

The Conflict of the Musical Criticism of Al-Turk and Al-Kurd Lamiyhes

Davood Zarrinpour ¹

**PhD Candidate in Arabic Language and Literature, University of Isfahan, Isfahan,
Iran**

Dr. Sayyed Reza Soleymanzadeh Najafi

**Associate Professor in Arabic Language and Literature, University of Isfahan,
Isfahan, Iran**

Received: 30 August 2015

Accepted: 14 August 2016

Extended Abstract

1- Introduction

Lamiaie writing has earned reputation with Arabian lamiae since the pre-Islamic period and continued with Ajam lamiae. Two contemporary Iranians, Mohammad Taqi Hojjat Al-Islam and Abdul-Hamid Sanandaji composed Turk lamiae in praise of Amiral-Mumenin Ali (AS) and Imam Mahdi, and Kurdish lamiae in praise of Hassan Ali Khan, the governor of the Sanandaj city respectively.

One of the critical aspects of aesthetic in the works of poets is the musical space of their poems that has a broader sense than in the past. In this study, the researchers try to analyze the musical structure of these two works by studying different types of music in the new critics such as inner, outer, side, and spiritual music. Some questions answered in this study include what was the art of the poet about music? How is the fitness of content with weight, frequency of words, and musical additions in these works?

2- Theoretical Framework

The classical rhetoric and the new rhetoric have differences in the type of analyzing texts. The classical rhetoric is considered as the rhetoric of examples and evidence which analyzes the cases as separate entities, thesis, and its judgment is not always accurate. In the old rhetoric, except for the connection and separation of the rhetorical analysis, it doesn't go beyond one sentence while in analyzing the works of a poet, his poetry should completely be examined or the works of a poets should be thematically analyzed or at least a whole poem should be analyzed. This way can somehow understand the beauty of a poet's work or compare it to another. In the new rhetoric, this problem is to be solved. A more general pint of view in criticizing is held so that the judgement be more comprehensive. Poetry music is one of the artistic arenas of poets, which is very important in the Arabic poetry. In the new rheology, in addition to reviewing the weight and rhyme points, other aspects of music such as spiritual music and inner music are also considered. The results of the whole analysis of are held as factor in criticizing musical quality of a

¹ Corresponding Author .Email: davoodzarrinpour@yahoo.com

piece. Therefore, in the forthcoming analysis, we have tried to examine the music of poetry with a comprehensive look at the two odes.

3- Method

In the study of the poetry, bursts of poetry were analyzed and their defects were investigated. With regard to the internal music, two elegies are analyzed in beauty discussions of elegies about repetition, pun, derivation, and specification. In the analysis of the lateral music, the letters are identified and the defects are expressed. In the spiritual music, synchrony, similarity and conflict are reconsidered and devices such as symmetry, conflict, and arranging features are analyzed in the two Lamiae elegies.

4- Results and Discussion

Mohammad Taghi Hojjat al-Islam has composed his elegy in a simple measure. This measure is composed of two measures: Tafeileh of Mostafelon and Faaelon, and is fitted to some topics such as praise, pride, exclamation, and paradoxical feelings such as love, hate and Etc. This sea with the complete see, after the long see which composes one-third of the Arabic elegies is placed in the second order. This see must be used in some elegies with many verses to influence on the aim of praise to excite the addressee and affect his feelings. So, one can say that Lamiae Al-Turk that praises Amir Almomenin Ali and Emam Zaman and composed in some sea with many sections and many verses [158 verses], is fitted to the aim of the elegy. In spite of the ability of following the poet measure, has caught up in the trouble of avoiding twice. Abd Al-Hamid Sanandegi also has established his elegy on the same measure and since his elegy is panegyric, the fitting of measure and content have been observed. He also has the trouble of Tahrid. Sanandegi's share of this repetition of this incompleteness is 4 cases.

Considering the internal music, two elegies are analyzed in the beauty discussions of elegies about repetition, pun, derivation, and specification. Repetition is challenged in three levels of method, words, and letters. During this process, it is obvious that poetry has used the repetition capacity for highlighting well some praise concepts. Even using seeming letters suggests that poet speaks of his proud moral features proudly and wants to mention their virtues of all. Pun is another type of repetition, but in different dimensions it is used 27 times in Hajjat Al-Islam's elegy. Derivation appeared 20 times in this elegy and so it shows that in spite of the affectation of the internal music additions in poetry has used Hojjat Al-Islam's elegy in his poetry. Abdol Hamid Sanandegi also didn't ignore the musical aspect in his elegy whose verses are less than Hojjat Al-Islam's. even according to the statistics about pun, he has used more than Hojjat Al-Islam's and repetition in his poetries also is prominent and there is fitting among frequently letters and their meanings and content of elegy according to what Hassan Abbas wrote in the book features and meanings of the Arabic letters. Letter in two elegies is L and because of this, it is called as Lamiae. Sanandegi's elegy is adjusted to all the rules for letters and rhymes, but Hojjat Al-Islam's elegy encounters with two problems of assurance and depletion. In the spiritual music, synchrony, similarity, and conflict are reconsidered and devices such as symmetry, conflict, and arranging features are analyzed in two Lamiae elegies. In this area, also

according to the acquired data, AL-Kurd's Lamiae has more percent and implies Sanandaji's success in using these terms in AL-Kurd's Lamiae elegy.

