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**Journal of Literary Arts**

E-ISSN: 2322-3448

Document Type: Research Paper

Vol. 12, Issue 2, No31, Summer 2020, pp.71-82

Received: 15/10/2019 Accepted: 07/12/2019

## The Musical Components of Poetry in Nizami Ganjavi's *Khosrow and Shirin*

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### Abstract

The certain components of rhythmic and musical features in poetry are on the focus of this study. Nizami Ganjavi (died 608 AH/1387AD) is the author of the melodic romantic and lyrical poems in *Khosrow and Shirin* poem collection in Persian Literature. To create this distinctive and prominent work, he masterfully and carefully used all the elements and techniques of poetical music. Many of the poems in this collection owe their unique harmony and attraction to this quality. In the present study, an inductive approach is adopted to analyze each of the musical components of poetry and the related components including the side music (including rhyme, refrain, and repetition), exterior music (metrics and prosody), spiritual music (the taxis and contradiction literary devices), and interior music (alliteration and repetition of consonants and vowels) to study the quality of these components in *Khosrow and Shirin* poem collection. For each component in the poetical music category, the related definitions and descriptions are presented based on the ancient and classical books of traditional rhetoric in Persian literature and the general knowledge of phonology. In this research, I have transcribed the verses in using the international phonetic alphabet to make it easier for foreigners to read the verses for obtaining the specific findings of this study.

**Keywords:** Nizami, *Khosrow and Shirin*, the music of poetry, components.

### 1. Introduction

Nizami Ganjavi (died 608AH/1387AD), the peerless author of the melodic romantic and lyrical poems in *Khosrow and Shirin* poem collection, widely utilized the music of poetry. Nizami was familiar with the transcendental art of music, and the references to the thirty Barbadi modes in *Khosrow and Shirin* reflect his valuable knowledge of music. He is also considered one of the rich and valuable sources of research in traditional Iranian music. The music of poetry helps humans discover poetic secrets. The transcendental and extraordinary poetic themes are manifested more clearly and effectively by a dint of musical techniques. The music when its existential dimensions reach a certain level of harmony and proportion. The ordinary language is the body of speech while poetical expression is the soul of it. The poetical expression is beyond the scope of conventional and normal language protocols and constraints. It seems the poet is free of the determination governing human life when he is creating a work of art. At the time of articulating his words, the poet approaches the lofty mountains of music up to a point he integrates with it.

In his special poetical journey, the poet finds a form of spiritual satisfaction and is drowned in that infinite sea of joy. The musical language of poetry causes the resurrection of words. A poem is an abrupt incident that occurs in the realm of poetry. An immortal true poem is a poem whose advantage over the commonplace and ordinary language cannot be uttered because it is unutterable. The beauty of poetical speech cannot necessarily be attributed to the use of each figure of speech (e.g. metaphor, trope, metonymy, and simile). This beauty originates from the mystical poetical essence, under which "poetical speech" becomes the arena for the resurrection of meanings. In poetry, language serves to create the beauty of speech. There are elements of poetry that bring rhythm and music to it. This musical system accounts for the vocal harmony, the resurrection of words, and the individuation of words in poetical language. In the poetical verbal system, music always invokes a feeling of surprise, grace, and frenzy, which eventually leads to the perception of the beauty of poetry.

The Brethren of Purity, whose works present the explanation of the musical system of the universe, believe in the universal harmony and the dominance of a form of musical form over the universe. If existence is not based on proportion, the integration, unity, and coherence of creation are nonexistent. The same applies to musical sounds. If the tones and melodies are created based on harmony, they become coordinated and consolidated into a rhythmic song, which brings joy to mankind. Poetic poetry and speech are also the same. When a metrical set of words is composed based on proportion, music is defined as the knowledge of proportions and the quality of the composition. A metrical song is a messenger from the heavenly world that carries a heavenly message.

eeee ee tee tttt mmmrr rry iii leeeee ei it tee eee er ff ff ffff fy aait t ff f ll lwigg tttt tcc csss f ff tee joy in music: Poetry is embedded in human nature and it has been an innate construct for eternity. Human wants to experience comfort and ease after going through pain. He also wants to avoid the pain in working. These songs help humans forget the pain in working, enabling him to do not feel the length of the working time. The Brethren of Purity believe the scope of influence of music is beyond the scope of human life and they study it in the world of animals. They argue that, for example, the camel is dancing in Arabic poetry and they analyze the effect of music on the condition of different nations around the globe (Shafiyi Kadkani, 2005: 331-336). However, poetry is the musical manifestation of the language. If music is not expressed by a dint of instruments, it can be expressed by poems. In this research, I have transcribed the verses in using the international phonetic alphabet to make it easier for foreigners to read the specific findings of this study in the verses.

