

The Analysis and Interpretation of FakhredinAraqi's Lyric: (Problem-Solving Lock of Hair)

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Abstract: *It is not possible to understand the poems of a poet unless one is familiar with his internal feelings and emotions. The effectiveness of Araqi's lyrics made the author completely analyze one lyric as a sample to show that Araqi had truly no intention but to inculcate his meaning to his addressees, and for doing so, he has willingly taken advantage of emotion, music, and stylistic characteristics to realize his purpose.*

Keywords: Araqi, Lyric, Emotion, Music, Stylistic characteristics

1. Introduction

FakhraddinAraqi is a mystic poet that has been able to express his intention in the simplest way. His lyrics are full of emotion and undeniably euphonious; loving his beautiful lyrics because of their similarity to and common points with Hafiz's poetry, was a motivation for the author to completely analyze one of his lyrics to represent both the other things that the author does not have the opportunity to discuss, and to prove his poems' beauty and effectiveness [1].

The selected poem has been studied from the following angles and the author hopes he has succeeded in doing his job very well.

- 1) Emotion
- 2) Music
- 3) Stylistic characteristics (lingual, mental, literary)

The analysis and interpretation of a lyric by FakhraddinAraqi

The following poem is one of his beautiful lyrics that its complete analysis gives us the opportunity to better know him and find out his place in the world of poetry.

Problem-solving Long Hair

- 1) Came out of the curtain, wine distributor with a glass in hand
She tore up both our curtain and broke our repentance
- 2) She revealed her pretty countenance, we all fell in love
Since naught was left from us, she came and sat beside us
- 3) Her long hair undid a tie, our heart's trap disappeared
Life took its heart away from the world and tied it into her long hair
- 4) In her long hair's trap, we all remained confused
From her ruby wine glass, we all got intoxicated
- 5) When heart touched her locks, it got lost
The drowning stretches what he finds out of confusion
- 6) Since her chain of long hair became the trap of the confused heart
It was released from the world, and got rid of our existence
- 7) Heart went into her long hair, I asked from the locks
Said may its lips be happy, now our head joined us
- 8) Heart sat with a good beloved, when it ignored the life

It joined the essence of the life, when abandoned both worlds

- 9) From the look on her face, sometimes I am drunk and sometimes sober
From her locks and ruby sometimes I exist and sometimes not
- 10) I wanted to reveal some secret words
I did not fear the strangers, and I implied some

1) Emotion

By emotion, it is meant a mood that a poet senses from an accident or happening and tries to make the addressee his partner in that particular feeling. No poet can transmit his feelings to the readers or listeners unless his poetry arises from his heart and the background of the understanding also exists in the addressees [2].

Araqi's poetry due to its smoothness and simplicity in speech and expression rapidly connects to the addressees and make them partner in the poet's feelings. Love, respect to beloved, happiness and intoxication because of love's presence are some of the emotional cases that abound in all his poems [3].

In this spiritual poem, the emotion that is transmitted to Araqi is his being iconoclast. Unlike the usual that all move to the repentance, he moves to the bar and wine distributor and finds his solace in the wine; in front of the wine distributor's love, he get confused and is not afraid of the strangers' criticism. In this poem, he regards love as something sacred, since it is a bridge for reaching to the beloved; and with the help of the imagination, he makes the love, which is a personal experience, valuable. The spirit of the lover's devotion to the beloved and his complete surrender in front of her is so beautiful in this poem that the poet does not have any doubt about its getting known and is not afraid of that. If in the last line of this lyric we replace "I didn't fear" with "I feared", as it is in Mohtasham's version, we have violated one of the principles of the mystic poetry-bravery [4].

2) Music

Araqi's poetry musically speaking is rich and effective. External, subsidiary, and spiritual music can be felt in his poetry very well and there for, each reader enjoys reading his melodious poems. Considering its rhythm, the main ones are mild rhythms and then the rising and fast ones. This poem's

rhythm is a rising one and by selecting such much used and fast rhythm, he wanted to entice the addressee and make them full of happiness to, as a result, faster understand the main point.

