

The Spiritual Music in the Poetry of Fakhredin Araqi

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Abstract: *Fakhaddin Araqi's musical richness and his ability in composing poetry that occasionally is not different from listening to a musical piece, made the author analyze his intoxicating lyrics regarding their spiritual music that, at the end, proves his lyrics' euphoniousness, orderliness, simplicity, and effectiveness.*

Keywords: Araqi, Figures of speech, Spiritual music

1. Introduction

'Ornaments' is the knowledge that analyzes the beauty of speech, and since poems are nothing but the height of the music of speech, poets must know all the musical elements, and most importantly, must utilize them to succeed in expressing his purpose to the readers. In this article, the author tries his best to analyze the spiritual music in the poetry of Araqi to make it clear that, like most of the other poets, he was aware of the effect of figures of speech on the richness of the music of speech and he has ornamented his poems to its different kinds.

The Spiritual music

The spiritual music means harmonies and contrasts that are felt in the meaning of words and includes all kinds of harmonies (even the speech and vocabulary rhythm) and it is a relationship that exists among words.

Figures of thought are applied to those literary devices that are said to arise from meaning and are based on it, in a way that if the form of a word changes, no change happens in the meaning and the device is not destroyed. Accordingly, figures of thought are the causes of the existence and the increase of music in poems.

But, one should notice that if a poem, regarding its music (external and subsidiary), is in its height, it undermines these figures of thought and they get less noticeable. Now, those figures that have wider application in literature and it can be said that possess more artistic value are analyzed.

Ambiguity: "In the realm of the figures of speech, it exists when a speaker in using a word considers both the immediate and far meaning of that word and his purpose is the far meaning of that word (sometimes both meanings) [1] ambiguity is a kind of playing with the minds of readers to make them consider the meaning which is not right (or is not intended by the poet) and then realize the correct meaning.

In ambiguity, the mind confronts a dilemma and can not choose one of the two meanings at one time, and this causes the highest amount of pleasure in the readers [2]. Besides, understanding the different meanings of words and

recognizing ambiguity depends on the information and knowledge of readers.

My life's bird is internally broken,
It soars up in thy air [2].

In here 'air' is ambiguous and has been used in two meanings, 'sky' and 'love'. In the following, there is a beautiful ambiguity in 'far from you' that, with little pause and thought, a reader can figure it out.

When we got far from your vicinity
Far from you, we are ever in pain [1].

From the phrase 'far from you', two meanings can be inferred: first one, being far from you (separation), and the other, is a prayer that the poet utters for his beloved meaning hopefully 'be it far from you to be in pain'.

Or in the following poem:

Farhad's life albeit was shirin (meaning dear)

Finally, for Shirin it was (Araqi, *Oshshaqnameh*).

Here the ambiguity is in the word 'shirin' (the first line); in the beginning, readers' minds, considering the word 'Farhad', go towards the immediate meaning of the word, that is Farhad's beloved and then the relation between 'shirin' and 'life' is noticed and the second meaning, that of sweetness and worthiness is also inferred.

Ambiguity of Harmony: This happens when only one of the meanings is present in the speech and the absent meaning is in relation and harmony with a word or words in the speech.

Put a sign of acceptance upon my heart
This heart is asked by none (Araqi, *Lyric*).

In this poem if, aside from the meaning of 'heart' as fake coin, we interpret it as a part of body, it has ambiguity of harmony with 'heart', but certainly the intended meaning of the poet is not this.

Ambiguity of Contrast: That means Using two words in a way that they seem paradoxical, but in the intended meaning of the poet or speaker there is no paradox between them.

The strange thing, she became me and I became her, and from me the beloved

Became so strange that doesn't know herself (Araqi, *Lyric*).

'Herself' has two meanings: 1) Relatives, 2) Herself that in its first meaning contrasts with 'strange', but in the poem, the second meaning is intended by the poet.

Contrast: If among the meanings of two or more words there is negative harmony, that is, they are opposite in meaning, it is called contrast [3].

Contrast might be used in word or syntax level, but the one in the syntax level is more prominent and important than word's, and has more effect on creating ambiance and even on the spiritual music of the poem.

Sometimes it makes the blue heart, happy

Sometimes, the happy heart, blue.

Contrast is of great value in the word level and no poem can get away without this device and accordingly, most of the poets take advantage of that to better express and explain themselves.

From her face's beauty, I am at once drunk and sober

And from her lock and ruby, at once nonexistent and existent.