## 2. Research Goal

One of the major duties of researchers studying Persian literature involves the recognition and identification of the aesthetical qualities of the Persian literature masterpieces authored by the prominent msstrs ff rreee ddd tttt ry. rrrrrr rgg tee miii c ff Nizmmi's Khosrow and Shirin in a research paper written in the international language of English is perhaps an innovative novel step. In the past years, I have cccssillll ly ttiii dd Nizmmi's wrks with nn eetttt iaal rrrr ccc. eee to my fmmlirrity with Nizmmi's Khosrow and Shirin. I thank God for the opportunity to translate my findings of this subject matter into one of my favorite languages, which is English, and to put my experience of studying English translation into play. This study is organized based on the idea that the unique and novel findings from each literary study including the present research form a step in recognizing and identifying each of the common values and concepts in Persian literature and introducing it to the world.

## 3. Research Applications

When a foreign researcher or reader, who is interested in the language and works of Iranian poets, reads the present study on the musical elements and components of *Khosrow and Shirin* poem, he may find some of its dimensions useful. For instance, the reader obtains an insight into the definitions of the musical elements of poetry in the ancient and classic books of traditional rhetoric in Persian poetry.

Moreover, the reader may gain a more accurate understanding of the music of *Khosrow and Shirin* poem and may enjoy reading the poems in this poem collection to find more about the meaning and content of the poems and the subtle concepts. Who knows? The content of this paper may inspire and guide the readers that are familiar with Persian literature and may enable them to carry out English studies similar to the present study on other works of poetry and prose. The results of this paper may also be useful in comparative literature and even in the comparison between the Iranian poets and the foreign poets.

#### 4. Problem Statement, Research Questions; and Research Hypotheses

Analyzing the method of applying the musical components of poetry through a linguistic analysis of its phonetic attributes offers the reader an insight into the aesthetical qualities of poetry. These components are as follows:

1) the side music of poetry, which includes rhyme, refrain, and repetition

2) the exterior music of poetry which refers to the meter

3) the spiritual music, which is composed of symmetries, similarities, and contradictions in semantic and subjective terms. Contradiction and taxis are among the manifestations of the rhetoric spiritual devices. All the hidden relationships between the elements of a couplet or a hemistich and the hidden relationships between the spiritual elements of an artistic unit or form constitute the spiritual music in sonnets and couplet

4) the interior music of poetry, which refers to the general musical core of poetry, is based on repetition and diversity.

The beautiful melody of poetry originates from its interior music. Interior music refers to the harmony and proportional juxtaposition and combination of words as well as the special resonance of each letter and phoneme in the vicinity of another phoneme. The interior music of poetry is the set of harmonies emerging from the equality, similarity, distinction, and contradiction in the vowels and consonants forming the words of a poem. The interior music of poetry often originates from the repetition of consonants and vowels. The interior music accounts for the rigidity, robustness, and aesthetical foundation of many words as well as the special resonance of each letter and phoneme.

The present paper was an attempt to answer the following fundamental questions: 1) How is the music of *Khosrow and Shirin* poem classified? 2) What are the subsets of each component of poetical music in *Nizami's Khosrow and Shirin*? 3) How is the music of poetry defined based on the ancient and classical books of traditional rhetoric in Persian literature? 4) What are the phonetic and phonemic properties of the prominent and frequent consonants and vowels that account for the internal musical harmony? 5) How does the music of poetry affect the emotions? The hypotheses are supposed to be as follows:

1) The most prominent attributes of this literary masterpiece. 2) It is assumed Nizami masterfully and widely used poetical delicacy as well as different literary and poetical-musical features such as the side music (rhyme, refrain, and repetitions), the exterior music (the meter and prosody), the spiritual music (contradiction or antithesis, taxis, and proportion), and the interior music (alliteration, which results from the repetition of consonants and vowels) in Khosrow and Shirin poem. 3) It is assumed the harmony and interior music of Khosrow and Shirin poem collection is one of the most prominent attributes of this literary masterpiece. 2) It is assumed Nizami masterfully and widely used poetical delicacy as well as different literary and poetical-musical features such as the side music (rhyme, refrain, and repetitions), the exterior music (the meter and prosody), the spiritual music (contradiction or antithesis, taxis, and proportion), and the interior music (alliteration, which results from the repetition of consonants and vowels) in Khosrow and Shirin poem. 3) It is assumed the harmony and interior music of Khosrow and Shirin poem collection is one of the most prominent attributes of this literary masterpiece.

