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**Review article**

## The relationship between literature and music

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### ABSTRACT

Literary works of Iran are the mirror of ideas, artistry, and beliefs of people that have thrivingly and prosperously survived all risks and events from long ago. All Iran's literature, culture, and art is a manifestation of poetic and no poetic works of such famous writers and poets such as Firdausi, Manouchehri-e-Damghani, Khayyam, Aboureihan-e-Biroini, Sanaei, Attar, Rumi, Saadi, Hafiz, Saeb, Dekhoda, Bahar, Nima Youshij, Sohrab-e-Sepehri,... who benefited from the culture of this country, created everlasting works with their own support of artistry, talent, and ability, and have left behind eternal and everlasting wealth. The profound and accurate study of these works, art from long ago and now, polishes up the soul and fertilizes the mind. Literature, a worthy and noble art, is shown beautifully when it combines with arts such as music, painting, calligraphy, and carving. Iranian music has always been along with poetry and singing. One of the manifestations of the poets and the authors influenced by musician is their use of elements which are directly or indirectly specific to the art of music. The poets and the authors have created imaginary poetic forms using these elements in their prose and poetry. Examples such as harp or lute, rah, rud, arghanun and reed and so one. In this article examples in the poems of the poets are discussed.

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## 1. Introduction

During its history and culture, Iran has always been the land of speech and rhetoric. Based on some proofs, the history of rhetoric goes back to Achaemenian or even Median era. The oldest writing about the literature and culture of Iran is 'Gathas' of Zarathustra. The great prophet of Iran has written his chants with God in 'Gathas'. The body of Yasht which goes back to traditional before Zarathustra is poetic, too. In Parsyik and Pahlavanyk literature in Parthian and Sassanid era, we see letters such as 'Assuryk tree', 'Yadegar-e-Zariran' and the workbook of 'Ardashir-e-Babakan' which all have poetic sources. We can even say Prosodic Poetry has a history in the Sassanid era in Iran (Kazzazi, 1989). One of the Persian poetic formats is 'Taraneh' or couplet which means song. 'Taraneh' is written on the poetic weight 'Mafaelon Mafaelon Mafael' and is one of the oldest kinds of Persian poetry, and is regarded as native and folk songs. Rural orators have written these 'Taraneh' around Iran. One of the best types of 'Taraneh' is the pleasing Taraneh of Baba Taher-e-Hamedani. The language of 'Taraneh' is native dialect which has a close relationship with Sassanid Language, Pahlavi. That's why Taraneh has been in consistency with the language and culture of Pahlavi and it has been called, 'Pahlavi at' (Phahlavi=Pahlavi). Letters such as 'Khosrowani', 'Ouramen', and 'Laskoi' which are from the Sassanid era prove not only the existence of poetry in the Sassanid era but also the significant consistency between poetry and music through combining homogeneous terms. This is where the relationship between literature and music is created. An interpretation called 'Zand' was written in Pahlavi Language in Sassanid time for Avesta, the holy book of Zoroastrians, and it was read in a pleasant music, Tone when chanting. Perhaps it can be said that the first prominent relationship between music and poetry formed at this time. That's why the poets and the authors have used 'Pahlavi' and 'Zand' word combinations to describe pleasant sounds in their poems as Hafiz has used it in the first bit of one of his famous sonnets. We can find no nation that doesn't benefit from music, so we ought to accept that music is a phenomenon in human nature. Music is the most artistic art since it is entirely full of passion and motivation. Factors that attract a person toward music are those forces that make him write poems, and these two are strongly combined since poetry, in fact, is the music of words and expression and singing the music of tones and melodies. That's why Aristotle believes poetry depends on two forces; one is instinct and the other is the characteristic of perception, weight, and rhyme (Shafiee Kadkani, 1997). Although people can create songs through prose, no nation is known whose songs are prose. It can be imagined that poetry and music have grown separate from each other, and then they have combined. But it is better and more accurate to say that they have been together from beginning and then separated. It seems that they were rhythmic tones at the beginning but they were meaningless. Then people tried to replace them with meaningful words. Thus poetry came into existence. After human beings passed the primitive period and civilized, and aspects of life changed, the poetry was influenced, too. This issue of admitting poetry and music is not particular to any society (Hossein Taha, 1954). Thought captures poetry, but music disturbs thought, drags it somewhere and that is where it become pure art. Music is the pulse of the world. What we haven't been able to excite by poetry, the most impacted secrets, and the most elegant tests of our heart is expressed through music. Beethoven says where the words come to an end, music begins. Poetry is poetry as long as it is capture by thought, but when it is free, it changes into music. Music is a poetry in which sounds have replaced words. We take advantage of music without knowing and wanting. Artistic message in poetry is from head to heart but it suddenly arrives to heart in music (Kazzazi, 1989). Music and poetry have something in common, too, since they are both to create something not to prove it. Sound is the source for both music and poetry: one musical sound's and the other articulatory sounds (Natel Khanlari, 1953). It seems the first factor causing the resurrection of the words and astonishing the primitive man is using music in the system of words (Thomson George, 1976). Anyway, the Sassanid period was the period of promotion for music. In Ardashir time, musicians formed a separate social class and had special positions. Finally, it was at Khosrow Parviz time when music completely progressed. Based on Firdausi's book, Shahnameh, and Nezami's book, Khosrow and Shirin, it seems that 'Barbod' has been the greatest musician of that time. Barbod is known to be the innovator of 360 musical tones. Bamshad, Nakisa, Ramtin, Azadvar-e-Changi are other musicians of this period. Based that more than 72 songs of musical melodies have been common in that time. Bagh-e-Siavashan, Takht-e-Ardashir, Takht-e-Taqdis, Khosrowani, Palizban, Jameh Daran, Golzar, Golnoush, Zirafkan, Ganj-e-Soukhteh, Rah-e-Gol, Shad Bad, Sabzeh Bahar, Nahoft,