In this poem the words 'drunk' with 'sober' and 'nonexistent' with 'existent' are opposite.

Or in this poem that 'profit and loss' are opposite:

Had I no profit and loss in the world but a heart

You came and burnt both of them.

Allusion

It is a reference to the parts of readers' historical, mythical, cultural, and literary knowledge, and the more subtle the referred stories and myths, the more pleasure the allusion associates.

From the sixth century on, Islamic allusions get widespread and Persian ones (mythical) go to the margin, but do not dissolve completely. Islamic allusions in lyrics in sixth and seventh centuries play a great role that is emanated from Islamic culture and religion governing the thoughts and poetry of contemporary poets [4].

It goes without saying that regarding the range of using allusions, all the poets are not in the same level and some are more powerful in its use, and this depends on how much familiar a poet is with his history, culture, and mythology, and how rich his allusive repertoire is to make him able to use that in need.

To understand allusion, like that of ambiguity that requires readers' awareness of different meanings of word, one should be aware of the knowledge that a poet refers to. Also, it should be added that due to having two deep structures of simile and harmony, allusion increases the music, effectiveness, and beauty of speech.

In the following poem, by using the word, 'Joseph' and the phrase 'gloomy house', the poet revives the story of Joseph and Yaqub for readers and by this better expresses his purpose.

If can't I find my Joseph in the world

Naturally, my heart will become a gloomy house (Araqi, *Qasideh*, p: 79).

Or in another poem the poet, by referring to unconsummated love between 'Farhad and Shirin' and the revival of the whole story, states the eternal love to the beloved and readers by remembering the whole story, can understand the poet better and faster.

Farhad's pleasure and the purpose of us all

Was placed in Shirin's sugar-sweet lips (Araqi, *Lyric*, p: 164)

Congeries: "It happens when the words that are used in the speech are semantically co-related; words that can be claimed are from the same roots and semantic background" [5&6]. So, congerieses are parts of a whole and there is a relation between them. This relation can be about kind, place, time, and harmony.

Congeriesis the most natural figures of speech in the speech and from the angle of frequency, is the most frequent one, and no poet can avoid it. A great deal of a poem's beauty is due to the congeries between words and since it challenges the minds of readers, it increases the music.

Oh heart, oh heart thou art the essence

The road is the child, thou art the milk and the nurse (Araqi, *Oshshaqnaameh*, p: 338).

In this poem there is congeries among the words child, milk, and nurse.

In the following poem:

Won't be afraid of the enemy's wolf

The sheep which has such a shepherd, the congeries is among wolf, sheep, and shepherd.

Asteism: This is a device that in nature and structure is similar to ambiguity, since it begins with admiration but, the poet uses such words that listeners (addressees) imagine the poet intends to criticize not to admire. This device deceives the readers and does so by the help of words such as 'but'.

I don't say may your beauty be more

Since your beauty doesn't accept imperfection (Araqi, *Qasideh*, p: 67).

In this poem, the poet by using criticizing words like 'don't say to be more', invokes in the mind that he might have intended criticism. But, in the second line, the ground for such an interpretation is totally eradicated.

Epanados: That is when in part of a speech, the poet incorporates two or more words and then in the next part explains them. If the first parts are in the same order with the second, it is called organized epanados, otherwise it is called unorganized one.

The organized one is more artistic than the other since the poet should observe the order too and this needs more ability and mastery. Besides, the spiritual music that arises from epanados is due to the mind's involvement in finding the relation between the first parts and the second.

My idol ever makes arrow and bow by her expression and eyebrow

By expression, she pours heart blood, by eyebrow murders (Araqi, *Lyric*, p: 184).

In this poem, 'expression' and 'eyebrow' are the first parts, number 1 and 2, and 'arrow' and 'bow' are the second parts, number 1 and 2 and since their relation is based on order, they are organized epanados. So, here the poet says that: my idol sometimes makes arrow with her expression and pours the heart blood, and sometimes with her eyebrow makes bow and murders.

Conglobatia: When a poet or an orator uses several adjective in a regular and repetitive order in a speech it is called conglobatia. It is clear that this device not only causes spiritual music in the speech, (because of especial order and the variety of adjectives), but also considering oral ornaments, it has artistic value since in that short vowels such as 'o' are repeated.

The paradise full of honey, milk, and wine

Is full of salt, without our friend's presence (Araqi, *Lyric*, p: 151).