## 5. Research Background

According to one of these researchers, "Nizami's selection of the soft, smooth, and emotional words and letters of rhymes and was aware of the role of the refrain, which led to the richness of rhymes in his poetry" (Sardaqi and Nasr Azadani, 2016: 119). According to another relevant paper, "A is among the letters most commonly used by Nizami in the composition of novel content and poetical environments. The literary compositions that are composed of letter A are among the most poetical compositions in Persian literature. The poet plays a game of art to create musical interpretations and it is substantially important from the qualitative point of view (Heydari, 2018: 83).

Another researcher said in a short conference presentation titled "Nizami not only uses the musical words to create figures of speech but also includes musical stories in his poems and manages them like an orchestra conductor. It is, therefore, concluded that he had the theoretical knowledge and the practical ability to ply musical words" (Karami and Nizami, 2016: 97). Another researcher said in a short conference presentation titled "Nizami not only uses the musical words to create figures of speech but also includes musical stories in his poems and manages them like an orchestra conductor. It is, therefore, concluded that he had the theoretical knowledge and the practical ability to ply musical words" (Karami and Nizami, 2016: 97).

## 6. Research Necessity

Searching research websites, the humanities portal, Noormags, and SiviliKa indicated that no English scientific research paper had been penned to carry out an inductive analysis of each musical component of Khosrow and Shirin poem. This step is taken through this study with the aid of God.

## 7. Fundamental Notions and Definitions of the Music of Poetry and the Effect of Each Component on Nizami's Khosrow and Shirin

In this study, first, a brief definition of each of the elements of the music of poetry is presented and the viewpoints of literary scholars in the Persian traditional rhetoric books are expressed when needed. Afterward, the musical components of Nizami's Khosrow and Shirin poem collection are analyzed.

### 7-1. Side Music of Poetry

The side music of poetry refers to the set of causes and factors influencing the musical system of poetry. However, these factors are manifested only in part of a couplet or hemistich. Among the most prominent manifestations of the side music of poetry are rhyme, refrain, repetition, and recurrence of words.

#### 7-1-1. Rhyme

In the end of a couplet provided that the ending word is not repeated at the end of the couplets with the same meaning and in the same form; otherwise it is called a refrain and the word preceding it is the rhyme (Al-Rzzi, 2005: 100). In the end of a couplet, the rhyme is the same as the rhyme in the couplets in odes and strophes. The rhyme is a form of the music of poetry. The rhyme is a phonetic set of shared consonants and vowels that appear at specific intervals in sentences, for example, in the middle or at the end of each section.

This type of proportion is called the rhyme, which also consists of the central rhymes. The rhyme is one of the determining factors involved in the resurrection of words in primitive human societies. In ancient times, high priests used rhythmic phrases to practice magic on primitive humans and make them request their help in healing and treating diseases. The secret of those magical healing words is hidden in these rhymes.

### 7-1-2. The Musical Effect of Rhyme and Its Aesthetical Role

If a single melody is played with two different musical instruments, the resulting two songs will not be identical acoustically and will be different in this respect. Moreover, if two people with different voices pitch-wise sing the same song with the same melody, there will be differences in their signing voices as concerning time. In other words, with an increase in the number of vibrations, the sound becomes more treble, while with a decrease in the number of vibrations, the sound bass rises. The continuation or quantity of sounds is also determined by the duration of the vibration of a sound. To wit, two sounds can have the same intensity and pitch but one of them may have a longer or shorter length than the other (Najafi, 2005: 50-51).

Concerning the reading of poems, some types of poems differ from the other types with regard to pitch. The sound differs despite the unity of melody, the rhyme plays the same role in poetry. The rhyme conveys the differences between the two poems. We enjoy intonation in poetry due to the presence of rhymes. The ear is stimulated by rhymes and feels joy. Sometimes the rhymes are accented and this emphasis increases the musical role of rhymes. To enhance the music of his poetry, the poet uses main rhymes as well as internal rhymes. The words shared in the rhymes of poems are directly related to the joy we receive from the music of poetry.