In Araqi's works the variety and the great number of rhythmic and rhyming poems indicates that the subsidiary music is so rich in his poetry and of course the role of verbs' radifs as so influential in this richness and effectiveness has provided that with action and movement.

Araqi's poem, even without radif, possesses high musical strength. This lyric, though it does not have radif, shows no weakness in its subsidiary music, since the poet, by bringing rich and perfect rhymes, compensates its lack of radif.

Rhyming in this poem is not artificial or forceful, so it is both beautiful and immediately attracts the attention of the addressee. The words of rhyme, that except in Harfe Ravi, are common in the letter "s" and its preceding /a/ sound are: dast (hand), beshkast (broke), beneshast (sat down), bast (closed), sarmast (intoxicated), dast (hand), varast (released), peyvast (joined), begosast (tore), hast (is), and sarbast (secret). As it is clear, there is nothing wrong with this poem's rhyming.

Except the words (dast, bast, and hast) that have one long syllable and the rhyme's syllable is the same with the rhyme's word, the rest of the words have two-syllabic rhymes and the final syllable in all of them is long and it is the rhyme's syllable. Of course the reason for the rhyme's syllable's being long can be the poet's emphasis on that.

In the following lines, the middle rhymes besides the subsidiary ones, have been effective in the completion of the music and the poem's richness in the horizontal axis.

She revealed her pretty countenance, we all fell in love
Since naught was left from us, she came and sat beside us
Heart sat with a good beloved, when it got rid of the life
It joined the essence of life, when it abandoned both worlds

Some of the causes of spiritual music in this poem, aside from its figures of speech, are the presentation of verbs in the second, fourth, and fifth lines, and the rhythmic words throughout the poem. These words, although have not been placed in specified stances such as rhyme and middle or subsidiary radif, are secretly influential in the poem's music and cause the harmony in the entire poem in the vertical axis, for example, hand, countenance, heart, ruby, locks, lips, and appearance [5].

3) Stylistic characteristics: these characteristics are divided into three parts [6].

4) 1-3. Lingual 2-3. Mental 3-3. Literary

1-3. Lingual characteristics: these characteristics are divided into two groups:

1-1-3. Lexical 2-1-3. Syntactic

1-1-3. Lexical characteristics

One of these characteristics apparent in this poem is the use of Arabic words, such as: saaqi (wine distributor), tobeh

(repentance), heyran (confused), aalam (universe), jan (soul), asrar (secrets), ezhar (expression), aghyar (strangers), ghamzeh (look), and talab (asking) that are all ordinary and common in Persian language [6]. Accordingly, it can be stated that about ten percent Arabic words are used in this poem that is not noticeable and prominent in a seventh-century poem and this shows the simplicity and smoothness of Araqi's poem and his attention to khorasanie style. It must be added that in the second line of this poem no Arabic word is used [3].

The number of abstract nouns, in this poem, is less than concrete nouns and in fact concrete nouns are twice more than those of abstract nouns and this point represents his especial attention to concrete issues for expressing his high purposes, thoughts, and considerations.

Abstract nouns: tobeh (repentance), jan (soul), heyrat (confusion), ghamzeh (look), del or rouh (heart), heyran (confused), khoshie (happiness), asrar (secrets), aghyar (strangers).

Concrete nouns: pardeh (curtain), qadah (bowl), saqi (wine distributor), dast (hand), rokh (countenance), zolf (long hair), gereh (tie), jahan (universe), jam (glass), la'l (ruby), mey (wine), torreh (locks), chang (harp), selseleh (chain), aalam (universe), lab (lips), sar (head), yaar (friend), ruy (face), harf (talk), and sokhan (speech).

Also, the use of "alef" / A/ in the ends of the verbs was common in the seventh-century and its application can be seen in the seventh line in the verb "gofta" (said).

2-1-3. Syntactic characteristics

In this poem sentences are complete in lines or verses and their brevity is noticeable. But sometimes, some of the verses lack the Persian sentence order since the order of subject-object-verb is not observed, like: (Came out of curtain, wine distributor with a glass in hand), (Revealed her pretty countenance), (In her long hair's trap, we all remained confused).

