Investigating Tools and Musical Instruments in Lyrics of Shahriar and Hushang Ebtehaj

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Abstract

Although the music and lyrics are considered as two different art but they have an unbroken link together and has close and spiritual communication. Among the great art that people have achieved so far, art is not like any music beats to the rhythm of life and human life, establish a genuine link. The music track stems from the depths of the human psyche and vessels and lives makes movement and vibration. Poets to music poems reflect a fascination everywhere and stunning considering. Hushang Ebtehaj and Shahriar, though not the first poets who have used music to express love and mania, but, undoubtedly one of the greatest contemporary poets of Iran that the music and instruments in poetry for the purification and spiritual break from behind the God and achieve favorable end have benefited. This article deals with the approach to the study of musical instruments and books on poetry of Hushang Ebtehaj and Shahriar. These two great poets, art, poetry and music to your poem interwoven and have caused more impact on the audience.

Keywords: music, musical instruments, Shahriar, Houshang Ebtehaj, contemporary poetry.
Introduction

The most effective music is an art that man has ever achieved. None of human artistic achievement not and cannot be duplicated music, inaudible depth and emotion and sleeping human emotions penetrate and force it to stimulate. The secret of such a big impact is not yet clear. In fact, music is a man of the world leads to infinite horizons, and take the matter to higher world. Real music, silent and invisible layers to the final and inevitable expression of the spirit, and it sits and talks to a whisper and obvious concepts that can be understood and felt, but, telling not, "the music key that launches us feel factories, and everyone according to their talent and imagination will take advantage of it. But it is incapable of impact and quality "(Dashti, 1996: 27)

Music and literature as two inseparable season has long been considered not to be placed where the real border between them and despite the fact that these two categories according to various substrates autonomy and their own personalities. When we refer to classical Iranian literature musicologist Persian poets are many and some are both musicians and singers, but not as a musician, but as poets who were instrumental music, so many of his poems according to its content, especially as they were together in perfect harmony, construction and sung along with them, with the goal of his poetic work better and give more power to your audience. Music as art is immediate and the most pristine way, the audience encounters, the proportion and according to different conditions, the impact is deeper than the other arts. Iranian music includes a number of devices that each of the corners (instrumental and vocal) is formed and based on his specific discipline and learning is difficult and time consuming. The vocal corners because of the association with the word, pleasant and are inclusive and even more lasting, so that the songs and old songs too, poetry remains and today they can be restored using the facilities of the modern world. Because of the low number of officials and instruments, music Iran cannot cope alone with all the emotions and moods of the sound and the lyrics have always been in need (Nafari, 2001: 91).

The same relationship between poetry and music as old tradition has made so long ago that the music and lyrics together are: Gossans or parties musicians, performers improvised and composed their poems and is Hobo who have been associated with music and then they have the skills and were more art were walking to the court, as the Sassanid era musicians like Barbad and Nakisa have known from the same group (Akhyani, 2009: 183). Mallah between poetry and music takes away from the time and the time of the Achaemenid Cyrus brings him and his men battle hymn singing (Mallah, 1988: 99). After Islam, with the Iranian government, the tradition was revived Gossan, as Rudaki, the Samanid court poet, singer and musician, noted Barbad and Nakisa Sassanid (Akhyani, 2009: 184) As of today, Ashiks (lover) Azerbaijan are developers continuing this long tradition. According to the longstanding bond of poetry and music that is less Persian poet seems to know the music and the instruments and equipment are not considered and is not used in poetry because unlike most music today is that we live only through hearing and non-hearing, music used in the past, and have only been live music listeners, musicians and their instruments; naturally, given the characteristics of these instruments could have been many more than today, and poets whose poetry themes using the same characteristics make the instruments, as well as when Saadi said:

I cannot head the logo as Cheng
The skin around my office like a scruff useful

(Saadi, 1984: 412)
It is clear that the themes of accuracy in shape is harp and tambourine. Likewise, they witnessed the singing readers and has been instrumental accompaniment their words and hence if a poet like his keeper from singing together is, of course, his attention to elements of singing and vocal rows and corners, the more the listener catches have been today.

