

Investigating outer music in Mustafa Rahmandust 's poem

مراجعة الموسيقى الخارجية في شعر مصطفى رحماندوست

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Abstract

Mustafa Rahmandust is the powerful author and poet in the poetry and children literature. As the rhythm is one of the agents of poetry music and the most important of them, and this importance have appearance prominently in children poetry, the basis of harmony of Rahmandust children poetries with their contents were considered. These poetries that are the reflex of his thoughts, the more they have the spiritual and Gnosticism conditions and also the used rhythms in them, symmetrical with their contents, are the flowing rhythms. Rahmandust has used from the happy and waving rhythms for the children poetries and for the higher age groups, has enjoyed from the calm rhythms. Rhythm variety is seen clearness in the poetries of this poet, where in ten considered books, more than frothy rhythms were found from the prosodic rhythms. in this topic ,after the studies of poetries and finding the rhythm of each one and the division of used rhythms, to rhythms (calm), (waving) and (in the middle)

With due regard to recommendations are presented about rhythm till now, and of course regarding to the quality of putting the spelling beside each other and also the quantity of their varieties, the relation of Detected rhythms with the content of rhythm is considered and also it was proceeded to the analysis of each one.

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Key Words : Calm , Intermediate , Waving , Mustafa Rahmandust , The Coordination Of Rhythm And Content .

Introduction:

Mythical Children Poem Is The Represent Of Puerile Ideals. If Sometimes , Adults Poem Is The Ideal Poem , Also Sometimes Is Reflexive Of Undesirable Realities. But The Children Poem Must Fly The Child To His Wish World. In a General Definition, The Child Poem Is a Harmonic And Beautiful Language With Regard To Words Combination And Interjection And Content... . Child Poem Is Constructed On The Basis Of Interjection Tone And Words And Are The Means For Playing, Moving, And His song... .(Alavi, ۱۳۸۲:۱۰۰) Poem Rhythm Is One Of The Most Important Ingredients In Excitation Of Meaning. It Can Say Generally , The Most Important Ingredient Is Rhythm After The Affection Which Is The Foot Of Poem Virtual. Because Imagination Or Incitation Is Occurred Less Without Rhythm. (Shafiei Kedkeni, ۱۳۰۸:۴۷) Rhythm In Child Poem Is Different From The Adults Poem And Attention To It Is Necessary. Because The Expectance Of Child From Poem Is More Enjoyment Not Meaning. child Is Not Looking For Meaning Like Adults. Rather The Poem Is a Play For Him. So, It Is Better To Use Short , Tonic, And Happy Rhythm In Child Poem Proportionately To His Child Moral And Mood. Tone Is Very Important In Child Poem.(Ghasempur Moghadam, ۱۳۶۷:۲۳۱) Rhythm As It Was Said, Has Been Continual Attendant Of Poem And Is, Not Just Rhythm But Also Affection, Imagination, Thought And Genera Of Language Tone Such As Internal Tone And External Help To Appear The Poem What Is The Real Meaning Of the Word. In Fact Because Real Poem Seethes From The Heart Of Poet, Find its Proper Rhythm Without His Conscious.(Vahidiyan Kamyar, ۱۳۶۷:۶۱). Indeed, The Poet Prefer The Rhythm Which Is Coordinated With Content And His Poem Passive Form Among The Poem Rhythms. This Choice Is Not Knowingly. In This Case, First The Poet Spot His Poem Content And Then Choice The Rhythm Harmonize to It. In Other Words, It Can Be Said: The Poet Doesn't Choice The Rhythm But Also Poem Choice It. The Rhythms Are Each One The Inductor Of Feeling And Its Special Semantic State. Short,