5- Conclusion

Results showed that both poets have coalition between weight and meaning by the selection of extensive sea that has many sections and is appropriate for praise, but both odes faced with Tahrid fault. Considering music, two defects, i.e., guarantee and temptation, prevail over the Turk lamiae. According to the survey in spiritual music, al-Kurdish lamiae is superior to the Turk lamiae.

Key words: Conflict, Music, Al-Turk lamia, Al-Kord lamiae

References (In Arabic)

1. Abachi, A. (2010). Oloumol Balagha Fel Badie Val Arode Val Qafiya [*Arabic rhetoric in eloquence and prosody and rhymes.*] Tehran: Samt.
2. Adonis. (1983). Moqadematon Ieshsherel Arabi [*Introduction to the Arabic poetry.*] Beirut: Dar Al-Owda.
3. Akawi, A. (1996). Almojamol Mofassal Fe Oloumel Balaqa [*Comprehensive lexicon in Arabic rhetoric.*] Beirut: Dar Al-Kotob.
4. Aljorjani, A. (1991). Asrarol Balagha [*The secrets of metaphor in rhetoric.*] Jeddah: Dar Al-Madani.
5. Aljowaini, M. (1985). Albalaghatol Arabiyya Tasilon Va Tajdid [*The Arabic rhetoric essentials and renewal.*] Egypt: Maaref.
6. Attabrizi Khatib. (1986). Alwafi Fel Arod Val Qavafi [*Complete in prosody and rhymes.*] Damascus: Dar Al-Fekr.
7. Gharra, M. (1995). Almostashar Fel Arod Va Mosiqash sher [*The meters of prosody and rhythm in poetry.*] Beirut: Dar Ibn Kathir.
8. Habannaka, A. (1996). Albalaghatol Arabiyya [*Arabic rhetoric.*] Damascus: Dar Al-Qalam.
9. Hashemi, A. (2006). Javaherol Balaqa Fel Maani Val Bayan Val Badi [Rhetoric jewels in semantics and eloquence and impressive.] Beirut: Culture Book.
10. Ibn Al-Abdolwahhab, O. (2005). Addorar Albahiyah [*The splendor of jewels.*] :Maktabat Al-Iman.
11. Khalifa Shoushtari, M. (2008). Aljame Fel Arodel Arabi Baynan Nazariya Vat Tatbiq [*Comprehensive Arabic prosody between legislative and practice.*] Tehran: Samt.
12. Matloub, A. (1999). Albalagha Vat Tatbiq [*The Arabic rhetoric and legislative.*] Iraq: Ministry of Science.
13. Mowafi, A. (2004). Qasidaton Nasr [*Prose poetry.*] Cairo: Al-Majles.
14. Nassar, H. (2000). Alqafiya Fel Aroude Val Adab [*Rhyme in prosody and poetry.*] : Islamic culture.
15. Nassar, H. (2001). Feshsherel Arabi [*In Arabic poetry.*] : Islamic culture.
16. Qabbani, N. (1964). Ashsher Qandilon Akhzar [*Poetry Green Cresset.*] Beirut: Al-Maktab Attejari.

References (In Persian)

1. Ali, A. (2004). Mousiqi Shere Arabi Sonnati Va no [*Rhythm in classic and modern poetry.*] Mazandaran: Mazandaran University.
2. Hamdi, B. (2009). Qasaede Segane [*The three poems.*] Sanandaj: Partoe Bayan.
3. Heyrat Sajadi, A. (2012). Olama Va Daneshmandan Kordestan Dar 200 Sale Akhir [*The Kurdistan scholars in the last two hundred years.*] Sanandaj: Aras.
4. Hojjat Al-Islam, M. (2007). Divane Nayyer [*The collection of poems by Nayyer.*] Tehran: Shams Al-Shomous.
5. Mahyar, A. (2003). Aroze Farsi [*Persian prosody.*] Tehran: Qatre.
6. Qaemi, M. (2009). Fazaye Mosiqaeiye Moallaqeye Emraol Qays [*Rhythm in Mu'allaqato (pre-Islamic poem) Imru' al-Qais.*] Tehran: Bazargani.
7. Rohani, B. (1987). Tarikhe Mashahire Kord [*The date of Kurdish celebrities.*] Tehran: Sorosh.
8. Sarbaz, H., & Zarrinpour, D. (2011). Barresi Tatbiqiye Fazaye Mosiqaeiye Qasideye saadi Shirazi Va Shamsoddin Koufi Dar Rasaye Baghdad [*A comparative investigation of the musical atmosphere in Sa'di Shirazi and Shamsuddin Kufi's odes in the elegy of baghdad.*] Tehran: Tarbiat Modares University.
9. Shafiei Kadkani, M. (1994). Mosiqiye Sheer [*Rhythm in poetry.*] Tehran: Agah.
10. Shamisa, S. (2004). Negahi Taze Be Badi [*New perspective on impressive.*] Tehran: Ferdows.
11. Tahmasebi, T. (2001). Mousiqi Dar Adabiyat [*Rhythm in the literature.*] Tehran: Raham.
12. www.omaraltaleb.com