With an increase in the number of common words in the rhymes of a poem, the joy we receive from the richness of rhymes increases. The rhyme is not solely a simple word placed mechanically at the end of hemistichs and couplets. The rhyme creates an advantage and distinction in poems and builds the poem's identity. The essence of the poet's words is mirrored in the rhymes. The rhyme reflects a form of spiritual beauty in poetry. When similar words are heard at the end of couplets, these words are identical yet different. They are different yet unified. This combination of similarities and differences brings an aesthetical joy to the reader. The important art of rhyming is not limited to one or two cases. The rhyme plays a fundamental role in maintaining the unity of emotions, the organization and coordination of emotions and feelings, the strength and robustness of poetry, the concentration and association of memories, the proportion and symmetry of the scattered elements of poetry, and perception of poetry.

## 7-2. The Role of Rhymes in Nizami's Khosrow and Shirin

In Nizami's Khosrow and Shirin, the role of rhymes is widely present. Nizami was extremely successful in provoking meaning through the intonation of words. The following examples from Khosrow and Shirin poem collection are worth noting because they are selected to reflect the role of the rhymes concerning the poet's emphasis on his intention and the reflection of the importance of his word in the rhymes. Each of these words reflects a state and provokes a certain concept. More importantly, rhymes explicitly convey a form of beautiful harmony: *vvvvvvvvv rrr r rwwfīg gggggy/zzzmmī r r eee tīīī m mmmmm(1/1)*.

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## 7-3. Refrain and Its Substantial Role in Poetry

The refrain is another manifestation of the side music. In Najafi's "Dorreh" refrains are defined as follows: "The refrain is a word or more than one word whose pronunciation is independent. These words follow the main rhyme carrying the same meaning (Najaf Gholimirza, 1983: 94). The refrain is part of the apparent form and structure of Persian poems. The refrain completes the rhyme music. The refrain is used because there are at most one or two common ending letters in poetry. The linking verbs including "Ast", "Bood", "Shod", and "Gasht" are the main forms of the refrain in most poems dating back to the early stages of development of Persian poetry. These verbs were used in the subsequent centuries. The beauty of a piece of poetry depended on the use of refrains. The refrain considerably contributes to the richness of the music of poetry.

Furthermore, the refrain has semantic significance and it contributes to the poet's associations. The refrain enables the poet to think more, select the rhymes in proportion to the refrains, and communicate the desired meaning. The refrain creates the music of poetry and leads to the development and power of the language of literature by a dint of novel and extremely beautiful compositions and tropes. Centuries later, in addition to the auxiliary verbs including "Ast, Bood, Shod, and Gasht" and their derivatives, which formed the dominant refrains in the early stages of Persian poetry, refrains such as "Ra, Ney, Amad, Ayad, Darad, Bad, Gardad, Barand, and Keshid" and refrains that were grammatically considered nouns (such as "Aftab, Afarinesh, Roozegar, Safahan, Ka'beh, Shekar, Narges, Ghonche, and Shokoufe") were widely used. The use of other grammatical words as the refrain was more common in the

Persian poetry. In couplet poems, when great poets wanted to use the music of speech to affect the

### 7-3-1. The Function of Refrains in Nizami's Khosrow and Shirin

The refrain completes the music of the rhyme. In Khosrow and Shirin, Nizami did not overlook refrains. He typically used refrains in his poems that were composed of vowels and consonants, which were more frequent in a given couplet.

### 7-3-2. Evidence of Refrains in Nizami's *Khosrow and Shirin*

A piece of evidence for the use of refrain in *Khosrow and Shirin* couplet poem is presented in this section. Another example for use of the refrain is as follows: Be aamm̄ aamm̄ 'īn mm̄gīn gāāā'īm/ee 'rrr ' ' ' īš 'zzrr oo n̄ gāāā'īm (/// )) . In tii s lllll ll, tee wr d yyyyyyyym" (gggli::: Oiiii gg) is flly .n liee wi.h tmm̄ m̄aii gg ff tcc cllll tt. Tee eee eess rriiss ii f feeliggs trr gggt tjj jjj jj t ff rri ee. Tdd dddd ddddi gg" reflects the grave sadness and sorrow of the poet and his hope for an opening and a solution to his sorrow.