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Long, Middle, Light, Calm Rhythms, Epic Rhythms And... . Each One Of Prosodic Rhythms Make The Symmetry Special To Its Self Because Of Difference In Frequent Phases Which Is Instigator Of Feeling And Special Tones. It Is Natural That Each One Of This Songs Is More Proper For The Expression Of Consonant Affection.(Pur namdarian, ۱۳۸۲:۹۶). And Also The Arrangement Of Settling Short And Long Syllables Against Each Other And The Fact That One Prosodic Foot Has Been Begun With What Syllable And How These Syllables Are Assimilated With Each Other , All Of These Things Related To The Content And Other Poem Ingredients. Some Believe That (the Syllables Which Have bottom Rhythms Are Happy: Moftaelna(·-·-)Two Short Syllables Between Two Long Syllables. Mostafaelna(·-·-) Two Short Syllables After Two Long Syllables. Mofaelna(·-·-)The Syllables Are Alternative And The Beginning Of Short Syllable. But The Syllables With The Bottom Rhythms Are Unhappy: Felatonna(·-·-) Two Long Syllables , After Two Short Syllables . Faelato (·-·-)The Syllables Are Alternative And The Beginning Long Syllable.(Vahidiyan Kamyar, ۱۳۶۷:۶۶) . It Can Say , These Ingredients Are Effective In Their Place. But They Are Not Constant Statutory And We Can Not Say Such a Poem With This Content Should Have Such a Rhythm. Sometimes, It Is Seen That Unhappy Foot With Settling Against Other Prosodic Components Is Changed To Happy Rhythm. Therefore, Although All Of These Have Some Criteria But The Criticizer Virtu Has Its Effect. As Mustafa Rahmandust Is One Of The Eminent Poet In Iran Child Poem , This Thesis Is Determined to Study The Poetic Works Lyrical Technique And Also The Level Of Coordination Of His Poem With Internal Tone And Prosodic Rhythm. For This Work, It Was Chosen ۱۰ Volume From The Child Poem In Different Ages. And First It Was Detected The Rhythm Of Each Poem And Then The Used Rhythms Were Divided To Three Rhythm Groups(Sad And Calm) (Happy) And (Middle). And After That The Poetries Has Been Studied. a Coherent Thesis Is Not Available About Rhythm Coordination With Rahmandust Poem Content , But In Some Child Poem Criticism Books Has Been Polished To The Tone Aspects In The Poem Of This Poet Like(Az In Baghe Sharghi) Written

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By Parvin Salagegheh And Children Literature With The Criticism Of Poem From Hussein Ghasempur Moghadam.

The Rate Of Coordination Rhythm And Content In Rahmandust Poem.

For The More Familiar With The Used Rhythms Quality In Rahmandust Poem Ten -Collection, The Rhythm, Meter And The Number Of Each One Mentioned In Table.

Prosodic Meter In Rahmandust Poem

Number	Rhythm	Meter	The Number Of Detected Rhythm
1	Mostafatona	One-Foot Rajaz Merfil	12
2	Fahtona Fa Lan	Ramal Memba Salam	11
3	Mehtona Foulna	Hanzj Memba Maghbuz Mahzuf	10
4	Mafal Fahtona(Mostafina Foulna)	Mudari Akhaz	7
5	Mehtona Foulna(?) And Mehtona Fahtna	Mensarab Memba Marva Mahzuf	5
6	Fahtna Mafalna	Moghtasab Memba Marva Mighna	5
7	Mostafina Fa Lan	Rajaz Memba Akhaz	3
8	Mafal Fahtna(Mostafina Fel)	Mudari Memba Akhaz Mahzuf, Hanzj Memba Akhaz Ashar	3
9	Fahtona Felna	Ramal Memba Makhbun Mahzuf	
10	Mafal Mafalna	Hanzj Memba Akhaz	3
11	Mostafina Mostafina	Rajaz Memba Salam	3
12	Fahtona Fa(Fahtna Fa)	Ramal Makhf Mahzuf	2
13	Fahtna Foulna	Ramal Makhf Mahzuf	2
14	Fahtona Mehtona Foulna	Khaff Mesadus Makhbun Mahzuf	2
15	Mostafina Mostafatona	Rajaz Memba Merfil	2
16	Mafalna Mafalna	Hanzj Memba Salam	2
17	Mafalna Mafalna	Rajaz Memba Maghna	2
18	Fahtona Foulna	Ramal Memba Makhbun Mahzuf	1
19	Fahtna Fel	Ramal Memba Mahzuf Marba	1
20	Mafal Mehtona Foulna	Hanzj Mesadus Akhaz Maghbuz Mahzuf	1
21	Mafalna Mafalna Foulna	Hanzj Mesadus Mahzuf	1
22	Fahtona Foulna Foulna	Moshakel Mesadus Mahzuf	1
23	Fahtona Fahtona Foulna	Ramal Mesadus Mahzuf	1
24	Mostafatona Mostafatona	Rajaz Memba Merfil	1
25	Mafalna Foulna(Mafal Foulna)	Hanzj Memba Makhf Mahzuf	1
26	Fa Lan Fa Lan Fa Lan Fa	Metadank Mesadus Maghna Akhaz	1
27	Mafalna	One Foot Hanzj Akhaz	1
28	Mehtatona	One Foot Rajaz Marva Merfil	1
29	Fahtna	One Foot Metadank Salam	1
30	Fahtona Foulna	Ramal Memba Makhbun	1
31	Mafal Fel	Hanzj Memba Akhaz Makhbun	1
32	Mehtona Mehtona	Rajaz Memba Makhbun Marva	1
33	Mafal Fel(Mafal Fa Lan)	Hanzj Memba Akhaz Makhbun	1
34	Fel Fel Fel Fel	Ramal Mesam Marba	1
35	Mehtona Mehtona Mehtatona	Rajaz Mesadus Makhbun Marva Merfil	1
36	Mehtona Mehtona Mehtona Mehtona	Rajaz Mesam Marva Makhbun	1
37	Foulna Foulna	Moghtasab Memba Salam	1
38	Fahtna Foulna Mehtona Foulna Fahtna Foulna Mehtona Foulna...		—
39	Mafal Mafalna Mostafina Mafalna		—
40	Fahtna(Fahtna) Mehtona Foulna Mehtona Mehtona		—