Araqi, according to his own style (the middle one), in this poem, sometimes uses the prefix "beh" before the verbs, following the tradition of the former poets, and sometimes ignores it, like:

Benmoud (showed), beshod (became), bdarrid (tore up), beneshast (sat down); shod (became), goftam (I said), zad (hit).

Another indication of his attention to khorasani style is his occasional ignorance of using "raa", the sign of object, for example: (Both tore up our curtain), (Both broke our repentance), (Revealed her pretty countenance), (I'll express some). "Zanad" (hits) in the fifth line lacks the prefix "beh" or "mie", but is used in the manner of old style meaning "is hitting" and in the present tense. Therefore, Araqi based on the middle style in the syntactic structure of his poem, has occasionally followed the old and the modern style.

2-3. Mental Characteristics

In this poem the beloved is corporal and wine distributor, but with a high status, and in fact, the beloved is the right. Undisputed surrendering of the lover, the superiority of the beloved (its existence from the earliest times till the end), abandoning of both worlds and their belongings, secret keeping, awe against the beloved, honor and attempts for joining the beloved, violating the customs like: ignoring the repentance and intoxication from wine, and not fearing other people's criticism are all some of the widespread thoughts in this poem [7]. The use of a proverb in the fifth line is another mental characteristic in this poem.

3-3. Literary characteristic

1-3-3. The expression tools

FakhraddinAraqi regards the figures of speech as tools for reaching his high purpose- expressing spiritual concepts- and never tries to confuse readers in the maze of similes and far-fetched metaphors, and avoids showing off or verbosity. So, he takes advantage of figures of speech to both achieve his goals and make his speech more effective.

The most important image-making element in this poem is "Kenning". The poet expresses what he means indirectly and with Kenning.

For example, in the following line:

Came out of the curtain, wine distributor with a glass in hand
Both tore up our curtain, and broke our repentance

With applying two Kennings "came out of curtain" and "tearing up of a curtain", Araqi has uttered his purpose and has considered wine distributor guilty of tearing up of the curtain because by revealing its countenance, it has revealed the love and has made the poet notorious. It should be added that if "tearing up of curtain" is interpreted in another way, meaning eradication of the coverings, it can be accounted as ambiguity too.

Or in this poem:

Her long hair undid a tie; our heart's tie was released
The heart took away its life from the world, and tied it into her long hair

Araqi in the first line imagines his beloved's long hair as problem-solving and has implied his restlessness against the wine distributor's love, and in the second line, has expressed his disappointment regarding the world and abstinence with a kenning expression "to take away the heart from the world".

Or in this poem:

Since the heart touched her locks, it was lost
The drowning stretches his hands in what he finds out of confusion

Here also, Araqi does not speak directly and with the help of Kenning like "losing the heart" and "touching" has expressed his falling in love and his taking refuge to the beloved. Also, with including a proverb in the second line,

he has deemed taking refuge to beloved after falling in love something certain.

Araqi, occasionally, has bestowed his poems with a new life and spirit by the use of personification and with addressing inanimate objects he has added movement to his poems. For example in this verse "since her hair's chain became a trap for the confused heart", confusion in the face of the love is attributed to the "heart" and in this way, heart is imagined as a person who can get confused.

Or in the verse, "Since the heart found a good beloved, it ignored its life", Araqi once more imagines "the heart" like a human being who can associate with friends. There for, asking the "heart" from the beloved' locks (seventh line), and imagining the beloved's long hair as problem-solving (third line) all indicate imaginative power of a great poet such as Araqi who speaks with each single member of the beloved's body and sacrifices himself for the beloved.

Araqi is the poet of similes, and simulation has a special place in his poetry. In his poems, Araqi has taken the greatest advantage of the TashbiheBaligheEzafi, and in this poem also, the similes are so.

In the following line:

In her long hair's trap, we all remained confused
And from her ruby wine glass, we all got intoxicated
Araqi with attributing "long hair" to "trap" and "ruby" to "glass of wine" has expressed himself so simply, beautifully and clearly and has revealed poetic imagination.

