feel and enjoy soft music.

7-6-2. The Role of Repetition of Phonemes in the Interior Music and the Masterful Use of this Function by Nizami

The interior music of poetry explains the proportion of composition and the echo of each phoneme in the vicinity of another phoneme. When a certain consonant is used at certain intervals in speech and it is repeated, the melody of letters emerges from their collision. Perhaps Nizami knew that the interior music of poetry is the most important realm of music, which is based on diversity and repetition of vowels and consonants. These consonants and vowels create a form of harmony, which results in the beautiful melody of the poem and the coherence and firmness of its aesthetical foundation. The poet deliberately implements this technique in *Khosrow and Shirin* in a highly organized and planned way. The attraction and beauty largely originate from this quality.

Moreover, Nizami was mainly focused on the composition of music and the intonation of his poem through the repetition of consonants (alliteration). We see the relatively satisfactory growth and the manifestation of this technique in the entire *Khosrow and Shirin* poem collection. The repetition of consonants in *Khosrow and Shirin* suggests that Nizami particularly insisted on making his words rhythmic by dint of this instrument. However, the repetition of all consonants in *Khosrow and Shirin* varies. Some of the consonants like s, d, z, and š are repeated quite accurately more than other phonemes, creating alliteration.

7-6-2-1. Repetition of Phoneme 's'

"In the Persian language, consonant 's' is a silent phoneme produced without the involvement of the vocal cords (Samare, 2006: 53). "From the linguistic and phonological point of view 's' in the Persian language stands for a single sound although it has three written forms. In the pronunciation of 's' the vocal tract is narrowed for a while. Meanwhile, the flow of air rubs against the narrow tract wall in the course of its movement, creating a fricative consonant" (Haghshenas, 2005: 87).

An Example for the interior music of poetry in *Khosrow and Shirin* is presented in the following in terms of the repetition of consonant 's': *Be gerdāgerde 'ān deh sabze ye now/barān sabzeh besāt 'afkand xosrow/ Meye sorxaz besāte sabze mīxard/čonīn tā post benmou dīn gole zard (10/43)*. In these couplets from *Khosrow and Shirin* poem collection, wherein Nizami described one of the manifestations of nature and visualized its beauties, he repeatedly uses consonants such as s and z to stress the greenness and liveliness of nature during Spring and the colorfulness and freshness of this season.

7-6-2-2. Repetition of Phoneme 'š'

Nabīde xošgowāro 'ešrate xaš/nehāde manqale zarrīn porā taš (4/96)/ Šah 'az dīdāre 'ān bolloure delkaš/šodeh xoršīd ya'nī del por 'ātaš (13/81) Hanouz 'az 'ešqbāzī garm dāqast/hanouzaš šoare šīrīn dar demāq 'ast (13/113). The repetition of 'š' in the examples above creates a sensational piece of music in the poem, inspiring enthusiasm, lightness, and joy. 'š' is a silent consonant. In phonology, 'š' is called the splashed or "Tafashi" phoneme, which suggests that the pronunciation of 'š' is highly similar to the sound of water splashing or the flow or splashing of a fluid" (Natel Khanlari, 1995: 49). The multiplicity of the s, š, b, z, and n consonants in *Khosrow and Shirin* poem collection suggest that Nizami selected these consonants to provoke a sense of greenness, joyfulness, liveliness, love, sensation, happiness, and youth in line with the traits of the young characters of the story.

7-6-2-3. Repetition of Consonants 't' and 'd'

Consonants t and d are among the dental consonants except that t is silent and d is not silent. “In the articulation of these two phonemes, the outlet of the tip of the tongue and the upper teeth is obstructed. As a result, the air behind the oral barrier is compressed and it flows out forcefully as soon as the obstruction is cleared.” (Samare, 2006: 40). In fact, “t and d represent a wet object and mass removed from a hard mass” (Avicenna, 1348AH: 79). An example: *Nazar bar bot nehi sourat parastī/ qadam bar bot nehi raftīyo rastī* (9/6).

7-6-2-4. Repetition of Vowel ‘ā’ in Khosrow and Shirin and Its Function

“ā” is a long vowel. The other properties of ā are as follows: “it increases the musical symmetry as compared to the repetition of consonants through the use of rear, circular, and open sounds (Bagheri, 2007: 105) and repetition of the vowels” (Safavi, 2004: 167-179). In this regard, the creation of the musical effect and rhythm of the long vowel ā all over Khosrow and Shirin poem collection is evident. For instance, there are couplets wherein Nizami is saying prayers: *Darān sā’at ke mā mānīmo hoo’ī/ ze baxšāyeš forou magzār moo’ī* (18/8) or the characters of his story are praying. When Nizami prays through Shirin’s words, vowel ā is repeated more.

Through these words, he beautifully shows his needy and sad yet hopeful cries: *Xodāvandā šabam rā rooz gardān/ čo roozam bar jehān pīrooz gardān* (6/294) *Bedān hojjat ke del dar band dārad/ bedān ’āyat ke jān rā zende dārad* (7/294) *Be Verdi kaz no ’āmouzī barāyad/ be ’āhī kaz sare souzī barāyad* (3/295) *Ke rahmī bar dele por xoo namāvar/vazīn qarqābe qam biro namāvar* (10/295). The repetition of vowel ā, which accounts for the interior music in these examples, is a form of prayer and invitation to resurrection and a large movement. Moreover, ā is the best sound for singing because the mouth is in its optimal state when pronouncing ā. Besides, the repetition of the vowels ī and ū also completes this musical rhythm as observed.

