

The Footprint of the Music of Bedil Dehlavi's Ghazals in Soleyman Babani's Ghazals

*Nasrollah Abdollahzadeh¹  Omid Ghahramani²  Mohammad Amir Abidinia³ 

1. Master of Arts in Persian Language and Literature, Mahabad Branch, Islamic Azad University, Mahabad. (Responsible author) Email: nasradin.abdollahzade@gmail.com
2. Ph.D. in Persian Language and Literature, Urmia University, Urmia
3. Associate Professor, Department of Persian Language and Literature, Urmia University, Urmia

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One of the most critical elements that need attention in the analysis and comparison of the poetry of the two poets is the discussion of external and collateral music of poetry, namely, attention to how another poet influences a poet in terms of meter, rhyme, stanza, and the manner of composing. In this study, through an analytical-descriptive and statistical approach, the extent and manner of the influence of the musical elements of poetry, meter, rhyme, and stanza in the ghazals of Suleiman Babani "Katib," a Persian-speaking Kurdish poet, from the ghazals of Bidil Dehlavi have been investigated. The results indicate that in the realm of external music, the meters of Ramal, Hazaj, and Motakarre have a high frequency in the ghazals of these two poets. The predominant meters are pleasant and abundant. In collateral music (stanza and rhyme), the repetition of the rhyme, the loud vowel "A," and the parallel meter in the rhyme of the ghazals of both poets have a high frequency. Group stanzas, which are complex and unprecedented, are familiar in the ghazals of both poets. Totally, there are 37 common stanzas, which account for 22.55%, and 18 common stanzas, with ۲۶,۸۶٪ in terms of meter, rhyme, and stanza.

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Introduction

The musicality of poetry, particularly in the works of poets who follow or imitate established masters, serves as a primary indicator of stylistic influence. Among the most crucial elements in comparative studies are “external music” (metrics/prosody) and “peripheral/side music” (rhyme and *radif*). Bedil Dehlavi, a cornerstone of the Indian Style (*Sabk-e Hendi*) in Persian poetry, has profoundly influenced numerous poets. Soleyman Babani, known by his pen name “Kateb,” is a Kurdish-Persian poet who had extensive access to classical Persian masterpieces and, according to his work, was deeply influenced by the masters of the Khorasani, Iraqi, and Indian styles. This research aims to investigate the extent and nature of Kateb’s stylistic reliance on Bedil Dehlavi regarding the musical structure of his ghazals, seeking to determine whether Kateb intentionally emulated Bedil’s prosodic choices and rhythmic structures.

Method

This study adopts a descriptive-analytical and statistical methodology. The corpus consists of 88 ghazals from Kateb’s *divan* (edited by Shahbaz Mohseni), analyzed in comparison with Bedil Dehlavi’s ghazals (based on established editions and prior research data on Bedil’s metrics). The investigation focuses on identifying commonalities in external music (prosodic meters/buḥur) and peripheral music (rhyme and *radif* structures), calculating frequencies to demonstrate the degree of artistic intersection between the two poets.

Results

The comparative analysis yields the following findings regarding the musical commonalities:

- **External Music (Prosody):** The study identifies that the meters of *Ramal*, *Hazaj*, and *Mudare’* appear with the highest frequency in the ghazals of both poets. Both poets show a marked preference for “flowing” (*juybari*) and pleasant meters. Kateb’s prosodic choices

show a clear alignment with Bedil's favorites, indicating a deliberate adoption of Bedil's rhythmic palette.

- **Peripheral Music (Rhyme and Radif):** In the realm of rhyme and *radif*, the poets exhibit a high frequency of identical rhyming strategies. Specifically, there is a prominent use of the long vowel "ā" and *Saj'-e Motavazi* (parallel rhyming prose) in the rhymes. Furthermore, both poets demonstrate a masterful command of "group" (*gorouhi*), complex, and rare *radifs*.
- **Quantitative Influence:** Statistical analysis reveals significant overlap:
 - There are 37 common *radifs* between the two poets, accounting for 55.22% of the ghazals studied.
 - Approximately 26.86% of the ghazals analyzed share identical weight, rhyme, and *radif* simultaneously, underscoring a deep structural imitation that goes beyond mere thematic inspiration.

Conclusion

The research concludes that Soleyman Babani ("Kateb") was significantly influenced by the musical structure of Bedil Dehlavi's ghazals. The frequent use of identical prosodic meters, particularly the *Hazaj* and *Ramal buhur*, alongside the emulation of complex and distinctive *radif* structures, confirms that Kateb actively sought to replicate the musical texture of Bedil's work. The high statistical correlation in peripheral music (rhyme and *radif*) suggests that Kateb's imitation of Bedil was not coincidental but a systematic effort to align his aesthetic with the Indian Style's musical complexity. This study positions Kateb as a significant figure who diligently studied and integrated the rhythmic innovations of Bedil into his own poetic divan.