### 7-4. "Repetition" in *Khosrow and Shirin*

Generally, Nizami uses refrains (which are the repetitions of the ending words of couplets) as well as the . iii c ff reetitinn ff wrss tt tee ggg.iii gg ff lllll ll s (i... .. oz" ddd rrrr rr in ii s lllll ll mmmm Repetition is one of the determinants of the side music of poetry. Repetition is a highly powerful and influential factor. Repetition is the best means of provoking thoughts and beliefs in others. When the poet repeats a theme or word in his poetry, he sets the scene for the acceptance of his intent and goal by using this device artfully and skillfully. As a result, he makes the reader believe his intention through more repetitions and fosters and develops the subject of the poem. The following examples, which were selected from Nizami'e eeee aa æ emm̄h ss ff cccr reetiti....

. sse e aamll ss rre aaaaa aa in Krrrr wwddd rrrr i" s lllll ll mmm̄nl yyigg a iigii fiaatt rll e in tee composition of the side music. A brief review of *Khosrow and Shirin* indicates that sometimes a set of lllll ll s is rrggdd ssss .. tt ivll y. rrr ittt ccc,, ll ff tmm̄my ttrrt with iiiii i rr sssss ss Gm̄ sss ee m̄ ee m̄nkr̄r̄/gīi zz gr̄ye myy rrr jmm̄kr̄r̄ / Gm̄ gff̄t̄ ee ll kyy ll ee iii /ze 'll mm̄'s̄šiii yā eeeeāāii (/// )) 'reeee aab aaaaš 'ffkddd sss t/ee aarr rryy 'jjj mm̄kl lm̄ sss t/'rreee āā n̄ z 'zz jjj le rrr sss t/ee ryye n̄ ttn̄ m̄j lss ii yrr sst/'rāāāēē gggr̄ āā 'ū eeee yrr/mm̄m̄ m̄j lss '.. oooo och n̄ krr (22-14/140). This enables the poet to utilize side music.

#### 7-4-1. Nizami's Knowledge of the Music of Art

At the beginning of each couplet, whose content and theme contains the thirty Barbadi modes, the word "Cho" is repeated. The Barbadian modes are among the traditional Iranian musical tunes. *Khosrow and Shirin* poem collection is one of the fundamental sources of the terms and tunes commonly used in the Sassanid era. Some writers and authors of dictionaries and lexicons have considerably benefited from this source. Nizami was a poet who had knowledge of music and he perhaps read his poems with songs and music. The thirty Barbadi modes, which were known to Nizami and are mentioned in *Khosrow and Shirin*, are as follows: Ganj-e Bad Avard, Shadurvan Morvarid, Takht-e Taghdis, Arayesh-e Khorshid, Sabz dar Sabz, Ramesh-e Jan, Naz-e Nowrooz (or Saaz-e Norooz), Mehregani, Murvay-e Nik, Rah-e Shabdiz, Shab-e Farrokh, Farrokh Rooz, Nakhjiregan, and Bagh-e Shirin

#### 7-4-2. The Exterior Music of Poetry

Tee ttr rrr̄ m̄ii f ff tttt ty rffrrs to tee tt ee r ddd̄ic ii m̄ss inn ff tee m̄ttr ff tttt ry" ddd it llll iss to all the poems written with the same metric. In this regard, no poet is superior to another poet unless based on the diversity and harmony of the meter with the spiritual experience and other musical dimensions of his tttt ry" (ffff iyi Kkkkiii , :::: )) . In MM̄ yrr ll -A" r,, Kjjjj e fff iss tee m̄ttr ff tttt ry ss fl lw̄s "a meter is a form determined by the sequences of the movements, pauses, and quantitative proportion in numbers. Understanding this form shapes, the special core of the soul and it is called meter in this sense



Oee ff tee rrrr ees ff tee itt rrrr miii c ff tttt ry is tee reetitinn ff wr ss is tee mmmh tt e reetitinn ff a liggii ttic fir m" (fff vvi, :::: //))) . Whoever reads through Khosrow and Shirin poem collection will be drawn to the repetition of words on the hemistich and couplet level. In Krrrr wwiii iii iitt t tt t ttt rr f ff tee eee e's sssss sss ll ss taa aiii cct t f feel eee eeyy fff t miii ..