In this poem, 'full of honey', 'full of milk', and, 'full of wine' are various and repetitive adjectives for paradise that are connected to each other by the short vowel 'o' and have caused the spiritual and oral music of the poem.

Or in the following poem, the poet for the person who takes the glass of wine into his hands uses three adjectives: 'smart', 'deceitful', and 'wine worshiper'.

Whoever takes the glass of wine into his hands

Gets smart, deceitful, and wine worshiper (Araqi, *Lyric*, p: 162).

2. Spiritual Music in FakhraddinAraqi's poetry

The elements of a line of poem or two, from one hand, and the spiritual elements in an artistic unit (lyric, ode, and fragment) from the other, are the constituent parts of the spiritual music of a poem, and some of the best samples of the famous expressions of this music are contrast, ambiguity, and harmony. There for, the mere existence of the contrast, ambiguity, and harmony in one line of a poem does not make spiritual music, but all parts of a poem should be analyzed from all the aspects to reveal the spiritual music.

Since the contrasts and harmonies are only parts of the elements of poems, they can not be the only cause of the spiritual music in a poem. Shafii Kadkani in his book *'The music of the Poem'* believes that the constituent elements of the spiritual music in a poem, aside from spiritual devices, are factors such as addressing, syntax, semantic understanding, and particular concepts that only by working together can make the spiritual music.

For understanding the spiritual music in the poetry of Fakhraddin Araqi one should not confine himself only to the contrasts and harmonies existent in the poem, because sometimes in his poetry there are other causes that their effect on the spiritual music might be more than applied spiritual devices.

When shall I visit the friend's beautiful face?

When shall I smell her sugar sweet rubies?

When shall I cling to the friend's lock's trap?

When shall I put my head upon her feet?

When shall I dedicate my life to hers?

When shall I grab her odorous lock?

Being so vivid, why is hiding from us?

The friend's world travelling pretty appearance,

Similar to the friend's sore eyes, I feel sad, where is

Such life- enhancing sugar from her rubies?

The world can not be placed in my squeezed heart

Can't enemy be placed in friend's seat?

My enemy says: leave thy friend

Despite enemies, I'm looking foe friend?

If thou become a lover like Araqi

Can you imagine the friend's beautiful face as enemy?

(Araqi, *lyric*, p: 157)

The constituting elements of the spiritual music in this lyric are: the spiritual concept of wishing for winning the beloved's hand and her invisibility, the number of questions, the representation of verbs (for emphasis), a picture of the world's glory and human being's smallness, and finally, the contrast and harmony that are part of spiritual devices. It should be added that the contrasts in this poem can never be unintentional and without the poet's willingness, since they have been used in three repetitive lines and have lead to the increase of the spiritual music.

Due to the simplicity and easy understanding, the contrast and harmony have had noticeable role in poetry and literature, but only when they possess high musical value, if they are used throughout a poem or lyric or at least in some repetitive lines. The contrast can be seen in Araqi's poetry in great quantity. Some times we encounter some lines in which some opposite word are used and this shows his ability and attention to the music enhancing factors.

Every especial or common person's appearance has been made fresh from your praying

And every young and old's life through your worship alive (Araqi, *Qasideh*, p: 83).

In this line, 'especial and common' and 'young and old' contrast with each other.

In the following there are three contrasts:

If our good and bad, done and undone things

Are without reward and punishment, why should we fear?

Don't be afraid (Araqi, *Robaii*, p: 316)

'Done and undone, good and bad, reward and punishment' contrast with each other.

Also, in the following line 'day and night' and 'consummation and separation' contrast and the poet b using them has created a simile and has compared 'consummation' to 'day' and 'separation' to 'night'.

I died from waiting for your consummation day

Doesn't your separation night have any end? (Araqi, *Lyric*, p: 174)

3. Some other Contrasts in Araqi's Poetry

Visible and invisible (p: 78, line: 257), elaborate and brief (p: 128, line 1176), clear and vague (p: 129, line 1201), hopeful and disappointed (p: 162, line: 1809), clear and hidden (p: 190, line: 2341), easy and difficult (p: 236, line: 3198), beggar and rich (p: 251, line: 3467), falling and rising (p: 257, line: 3572), atheism and belief (p: 282, line: 4050), death and life (p: 287, line: 4147), beginning time and eternity (p: 307, line: 4518), pure and fake (p: 310, line: 4558), the loss of the hell and the profit of the paradise (p:

310, line: 4561), coming and going (p: 313, line: 4612), water, wind, soil, and fire (p: 327, line: 4822), ugly and beautiful; goodness and badness (p: 349, line: 5321), free and slave (p: 344, line: 5193), survival and destruction (p: 344, line: 5199), garden and prison (p: 350, line: 5328)...