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Generally, We Can Divide The Used Rhythm To Three Bottom Groups In Rahmandust Poem:

Saturnine And Calm Rhythms(Sad)

The Reason Of Appellation Is That The Rhythms Of This Poem Are Sad And Some One Reads The Poem Feels Sad. It Is Calm And Coordinated With Sleep , Night, Star, Sun And Fluency. It Is Not Seen Happiness In Such a Rhythms. Of course When ever Is Said, There Is a Rhythm In This Group, We Can Not Say The Content Also Is Unhappy Like Rhythm Rather The Content Can Be Happy. Also It Is Not Necessary To Sing Religion And Moral Contents In Unhappy Rhythm. We Can Settle a Sad Content In a Rhythm That Maybe Is Not In An Unhappy Rhythm Groups. So Other Things Can Help The Poet To Compensate The Depletion. As Hafez Shirazi Has Used From This Poetic Technique In His Divan. Hafez Change Its Tone Totally With The Using Of Consonantal And Phonetic And Proper Rhythm , When Ever Uses The Rhythm For The Expression Of Meaning And Improper Affection. All Of These Things Is Done In Order To Ready The Addressee For The More Influence.(Pur Namdarian, ۱۳۸۲:۹۸). Some Clear-Sighted Express Subjects A bout This Rhythm And Its Properties: For Instance, Vahidiyan Kamyar Has Categorized All Of The Rhythms In This Book Separately And Has Brought This Rhythms In a Group (Saturnine And Sad). As Rahmandust Has Attended To The Nature a Lot In This Poem, It Should Be Said That He Uses a Lot From (Saturnine And Calm) Rhythms In His Poem. Of Course The Rhythm Has Been Used With Due Attention To The Age Groups. Rahmandust Rhythms In This Group Are: Ramal, Rajaz, And Hazaj. The Rhythm (Mostafalatona) Is a Proper Rhythm In Story Of (Lesson For Sparrow). This Rhythm Is Short, Childish, And Calm. It Is a Symmetric Rhythm Which Is Harmonize With Children's Moral And Can Familiar The Children With Spirituality. He Has Used This Rhythm For The Religion And Politic Contents That Are Connected With Internal World. For Instance, He Has Brought The Words Such As Blood, Soil, Cruelty, Hell And Death In One Of His Poem: This Space Needs To Sad Rhythm, Of Course In This Poem, Every Thing Ends Well. Generally, The Said Rhythm With The Poem Content Is Coordinated. Rhythm Inspire The Words To The Poet In Rahmandust Poem. For example : He Has Used The Rhythm With Words Such As: Sun, Moon, Flower, Shadow, And ... In Bottom Poem That Needs To Calm And Excitation Rhythm. Because The Shadow Is Good In Hot Season In His Shadow Our Peace(Kindness Garden).

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In Bottom Poem, If The Narrator Is Poet, The Rhythm Is a Proper Rhythm But If The Narrator Is Child , Just With Tone We Can Accommodate The Content And Its Words With Rhythm. In Other Words, The Rhythm Is Not Proper With Content.