### 7-6-2. The Role of Repetition of Phonemes in the Interior Music and the Masterful Use of this Function by Nizami

The interior music of poetry explains the proportion of composition and the echo of each phoneme in the vicinity of another phoneme. When a certain consonant is used at certain intervals in speech and it is repeated, the melody of letters emerges from their collision. Perhaps Nizami knew that the interior music of poetry is the most important realm of music, which is based on diversity and repetition of vowels and consonants. These consonants and vowels create a form of harmony, which results in the beautiful melody of the poem and the coherence and firmness of its aesthetical foundation. The poet deliberately implements this technique in Khosrow and Shirin in a highly organized and planned way. The attraction and beauty largely originate from this quality.

Moreover, Nizami was mainly focused on the composition of music and the intonation of his poem through the repetition of consonants (alliteration). We see the relatively satisfactory growth and the manifestation of this technique in the entire Khosrow and Shirin poem collection. The repetition of consonants in Khosrow and Shirin suggests that Nizami particularly insisted on making his words rhythmic by dint of this instrument. However, the repetition of all consonants in Khosrow and Shirin varies. Some of the consonants like s, d, z, and š are repeated quite accurately more than other phonemes, creating alliteration.

#### 7-6-2-1. Repetition of Phoneme 's'

IIn tee rrr iinn lggggg,, ssss tttt "" is a iiltt mmmmmmm eeeee e witttt tee ivvll vmnttt ff tee vaaal rrr ss (mmrr,, :::: )) . rrr mmtee liggii ttic ddd lllll ll iaal iii tt ff viww"" in tee rrr iinn language stands for a single sound although it has three writtn fir m.. In tee rriiii iinn ff "" tee vaaal tract is narrowed for a while. Meanwhile, the flow of air rubs against the narrow tract wall in the course of its mvvmttt , rraatigg f friaativc caaaaa aa( Hggeeeesss : :::: :: .

An Example for the interior music of poetry in Khosrow and Shirin is presented in the following in terms ff tee reetitinn ff ssss tttt "" : Be grrgggrrree 'nn hhh aazzzye wwwwrr nn aazzhh sss tt 'ffkddd rrrr ww ee ye rrr zzz sss tte aazze mīrr // īīī n tā ttt mmmmm ī n gll e zrr d (10/43). In these couplets from Khosrow and Shirin poem collection, wherein Nizami described one of the manifestations of nature and visualized its beauties, he repeatedly uses consonants such as s and z to stress the greenness and liveliness of nature during Spring and the colorfulness and freshness of this season.

#### 7-6-2-2. Repetition of Phoneme 'š'

Nīī ee ggggwwro 'ššrtte ššš/āāāēē maaaale zrrrīn rrr ā tšš (//)) / hhh 'zz ī rrr e 'nn ll lrrr e ll kšš/eeeh rrr ī d ya'ī ll rrr 'tt šš (// )) Hzzzzz 'zz 'ššzzzzī grr m aaaatt/zzzzzz zz rrr e īrīn rrr mmmq 'sst (// )) . Tee reetitinn ff 'š' in tee aaamll ss vvvve rraatss e eaaatilll ii cce ff miii c in tee mmmiiii rigg tt iii ssm, ligg sss,, ddd jyy. 'š' is a iiltt ssss tttt t In lllll ll y, 'š' is aalldd the ll srrr rr rr ffssii " mmmmmmm mmmgggsstt tttt trr rr rrrrrr rrinn ff 'š' ii ii gll y iimilr tt t ss s dddd dd wttr ll ssi gg rr tff f lwrr ll ssi gg ff f llii (( ( Ntt ll Klill rri : :::: :: : T Tnm h till iii ty ff tss s,, ,, z, and n consonants in Khosrow and Shirin poem collection suggest that Nizami selected these consonants to provoke a sense of greenness, joyfulness, liveliness, love, sensation, happiness, and youth in line with the traits of the young characters of the story.

#### 7-6-2-3. Repetition of Consonants 't' and 'd'

Caaaaaa aas t ddd d rre mnggg tee tttt ll ssss tttt t cccttt ttt t is iilttt ddd d is ttt iilttt . In tee articulation of these two phonemes, the outlet of the tip of the tongue and the upper teeth is obstructed. As a result, the air behind the oral barrier is compressed and it flows out forcefully as soon as the obstruction is ll aar'''''''''' (mmrrr,, ::::: )) . In fcet, tt ddd d rrrr ssttt a wtt jjj cct ddd msss rmmvdd frmma rrr d mss'''''''' (Avicenna, 1348AH: 79). An example: Nazar bar bot nehi rrrr tt rrr sstī/ aaaam rrr ttt iiii rffīyoyo rsstī (9/6).

