ABSTRACT

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

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

INTRODUCTION

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

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

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

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

The term euphuism and Iraqi stanza

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

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

أيها اللائم في الحب/ دع اللوم عن الصصب
فلو كنتي الحجابي الوجه/ رقيق الأذين الدعج
أو الحد الشفقي/ أو الرقيق الرفغي

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

و لا تظهر توقا؟
قد عرس في سفح النبيّ
فدع عنك من اللوم خازريف المقالات
لا، لا و لا

As it was said, this form is based on Hazj metre but some believed that there are no poems not based on the metre of this metre. Like the starting point of Ibn Khalfah:

و لا تظهر توقا؟
قد عرس في سفح النبيّ
فدع عنك من اللوم خازريف المقالات
لا، لا و لا

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

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

Mafailen
Mafailen
Mafailen
Mafailen

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

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

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

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

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

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

نظامك لأنه علمي في إكالاند ينهك أهوي جاهي و به سرو خرامان و به رخ بزون مه تيان و دهنه غنجه خندان و ليش لعل

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

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

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

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

«أهل تعلم أم لا أن المواهب، و قد يعبر لا يعانل من فه عراما، و جوبي، فما ماه بارب الكمالات، فدع عنك من اللوم خازريف المقالات، فكم قد هب السفاح، فذا في سفك الأدب، و الفضل رشيداً، حسب ما باكى أصبحت عظيف الطبغ لا تظهر شوقا، و لا تعفر توا لا و لا و لم شاهد

In Arabic one of the poem forms that mostly similar to Persian euphuism and based on the background of Persian euphuism dating back to the early 9th century, it is obvious that Iraqi stanza is modeling the Persian euphuism (15).
As this poem form is not very old in Arabic and Arabic metre experts in the old and the current time in their metre books didn’t name this form. Only, Nazok Al-Malaeeke (16) in the current era dealt with it and he believed that in Arab metre books, it is not mentioned.

Stanza is based on Tafil system and it is one of the manifestations of disobedience of two-hemistich in Khalilî metre and as in Persian language, there is “Persian euphuisam”, stanza is not written as short and long hemistic and it is written as continuous as prose. The following example of Ibn Khalifî Heli is considered:

An example of Mafailen (20) “Hazj” metre is Hazj with extra Sabab Khafî at the beginning (19).

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

He read the above stanza starting with the “أي” as Sabab Khafî and for true basis of stanza on Bahr Hazj considered extra Sabab Khafî as obligatory or at the beginning, the change is made to obtain the correct weight (18).

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

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

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

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

There is another theory about the metres of stanza form and it is theory of Dr. Jamil Malaeeke adding another thing on the previous theories. Tafile added another principle to the stanza circle and it is “Mafulat” as the final alphabet is not fixed to achieve the correct metre.

Dr. Jamil presented the following (22):

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

Qarib: Mafailen Mafailen Faelaten
Mashakel: Faelaten, Mafailen

According to the author, the best idea about Iraqi stanza is said. Regarding the appearance of stanza in Arabic and if there is any change, another discussion is raised. Regarding the appearance of stanza in Arabic, there is
another discussion. As the stanza (band) is Persian and in Persian poem in some forms as Tarkibband and Tarji band are used. But in the views about the stanza and its appearance, some were biased and they were far from the reality.

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

أيها الزاقد في الظلمة نبه طرف الفكرة من رقده ذي الغفلة و انظر ثر القدرة و اجعل غض الخمرة في فجر سناء الخمرة و ارن ذلك الأحلام و العرش و ما فيه من النفس...»

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

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

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

Degili believed that stanza is inspired by Persian literature. Baqlani in the book “ Ejaz Al-Quran” narrated about the stanza of Ibn Darid Azodi Basari (123hijri) as:

ربّ أخ كنت به معتبة أشذ كفي بعر صحته، تمسكا مني بولد و لا أحسبه: يغير العهد و لا يحول عنه إلا ماحل روح يقتلب العهد به، فقدت أن أصلح ما أفسده...

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

CONCLUSION

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

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

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

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