Rain Fallen The Sun Shine Like Yellow Flower Flourish And Laugh...

..... In Alley, Playing Begin Again Means Happiness Begin Again(Friend Ship Is Sweet). In This Poem, The Existence Of Happy Words And High Frequency Of The Letter (SH) And (z) Has Compensated The Rhythm Depletion. This Rhythm As It Was Said, Is a Sleepy Rhythm And Proportional To The Poem Sleepy Space, The Words Night, Autumn, Regular Rain Are Chosen Proportional With Rhythm In Bottom Poem. It Was Night And Alley It Was Night And Autumn Regular Rain La La Lullaby (The Friend Ship Is Sweet). Rahmandust Has Brought The Words Night, Sleep, Tale, ... In a Poem With The Rhythm Of (Mostafalatona, Mostafalna) Which Is Association Of Indolence. It Is a Proper Rhythm For Sleeping Of Children.

Dark Again Become Night I Tell You a Story So The Sweet Sleep To Guest On Your Eyes (Source Of Light). Sometimes, It Is Seen That The Rhythm Is Not Coordinated With Content. For example: In a poem From The Book (Kindness Garden), The Poet Has Used The Rhythm (Felatona,Faelatona) That Doesn't Have Any Coordination. The Spring Has Come With Happiness. Although The Content Of Poem Is Happy But The Poet Has Chosen An Unhappy Rhythm For It.

Waving And Rapturous Rhythm(Happy And Childish)

Using The Happy Rhythms In Children Poems Are More Current Than Adults Poem. The Rhythms Are Happy That You Feel Happy With Hearing That. Such a Rhythms Have Usually Fall And Rise And They Are Waving. Khanleri, Vahidiyan Kamyar, And Others Have Used The Title Of Happy And Waving For This Rhythms. The Most Using Of Rahmandust From The Rhythms Of This Group Are Zahafhaye Hazaj And Ramal Meter. There Are a Lot Of Agents That Make Tone In Language. Like: The Equality Of Short And Long Phonetics, The Consecutive Of Short Phonetics, The Repetition Of Foot, Consonants And Phonetics And Other Agents. Rahmandust Choice The Long And Short Of Hemistich Due To The Content. In His Poem Works, All Of The Poem Ingredients Are In Attendance Of Content. The Purpose Of Poem Is Coordination Between Ingredients. Mustafa Rahmandust Has Used From Happy Rhythm More In Minors Poem. Whenever The

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Addressee Are Children, The Poem Should Be With Agitation. The Children Are Emotional And Describe Every Thing With Emotion. It Was Cold Became Hot The Winter Pass Became Spring Smart on Every Where, Mountain And Plain...(Source Of Light). The Poet Begins The Poem With Description Of Nature. And Worship The God After The Mention Of Its Graces. The Rhythm Is Happy. The Short Sentences Are Symmetric And Consecutive And Doesn't Have Prosodic Rhythm. The Rhythms In Table Are Not Happy But They Have a Tone That Separated Them From Calm Rhythms.