Congeries also abounds in his poetry. He has increased his speech's music through harmony and symmetry of words and their semantic relationship. Some times the harmony of words in his poetry not only intoxicates the readers and brings the feeling of enjoyment to its acme, but also has a prominent effect on the music of his poetry.

Oh, thou singer of love, play your music
Since that friend has not become friendly yet
(Araqi, *Tarjiband*, p: 134).

In this line, there is a harmony among the words 'singer, music, and play'.

And in the following line, words 'bartender, glass, wine, bar, and drunk' are congeries and the harmony and symmetry among the words have increased the line's music and its effect on the reader.

The bartender, with a glass of wine in his hand, came
Out, drunk, from the bar (Araqi, *Lyric*, p: 146).

Also in this poem:

When you want to move to the friend's obeying
Your eye, ear, tongue, and mind is his (Araqi, *Oshshaqnaameh*, p: 328), the words 'eye, ear, tongue, and mind' are harmonious and have created a kind of balance in the line.

Some other samples of congeries in Araqi's poetry

Ball and polo (p: 67, line: 30), sea and diver (p: 80, line: 296), environment, wave, and gem (p: 94, line: 601), planting, water, and sowing (p: 112, line: 881), qeble, mosque, and altar (p: 151, line: 1606), lock of hair, eyelash, and eyebrow (p: 184, line: 2225), oven, cooking, and bread (p: 210, line: 2722), hand, foot, and head (p: 234, line: 3152), treatment, curing, pain, and patient (p: 282, line: 4055), candle and butterfly (p: 312, line: 4592), paper, color, and quills (p: 341, line: 5127)...

As it was stated in the allusion section, in the time of Araqi the Persian allusions faded and Islamic ones became current and widespread. This is vividly noticeable in his poetry. Islamic allusions are greatly used in his works, particularly in lyric that is the most suitable poetic form for lyrical allusions, Islamic and Persian alike.

As far as possible, he has decorated his speech with suggestions and allusions, and with their help, both has created new meanings and concepts and has experienced brevity. Of course this proves that his repertoire was full of information that is so referred to in his poems for speech decoration and for clarifying his purposes.

In the following line:

In Solomon's presence, like an ant, my gift would be a grasshopper
David's company is full of sweet sounding music (Araqi, *Qasideh*, p: 69).

In the first line, the words 'Solomon, ant, and grasshopper' refer to the story of Solomon and ant's bringing a gift for

him, and in the second line, the words 'David and music' refers to the story of David and his singing, and both stories are among the religious (Islamic) narratives.

Also, in the following line, Araqi by referring to the story of Joseph and his being thrown into a well, pictures the heart's captivity in the well of the chin of the beloved and through the association of the whole story, the readers better and faster understand what he means.

Behold our lost Joseph

How delightful is he in the chin's well? (Araqi, *Lyric*, p: 155).

Some other Islamic allusion samples in his poetry:

Solomon and Salmaan (p: 82, Line: 355), dividing the moon (p: 83, line: 364), Abraham and fire (p: 96, line: 634), Abraham and Nimrod (p: 196, line: 2464), Jesus and Mary (p: 251, line: 3473), Adam and wheat (p: 267, line: 3775), Jesus blessing and the miracle of Moses and Sabaan (p: 290, Line: 4215), holy narrative: 'If it weren't because of you, I would have never created the skies' (p: 330, line 4891)...

But, though less than Islamic allusions, occasionally, Persian allusions are used in his poems.

The tired Farhad's life is sweet

When can he abandon his life? (Araqi, *Lyric*, p: 257).

In this line, by the words 'Farhad and Shirin (sweet)', he indicates their unconsummated love story and by so doing, expresses his inability in abandoning his beloved's love.

4. Conclusion

Generally, Araqi's poetry, musically speaking, is in such a high level that every reader with a little consideration in his poems will confess so. The variety and great number of poems possessing side rhyme and rhythm and occasionally, middle rhyme and rhythm, have made his poetry so rich and musical. Besides, figures of speech and thought also clearly play an important role in the increase of internal and spiritual music of poems.

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