#### 7-6-2-4. Repetition of Vowel 'ā' in Khosrow and Shirin and Its Function

“ā” is a lggg vwll. Tee ttrr rrrrrr tiss ff ā rre ss fl lwv: iit irrr aaees tee miii aal yymmttry ss compared to the repetition of consonants through the use of rear, circular, and open sounds (Bagheri, 2007: ))) ddd reetitinn ff tee vwll'''''''' (fff vvi, ::::: 777-179). In this regard, the creation of the musical effect and rhythm of the long vowel ā all over Khosrow and Shirin poem collection is evident. For instance, there are couplets wherein Nizami is saying prayers: Drrnn āā'tt ke mā mīī mo ooo'ī/ ze šššš yyšš fr uu mggzrr moo'ī (/// ) rr tee aarctrss ff ii s ttrr y rre rryyigg. eee n Nizmm rryys tr gggh rrrr i''s wr , vwll ā is repeated more.

Through these words, he beautifully shows his needy and sad yet hopeful cries: Xvvvāāāā aammrr rzzz grr/// oo rzzzmmrr jāāāī ī rzzz grrnn (// ))) Bāāān jjj jtt ke lll rrr dddd ddd// āāāā ā 'yitt ke jnn rā zeeee rrr dd (// ))) Be Vrrrii kzz oo 'mzzzī rrr yy/// ee 'īī kzz aare zzzzī rrr yydd (// ))) Ke rmmīrrr ll e rrr ooo mmmvrr/vzzīn rrr eeee mmmi ro mmmvrr (// ))) . The repetition of vowel ā, which accounts for the interior music in these examples, is a form of prayer and invitation to resurrection and a large movement. Moreover, ā is the best sound for singing because the mouth is in its optimal state when pronouncing ā. Besides, the repetitiff ff fvv vwllīī ddd ū also completes this musical rhythm as observed.

#### 7-6-2-5. The Function of Vowel O

O is a rrrr t vwll in tee rrr iinn lggggg. TTo rrtill tte ,, tee liss rre tttt ,, fr migg a wiee iirll'''' (Samare, 2006: 94). The repetition of vowel o can perhaps create a sweet humorous expression. There is perhaps a relation between the effect of the inner feelings on each body muscle and organ and the cute pouting shape. Examples: Ke da'mmtzē ššš 'yy aarve 'zz/// aartt aazzo rtttt rrr oo ll tt āād (2/306). Baro zzzll ll ll lrrr īs sss sstī/ aarg gīčč čm nkkkīw wwwwww(/// )) .

#### 7-7-1. Spiritual Music of Poetry

The symmetries, similarities, and contradictions on the semantic and subjective levels organize the spiritual music of poetry. “All the hidden relations between the elements of a couplet or hemistich as well as all the spiritual elements of an artistic form or unit in couplet poems constitute its spiritual music. Some of the prominent manifestations and examples of the spiritual music of poetry are taxis, proportion, and contradiction” (Shafiyi Kadkani, 2005: 392).

#### 7-7-2. Taxis

Taftazani introduces taxis as "one of the spiritual qualities of poetry, which is also called proportion. Taxis refers to the fusion, integration, and proportion of several components" (Taftazani, 1998: 141). In the Nill ,,,,,, ,t is tttt ::: “الشمس والقمر بحسبان النجم والشجر يسجدان” (Al-Rahman, verses 5 and 6). In this verse, rrr e is a rrrrr tinn mnggg tee wr ss mmmmmmmmmmmmmjjjj m” (a ll tt witttt a ttmmddd laaves) and jjjjj jj.. In ggggyyygh Al-'''' r” it is tttt ::: Tīī s is rraatdd wnnn tee tttt rrrggss gggrrttt ddd mmmgsssss mms. mmmhss rre mms ccch ss 'ttrs ddd ssss tll lt i'''' ss wll l ss 'fitt , yy,, ddd li'''' (Taj al-Halavi, 1340AH: 52-53). An example for Khosrow and Shirin couplets wherein the spiritual music of poetry is composed using taxis is presented hereunder: Otrdd rrr ll mmmssmrr krrī/ rrr eeee zrrr e rrr tāā āā krrī (// ))

#### 8. Contradiction



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