**Investigating the tools and musical instruments**

**Tar Instrument**

Of instruments that Shahriar and Houshang Ebtehaj in their poems have mentioned, is blurred. Tar is now among the most popular musical instruments and complete plectrum instruments Alavtar essences of Iran is the main mechanism. And to show different song and sing national music notes and the introduction of Iran is the best counterpoint and timbre and has a good track. So that books and other writings on literature, history and culture in the ancient times it is said Barbat and most writers in their books to read and discuss relapse and recurrence is Moraab harp. The use of the word tar means the current famous building in the old books conventional music but the name was not called. Apparently the first time the Safavid period is known as. For as the lute or oud is usually passed in the past, and perhaps later a four-string and five-string saying and it is not unlikely that the Safavid period plurality of use and ease of pronunciation of this word stands for the number 4, 5 and 6 were taken from the first and only the word tar with no mention of Uttar This mechanism was introduced in pronunciation and meaning construction of the Time Warp known to be prevalent today. (Tahmasebi, 2001: 125)

In the Qajar era of tar, one of the famous instruments and traditional Iranian music and its name is repeated in the poems of this period. Tar By this time appears to have five wires (two white, two yellow and one bass) Moshtagh Ali Shah Isfahani known that the wire sixth famous late Zand era was a lecturer at the Tar and Setar is added to it. And the old strings made of silk. Tar is the right plectrum instruments that are played by the strum on the wire. And one of the older instruments chord told Iran that it still is well aware of the date of construction and its emergence is not available but the historical data goes back to the time of Abu Nasr al-Farabi. (Ibid: 111) Audio bowl of homemade mulberry wood handle from walnut and boxwood is its handsets. Audio bowl span covered by the skin. This mechanism is common in Iran. Tar with a piece of yellow copper which was attached to the end and pick up the wax is played. Houshang Ebtehaj has used the instrument "tar" in his poems. His voice blurred with pun and ambiguity handled and considered it part of his heart is blurry:

The minstrel come from? ... That the song he I ruined the house, poured a flood pain

The plectrum hand who knocks on tar? . . . I broke warp!

(Ebtehaj, 2008: 23)

e also bit the tar is applied to other species; he likened his heart to tar Tunable that plays sounds divine and the divine plectrum cried unto the sick:
God is the source of my heart strings sounds From your hand to the sick, the scars of what construction

(Ibid: 24)

Shahriar, as Houshang Ebtehaj «tar" is used in his poetry. He as Houshang Ebtehaj, such as tar to tar his heart is and plaintive song has described it. Shahriar look at construction of "warp" of tragic and pathetic; he says in the following two verses:

What a cute composer's heart that excited the hearts of flour If the new and the ancient says he
If you tar your heart, and pick-burning magic the toe of his now immortal soul that reads wire
(Shahriar, 1996: 157)

It's the "sitar" is named and says:

Sitar musician my delight my heart rending discrete wire I'm weepy love trachea broken pastoral valley
(Shahriar, 1996: 212)

Plectrum

Plectrum is a device made of light metal such as brass, wood or wax from which to vibrate the strings on a stringed plectrum, like tar, or tapping on them stringed instruments such as the dulcimer used percussion. In a plectrum stringed instruments that are used in the right hand, there are two percussion stringed plectrum in the right hand and the other one held in the left hand. Plectrum to strum the strings, percussion referred to as the act of tapping the strings is responsible. (Setayeshgar, 1995: 159) In certain cultures it picks have been discussed and has been called "picks, Gizmo wired by which instruments they play." (Moein, 1998, following the word "plectrum") Plectrum is used in poetry of Houshang Ebtehaj. Plectrum is used in poetry of Houshang Ebtehaj. More in a moment of grief, he speaks of the instrument. Houshang Ebtehaj «plectrum» nasty wound to his heart knew:

My poetry is tragic lovers of whine oppression that the wound was longer period of
(Ebtehaj, 2008: 122)

And also in the following two verses:

Look that way because I was the wound was blood in Act
(Ibid: 128)