Dargham, Delangizan, and Chakavak are among those songs and melodies. Of the above mentioned names Khosrowani, Chakavak, Nahoft, Jameh Daran, Zirafkan, and Taqdis are used to refer to aspect of classic systems of our music today. Although the melody of most of these songs has been forgotten, the mentioned names with similar melodies have remained for us because of the relationship between poetry and music. As it was discussed, verbal music has a long history. Man has tried to combine his thought with beautiful songs and of music on human soul. The prophets were the first who benefited best in this field. Davoud, the prophet was famous for his pleasant voice. In this way he left religious thoughts among his followers. The songs of Zarathustra, Mani, and Mazdak are clear examples of the relationship between music and speech. These factors increased the position and the degree of a poet who was familiar with music. Roodaki-e-Samarghandi, Manoochehri-e-Damghani, and Hafiz-e-Shirazi are the most famous poet familiar with Persian music. Roodaki is one of the great poets who have been given the title "the master of the world's poets". He was completely familiar with music, and he was known for playing harp. He had a great position among the poets familiar with music because of his pleasant voice. It is enough to know about the influence of his speech that when Nasr-ebn-e-Ahmad-e-Samani temporarily left Bokhara, and his journey got long, his fellow friends got tired after 4 years and wanted Roodaki to sing his beautiful and famous song.

You can smell the 'Moulian' river      you can feel the memory of the beloved (The poetical works of roodaki, 2001)

Nezami-e-Arooz has written in his book, Chahar Maghaleh, when Roodaki song this piece:

The king is like a cedar, Bokhara like a garden      the cedar (king) is coming to the garden (Bokhara) (The poetical works of roodaki, 2001)

It had such a great influence on Amir Ahmad that he came down the bed, got on his hours without shoes, and set forward to Bokhara (Arooz Samarghandi, Nezami, 1998). Many music expressions in Manoochehri-e-Damghani indicate that he has been familiar with the music of his time. He has heard songs such as rast, Chakavak, Naghmeh, Nava, memorized and used them in his book. Describing harp, he says:

When you see an idol playing Harp she even enralls the men of God The Harp in her hands, like a humpy lover it is roaring, crying, shouting, and making a clamor Like a black who haring his hands in her Harp He has cut his two hands on it like a Harp You see her fingers on the silk cords of the Harp With so strange and quick movements (The poetical works of Manoochehri Damghani, 1948) And describing lute, he writes a beautiful poem: Your Lute is like an aware child we are there due to the presence of the beloved You're late, if IL's like a child, why he looks humpy why its guts are sticking out The lute songs, like one's cry of abdomen pain its head sticking out; its stomach creating mild sounds (The poetical works of Manoochehri Damghani, 1948).