7-6-2-5. The Function of Vowel O

O is a short vowel in the Persian language. “To articulate o, the lips are pouted, forming a wide circle” (Samare, 2006: 94). The repetition of vowel o can perhaps create a sweet humorous expression. There is perhaps a relation between the effect of the inner feelings on each body muscle and organ and the cute pouting shape. Examples: *Ke da’em tāze bāš ’ey sarve ’āzād/ sarat sabzo roxat sorxo delat šād* (2/306). *Baro bāzoo čo bollourīn hesārī/ saro gīsū čo moškīn nowbahārī* (13/65).

7-7-1. Spiritual Music of Poetry

The symmetries, similarities, and contradictions on the semantic and subjective levels organize the spiritual music of poetry. “All the hidden relations between the elements of a couplet or hemistich as well as all the spiritual elements of an artistic form or unit in couplet poems constitute its spiritual music. Some of the prominent manifestations and examples of the spiritual music of poetry are taxis, proportion, and contradiction” (Shafiyi Kadkani, 2005: 392).

7-7-2. Taxis

Taftazani introduces taxis as “one of the spiritual qualities of poetry, which is also called proportion. Taxis refers to the fusion, integration, and proportion of several components” (Taftazani, 1998: 141). In the Noble Quran, it is stated: “الشمس والقمر بحسبان النجم والشجر يسجدان” (Al-Rahman, verses 5 and 6). In this verse, there is a proportion among the words “Shams”, “Ghamar”, “Najm” (a plant without a stem and leaves) and “Shajar”. In “Daghayegh Al-She’r” it is stated: “Taxis is created when the poet arranges congruent and homogenous names. Examples are names such as ‘stars and constellations’ as well as ‘foot, eye, and lip” (Taj al-Halavi, 1340AH: 52-53). An example for Khosrow and Shirin couplets wherein the spiritual music of poetry is composed using taxis is presented hereunder: *Otāred dar qalam mesmār kardī/ parande zohre bar tan xār kardī* (1/14)

8. Contradiction

In his "Al-Motavval", Tafazani defines contradiction as the integration of two contradictory objects or meanings (Taftazani, 1285AH). In the translation of "Al-Balagheh" the spiritual device of contradiction is referred to as the contradictory devices: "When a poet or author writes contradictory words, it is called a contradiction in Persian" (Radviani, 1949: 3-32). The author of "Hdaegh Al-Sehr" mentions examples of sayings by Prophet Muhammad (PBUH) and Imam Ali (PBUH) as well as Arab poets in addition to the definition of this device. For instance, he mentions this verse "من يهدى الله فهو المهتد و من يضل الله فلا هادي له" (Vatvat, 1362AH: 24). Nizami widely used the rhetorical device of contradiction, which is evident to those who read *Khosrow and Shirin* even once. An example of the use of contradiction in *Khosrow and Shirin*, which creates spiritual music, is presented below: Qamo šādī negāro bīmo ommīd/ šabo roozāfarīno māho xoršīd (6/3)

9. Conclusion

One way of introducing the Persian literature masterpieces is by introducing the aesthetical properties of these masterpieces. In *Khosrow and Shirin* romance, Nizami Ganjavi widely used the music of poetry, as one of the aesthetical dimensions of Persian poetry, to create the unique glory of this poetry collection. In general, the music of poetry is classified into four categories and each category has several subcategories. The researchers of rhetoric sciences have provided definitions of each of the subcategories of the four general categories in the classic and traditional books on rhetoric. After analyzing each couplet in Nizami's *Khosrow and Shirin* the application of each component of the music of poetry in this poem collection was revealed based on the phonologic theories of vowels and consonants. A summary of the resulting findings is presented in the following: the side music of poetry originates from rhymes, refrains, and repetitions.

In this regard, it could be stated that: a) in *Khosrow and Shirin*, the rhymes are selected to reflect the emphasis put by the poet on his primary intention. b) refrains in *Khosrow and Shirin* consist of vowels and consonants that are fully in line with the meaning and notions of couplets. 3) the repetition of words, which is performed in the form of "Sedr" and "Ajoz" in this poem collection, is the best means of provoking thoughts and beliefs in the audience. The poet artfully attained this goal. 2) the exterior music of poetry consists of the prosodic meter of the poetry. In *Khosrow and Shirin*, Nizami used the Mafaeelan, Mafaeelan Faolan/Mafaeel meter (the "Hajj Mosades Maghsoor" or "Mahzooof" meter). This is a mild meter designed for lyrical stories. 3) The interior music of poetry is the fruit of the harmony resulting from the repetition of words or the equality or contrast of vowels and consonants in the words. Nizami masterfully used this device. The repetition of vowels and alliteration along with the repetition of vowels and harmony of phonemes in the couplets and hemistichs are the causes for the rhythm in this poem collection. Some of the highly frequent vowels and consonants, which largely account for the attraction and beauty of the poems in *Khosrow and Shirin* collection, include s, š, z, d, ā, o, and v̄. 4) The spiritual music of poetry mirrors the symmetries, similarities, contradictions, and contrasts by dint of taxis and contradiction prosodic devices. Whoever reads *Khosrow and Shirin* poem collection only once realizes the frequent use of the contradiction and taxis devices in this collection. For instance, contradiction and taxis are used as follows.

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