Or in the line:

Since her long hair's chain became a trap for the confused heart.

It was released from the world and got rid of our existence.
Here "long hair" is attributed to the "chain" to picture the captivity of the heart in the chain of love.

Araqi some times uses metaphoric language and tries to give highest pleasure to his readers with making them engaged in contemplation and a little pause for getting the metaphoric meaning of the words.

Came out of the curtain, wine dispenser with a glass in hand.
Both tore up our curtain, and broke our repentance.

In this line, wine distributor is a metaphor for the eternal beloved and the code of the spiritual realization and inspirations.

Or in the following line:

In her hair's trap, we all got confused
And from her ruby wine glass, we all got intoxicated
He attributes "ruby" that is a metaphor for the beloved's lips, to "glass of wine" and feels intoxicated from this glass of wine (kiss).

In the following:

She revealed her beautiful countenance, we all fell in love
When naught was left from us, she came and sat beside

Araqi with the help of paradox has created a pretty picture and has spread it in front of the addressee [8]. In his opinion, beloved answers lover when the "I" of the lover is gone and is sacrificed for the beloved and the lover only sees the beloved and no one else.

2-3-3. Tools of figures of speech

Araqi has taken advantage of figures of speech to advance the spiritual music of his poems and to decorate and make it more effective to his addressees. Accordingly, some of these devices, as they have wide application in the totality of his works, can be traced in this poem too [3&4].

The presence of such related words as wine distributer and glass (first line), trap and chain (sixth line), causes the harmony and increases the music in the lines themselves and the general atmosphere of the poem. In this poem, he uses opposites three times and has tried to transmit his meaning to his readers by means of opposite harmonies that are some times so effective. In the following line:

The heart sat with a good beloved, when it ignored its life
It joined the essence of life, when abandoned both worlds
Araqi in the second verse believes "joining the essence of the life" is conditioned to "abandoning both worlds"; with bringing two opposite words "joined" and "abandoned", he has made prominent the importance of the point to the readers.

Or in the following line:

From the look on her face, some times I am drunk and some times sober

And from her locks and rubies, some times I exist and some times not

Here, the poet with planting opposite words (drunkenness and sobriety) and (exist and exist not) beside each other, has tried to beautifully picture the effect of look, locks, and the beloved's ruby.

Some times with allusion and indication to a point, he expresses an important issue:

Since her long hair's chain became the trap of the confused heart

It was released from the world and got rid of our existence

The poet in the second verse refers to the speech "The world is a prison for believers" and so has introduced love as the cause of freedom from this precarious world- that is also a prison for human soul.

In this poem Araqi has also taken advantage of figures of speech and thought, like: (life and world in the third line), and (trap and glass in the fourth line) that have pun, Eltezame /sh/ in the first nine lines and harmony in the fourth and ninth have been used.

In this poem Araqi has used Bayan more than figures of speech since he had to use Bayan for expressing subtle and spiritual points. This poem is one of the Kenning-based poems and imagination and imagery have played important roles in it and throughout the poem one unified subject that is love to the eternal beloved is presented.

Araqi had been well aware of the beginning and ending of his poems and for this reason has begun and finished his poems in the best possible way. The poem under question is in this way too, in a way that with reading the first line, a reader gets so interested that keeps it until the last line and

the poet's final speech. Besides, unlike the tradition Araqi has not used his nick name in the last line.

The last point regarding this poem is that the second verse in the seventh line was vague, so Mohtasham's version was referred to and both versions will be presented for eradication of vagueness.

Nafisie's version: Said that may her lips be happy, now we are joined

Mohtasham's version: Her lips said: be happy, now we are joined.

It is clear that the difference between the two verses in both versions is in the words "bar" and "sar" (both meaning "beside") that can be as a result of incorrect writing.

2. Conclusion

Based on a Persian proverb meaning a fistful of some thing is a good sample of its totality, the analysis of one poem of Araqi's proves that he is a poet-mystic aware of poetic mysteries that has been able to assign himself a especial place in the world of poetry with using literary devices and high thoughts.

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