Mehadina Foulina/the Meter Of Many Membs Maghubus Mahruf, Rahmadust Has Used From This Rhythm In An Iban Fiction Twenty Collection. The Poem Fiction Rhythm Are (Mehadina Foulina) And Sometimes (Mehadina Foulina) Is Rhythmic, Childish, And Full Of Enthusiasm It Is Good For Long Story Of Children. Distance Of Short Syllable Is Effective In Dullness Of Rhythm And One Of The Poets Techniques In Expression Of (Sad) Contents Is Making Distance Between Short Syllables (Faulst, 1987:5)	Hk, Gold Star, Autumn, The Season Of Yellow Leaf Flows... Hi To Your Beautiful Face To Your Teague Your Hat Hi To Your Eyes And Eyebrows Near And Your Hair...
Mehadina Foulina And Mehadina Foulina/the Meter Of Menarsh Memba Marva Makhuf), It Is Happy And Childish Rhythm And Rhythmic.	Dancing, Dandelion, Get News, Seed, Root, Night, Moon, Spring
Fadhaina Fa/Fachusa Fa/Kamal Makfur Mahruf), It Is Happy Rhythm And Is Proper For The Description Of Nature.	God Is The Creator And All Of The Nature Ingredients Like Sun, Plain,... Are Under The Command Of God.
Felmina Felna/Kamal Membs Makhbrun Mahruf),It Is A Rhythmic And Dancing Rhythm With Enthusiasm	Happy And Sappy To Their Home Tell To Mom May Day Jan'Hi Was A Dog, It Was A Jungle!
Makful Mehada Foulina/Kamal Morasda Akhm Maphbus Mahruf). The Long Of Rhythm And The Quality Of Settling Syllables Against Each Other Is Recognizer Of Favorite Rhythm.	Light, Mist, Sun,... All Of These Are Inducer Of Warmth. Because Of Strength Rhythm In Description Of Best Friend (The Book) Is A Good Rhythm.
Mehadina Foulina/Makful Foulina/(Many Membs Makfur Mahruf). It Is An Easy And Alacny Rhythm.	Granular, Rain, Vase, Spinnle,---
Fa Lan Fa Lan Fa Lan Fa/Motanduk Morasda Maphbus Ahaz). The Repetition Makes Tone In Language. The Quiescence In End Of Every Syllable Create Tense. It Is Childish And Propensional To The Subject. The Tense In This Poem Is Slash.(Ghanapur Mohamad, 1967:200)	Oha Oha Oha Ohai Oha Ohaga Sho Esi The Baby His Feed Make Happy His Mom Making Laugh His Dad...(nursery Song)
Mekharun Lun Fa/(One-Foot Many Akhm, Motanduk Membs Maphbus Ahaz)	He He Ho This Is Wind Kestring Freely(Dead Camc, He Brought Bread)
Mekharuna(One-Foot Kajax Marva Moraf)	It Was Dark And It Was Dark Again Become Day Again Tonight
Faelina(One-Foot Motanduk Salam)	Again Become Mom It Is Dark Harmless The Sun Shines...(Kindness Garden)
Makful Fo/(Many Membs Akhm Maphub)	One Flower Burst On The Bush Whenever Wind Blows Rotate And Said(kindness garden) It Is The Adventure Of A Flower Grow On The Parshey And Wind Blows On It And The Flower Wanted The Wind To Pass Slowly On Its Head ...
Mehadina Mehadina/Kajax Membs Makhbrun Marva)	Nice And Good Bud Why Sitting So? Your Lips Has Been Closed Yes Are Calm And Warm Soul(Wait In Spring Season) The Rhythm Is Happy And Is Chosen Propensional To Content.
Makful Fo/Makful Fa Lun/(Many Membs Akhm Maphub) It Is Happy, Melodic And Childish Rhythm.	oman In Waitress Was Wining And Impatient(Dead Camc, He Brought Bread)
Fel Fel Fel Fa/Fo(Kamal Moesam Marbu) Short And Long Syllable, Deccassate, Help To The Topic Of Language. There Is A Quiescence At The End Of Every Hemistich Which Create Gap And Then Another Hemistich Such A Poem Should Be Read With Tone And Learn To Children How To Read	Crow Caw-Caw Don't Take Don't Take My Child Feed The Cat-Don't Come Meow-Meow Go Go, Don't Come
Mehadina Mehadina Mekharuna/Kajax Morasda Makhbrun Marva Morafa)	The First Said: We Are Born Bust Bust The Second Said: We Bite Jis Ju The Third Said: We Sit On The Flower(Playing With Fingers)
Mehadina Mehadina Mehadina Mekharuna/Kajax Moesam Marva Makhbrun), A Childish Rhythm That Create Childish Tone And Also Dynamicism In Language.	The First Said: Childhood, Time Of Playing The Second Said: For What? Why Paying?(Playing With Fingers)
Foulina Foulina/Foul Foulina/(Motaghabr Membs Salam, Motaghabr Membs Maphbus) It Is Rhythmic, Happy And Is Responder Of Children's Need Childish. Because The Addressee Is Children And Using Such A Rhythm, The Innate Interest Of Human Is More To The Topic Of Poem And Especially Children Doesn't Care To The Meaning Of Poem.	The Description Of Spring, The Smearing Of Spring, Wenship God...
Fadhain Faelina Mehadina Faelina Fadhain Faelina Mehadina Faelina.	Flying
Makfina Makfina Moradina Makfina The Gap Between Hemistiches Create Tense And It Can Be Said The Rhythm Is Association Of Flying And Soaring. And Is Important For Transmitting Message And Also Is Proper For Child Poem.	
Faelina(Faelina) Mehadina Faelina Mehadina Mehadina Faelina Faelina(Faelina) Roll Roll Pass From Mountain Dancing Purling With Speed Till Reach To The Flood... As It Is Soon, The Rhythm Change In Lines, At The Beginning The Rill Flowd, And Water Have Come With Their Proper Rhythm (Faelina) And Then The Rhythm Become Fast.	Dancing, Sleep, Calm, Water...