Also the greatest poet writing sonnets, Hafiz whom we can consider pleasant voice, He beautifully writes:

The sound of Hafez of Shiraz's lyrics scattered the love murmur in Hejaz and Iraq. (The poetical works of Hafiz, 1978).

It should be noted that the words harp, accent murmur, song, Iraq, and tone are all expressions in music. Even the word Ghazal (Sonnet) had been used to refer to a kind of song.

Here are some musical expressions in poets, books with poetic references:

## **2. Harp (a stringed instrument which is played by moving fingers on its strings)**

Rumi considers himself like a harp:

I am like a Harp, and I am not aware of my words I uncover my secrets and I have no more secrets. (The poetical works of Shams, 1995).

Jami, the ninth century poet, describes the shape of the harp:

I am limped like a Harp because I have cried so much you see tears everywhere falling down my eyes (The poetical works of Jami, 2011).

Fakhroddin Asaad Gorgani attributes harp invention to Ramtin, a musician in Khosrow Parviz time:

He played the Harp so beautifully and Ramtin chose the name Harp. ( Vais and Ramin, 1995).

Hafiz has also used the word harp in his book many times:

Thou knowest what tale that the Harp and the lyre make secretly drink ye wine that the precious they may make (The poetical works of Hafiz, 1978).

### **3. Lute (a special instrument which Barbod held)**

Khaghani says:

Barbood entered like a drunken nightingale while he held a soft and beautiful Lute. (The poetical works of Khaghani, 1995).

Firdausi also refers to lute beautifully:

The servants were standing in front of the king while there were Lute and harp and players with them. (Firdausi's Shahnameh, 2001).

Hafiz has also created beautiful images of lute:

As a candle, He consumed me in such a way that, on me The flagon, weeping; and the stringed instrument(Lute), clamour made. (The poetical works of Hafiz, 1978).

### **4- Rah or path (a song or a tone in music)**

Bahar brings these together:

All musical instruments like harp, pardeh, and Rah belong to me does anybody among us know playing music? (The poetical works of Bahar, 1966).

Hafiz says:

O Minstrel! Change the note, and strike the Path, of Iraq; For, in this Path, the Beloved went; and of us recollection made not. (The poetical works of Hafiz, 1978).

### **5- Rud (a tone in music)**

Firdausi says:

All pretty women held Rud and started playing and they happily spent days and night. (Firdausi's Shahnameh, 2001).

Bahar writes:

One is happy with gold, another with silver one is happy with harp, another with Rud (The poetical works of Bahar, 1966).

### **6- Arghanun (A tome in music)**

Saadi says:

Seeing her was like seeing purple flowers and her valuable were like those of Arghanun. (The poetical works of Saadi, 1996).

Nezami writes:

The Arghanun player started playing and singing like this. (The poetical works of Nezami, 1998).

### **7- Reed**

Perhaps the most beautiful illustrations which Persian poets have about reed belong to Rumi.

Listen to the Reed which complains to you and tells us about human separation

The Reed is the friend of anybody who is separated from his beloved and it uncovers our secrets

The Reed tells us the story of love and its difficulties and tells us stories about insane people like Majnun.

(Rumi Masnavi, 2000).

Hafiz also has a beautiful picture of the Reed.

My ear is all on the voice of the Reed; and, the melody of the harp

My eye is all on Thy ruby lip, and on the circulation of the cup. (The poetical works of Hafiz, 1978).

And

First, to the sound of the harp and of the Reed, me, and his message, he will bring  
Then, with a measure of wine, fidelity with me, he will make. (The poetical works of Hafiz, 1978)  
However, the use of musical terms in poets books is so high that it itself can be the topic for a great thesis.

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