

Studying external and lateral music in odes and sonnets of Zahir Fryabi

Mohammad Fooladi*
Abdolreza Zand**

Abstract

Zahir Fryabi is one of the famous people in Persian poet especially sonnet. He played a fundamental role in formation, evolution and promotion of Persian sonnet. The current research searches this question using SPSS software and statistical tests such as ANOVA: how are the most important musical effect (external and lateral) used in lyrics of Zahir? What are the most important factors in developing and promoting his lyrics? What are the results of comparing this issue and his odes?

The current research comes to the result that in external music of sonnets, Zahir used 5 Bahrs (poetry) and 10 weights in his 58 sonnets that is an acceptable statistics rather than sonnets. Although there is not that much variety in using Bahrs; also, his odes are more various than sonnets but totally, his poets are not very versatile in terms of weight. Zahir has tried to prevent using low-applicable and unpleasant weights and this factor itself represents his soft, beauty and melodious sonnets.

Among the used Bahrs and weights in his sonnet, Raml Bahr and "Faelaten Faelaten Faelaten Faelen" weight that is calm and usually sad weight, has a specific status. However, it seems logical due to his irritable spirit and types of words he used in his sonnet. On the other hand, Zahir has a significant interest in using high applicable and pleasant weights of Persian poet, both in odes and in sonnets; one can find almost an half of Persian weight in his odes, in terms of variety that has a rather acceptable variety. One of Zahir weakness is that he did not much use Dowri weight that affect richness of verbal music and it has not a significant growth in his sonnets and odes.

On lateral music, words of rhyme in sonnets and odes have a significant ear catching aspect due to using high sounds. In the shared letters of rhyme, poet used high applicable and soft letter such as "an", "ar" and "A" in sonnet which are representative of his subtlety sonnet. There is a variety in the shared letter of rhyme because Zahir used just 23-shared letters once in his sonnets and odes. Other used letters are significantly soft and subtle and there are plentiful shared letter with high sound in his syllables of rhymes and this topic added richness of his musical lyrics.

In problems of rhyme, in sonnet, "repeating rhyme" and "posterior ita" are the most representative problems. Also in odes, "repeating", "eqva", "posterior ita" and "usual rhyme" are more frequent, respectively.

In row, Zahir in his sonnet used verb and verb phrase 32 times, noun and noun phrase, adverb and adjective 7 times, letter 5 times. 3-words row is used just on time in sonnets that are not that much eye catching. Therefore, in result, that melody which must be exist does not appear and due to repeating verbs in the most rows, there is no movement and stimulation in his sonnets. Therefore, although Zahir have a significant attention to use row in sonnet and ode and his rows have no significant variety and differences, high frequency of

* Associate Professor of Persian Language and Literature, University of Qom, Qom, Iran

** M.A. Graduate of Persian Language and Literature, University of Qom, Qom, Iran

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rowed sonnets and odes in his poems and utilizing statistic and kinetic rows express his interest in this issue.

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