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Except The Rhythms Was Said In Table, It Was Seen Another Rhythms In Poem Which Were Syncretism Of Prosodic Afael. Minors Poem Had This Quality In Rahmandust Poem. We Can Use From Prosodic Rhythms For Children At Low Ages Or Before School.(Ghasempur Moghadam, ١١٧:١٣٨٧)

Intermediate Rhythms

The Rhythms Of This Group Are Not So Happy And Not So Sad. We Can Pronounce Them Calm Or Rapturous With Reading Differently. Of Course The Poet Is Not Free But His Intuition Can Choice The Intermediate Rhythm. Eight Meters Is Settled In This Group. He Has Used From Rajaz Meter More Than Others.(Mostafalna) Has Its Special Tone .It Is a Proper Rhythm For The Description Of Nature And Persons Feeling And Abstract Contents. Rahmandust Sometimes Has Used The Rhythm (Maful Faelatona) And The Words Like Rain, Gurgle, Drizzle,... In It. Short Phonetics Between Long Phonetics Is Association Of This Sweet Song. Rain Gurgle Rain Drizzle Rain A Lot...(Friendship Is Sweet). Due To The Considered Poem, Sometimes It Is Seen That The Poet Do The Best Choice But Sometimes, It Is Seen That The Rhythm Doesn't Have Coordination With Content.

Conclusion:

Rhythm Always Have Been A Long With Poem Which Is Interpreted To The External Tone In Literary Aesthetics. The Poet Doesn't Choice The Rhythm Knowingly, Rather It Is Created By Tone Ingredients And His Feelings Unconsciously. Mustafa Rahmandust Is The Eminent Poet Of Children And Teenagers. In His Considered Poem, The Rhythm Was Somewhat Proportional To The Content. In Ten Considered Book, More Than Forty Rhythms Have Been Used. The Variety Of Rhythms Is seen Clearly In His Poem. He Has Used More From Rajaz, Ramal, Hazaj Meters. The Hemistiches Are Often Moraba. Rahmandust Has Used From Happy And Childish Rhythm In Minor Poetry And The Calm Rhythm For The Higher Age Groups.

الخلاصة:

مصطفى رحماندوست هو شاعر وكاتب ماهر في مجال الشعر والأدب الطفولي. وبما أن الوزن هو أحد عوامل الموسيقى الشعرية وأهمها ، فقد كانت هذه الأهمية أكثر وضوحاً في شعر الأطفال ، وقد تمت دراسة مستوى الانسجام في قصائد الحب الطفولية مع محتواها. هذه القصائد التي تعكس أفكاره هي أكثر روحانية وصوفية ، والأوزان المستخدمة في شعره ، حسب محتواها ، هي الأوزان الرقيقة والجارية. استخدم رحماندوست المزيد من أوزان الفرح والسعادة لشعر الأطفال الصغار ، واستخدم أوزاناً أكثر استرخاءً للمجموعات الأكبر سناً. ويشاهد بوضوح

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اختلاف الوزن في كلمات هذا الشاعر ؛ وبعد أن تمت مراجعة أكثر من ١٠ كتب ، تم الحصول على أكثر من ٤٠ وزناً من أوزان العروض. في هذا البحث ، وبعد دراسة قصائده واستشعار الوزن المرتبط بكل منها ، وتقسيم الأوزان المستخدمة ، إلى أوزان "حزينة وهادئة" ، "سعيدة و صاخبة" و "ما بين ذلك" ، وفقاً للأفكار التي استخدمت حتى الآن في موضوع الوزن ، وقد تم التحقق من نوعية وضع المقاطع في تركيبة مع بعضها البعض ، فضلاً عن أعداد أنواعها ، قد تم التحقق في العلاقة ما بين الوزن ومحتوى القصائد وتحليل كل واحدة منها في موضعها. الكلمات المفتاحية: الجارية ، بين ذلك ، السائلة ، مصطفى رحماندوست ، تنسيق الإيقاع والمحتوى.

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