Such right will punish you love claw the wound of sorrow, says the walk
(Ibid: 288)
Shahriar from the plectrum on the occasion of Hajj is allegorical, uses, he plectrum sound on the harp, noisy describes. Plectrum as an instrument of God's worship considered sacred and it is said:

Lovers of player that is not location Apart from the whirl your passion and harp

In late plectrum dulcimer shrine worship Hajji went to the Hejaz you and your monk (Shahriar, 1996: 58)

He learned the instrument as well as delight in moments of grief and says:

Because wound to the heart of the old building curved Afaq breathe hold and full of passion and sound now

(Ibid: 385)

Drum

As they write in ancient cultures daf or the small circle that tore it were made of zinc and brass, Khambak or Khanbak said and stirring with weight and principles to express joy and virtual server Jambak said. It is believed that in ancient times of bending or the curve of the built and also took in battle Khambak and Tombak said. Later it changes to be made smaller and have used it in the halls of pleasure and cheerfulness and it Khamak or Khambak have said because Khamak small or diminutive Khmbk is bent and Khalb, thus, the bending that may look like small dice has been and changes in its Parliament have the right to it and Tombak said Khabak and that is the parent of today's Tombak or multiplication of development for Tombak, multiplied by the current in the same name is known. Tombak Spanish books in significant write: Small drum with a long tail and it would have taken armpit and played. This percussion instrument gradually evolving entity and as such income in recent centuries. Percussion music from Iran Tombak who is the most complete ever made and it is made of baked mud and wood are now also make. (Mallah, 1988: 55)

Ebtehaj says:

Hear the executioner!
The seething anger in Clarion,
Anger bangs the drums,
And within the context of creating a bloody rage
Storm is born.
(Ebtehaj, 2008: 61)

He uses the term "empty drum" used and writes:
In this scene down strap on the Drum empty

Listen to the chirping chorus universe all pride
(Ebtehaj, 1992: 252)
Harp

Another musical instruments, which Shahriar, as Houshang Ebtehaj have repeatedly mentioned, is the grip. Stringed instruments, which in turn fold it with the finger movement and has one or more kinds of unequal wire ring and the base are in the middle of the box. (Masaheb, 2008: 267)

Pleasure leaf cup, harp, though not / Dance and drink and with my song
(Ebtehaj, 2008: 81)

Web sadness and nostalgia nights also grab his pal introduces:

Does not do as we sing tonight / It Changi good night song Ku
(Ibid: 116)

Supercharge your fingers with delight sounds / what's your side to grab their conformity
(Ibid: 123)

And the poem's "grip" to replicate soaring, powerful described. He excelled harp of the sky and loud as standard:

Your body from the thin shirt / What's nice that I did shrouded
Changi Temple Labeling of envy Gordon King / Venus alongside her husband and came to Ferris
(Shahriar, 1996: 398)

ooter's harp and its have-nots is known:

Like my fighting and my way Knoll / the building I ran all the way to Iraq and Rock
(Ibid: 289)

Jaras / Bell

Metal and old Persian percussion instruments in "Dry" has also been said. Jaras percussion instrument with a variety of combat or who have a similar alarm or bell that sometimes make up for the cup and sometimes trackball. Either sex or both of the rice that by tapping with a hammer or mallet metal exits the sound. A variety of smaller (but different alarm bell) to the neck of a camel and other animals have been closed. (Rastgou, 2000: 88) In Dehkhoda dictionary states that: "Jaras drive and alarm. Hollow body made of iron and copper and are waiting to sing the instruments on it. Absolute alarm. Jeljal they are ringing." (Dehkhoda, 1998, following the word "Jaras")

Ebtehaj always remember the poetry of Jaras with high reputation and cries and says: t is as old child in the remains of the caravan One old when the child went to cry Jaras
(Ebtehaj, 2008: 107)
Houshang Ebtehaj Jaras or bell sounding voice that is attractive to children Invites. Jaras is despite loud that he has not complained and has positive voice:

Heart that you hear the voices of the temple bell such children under after each Jaras not cry (Ibid: 200)

Of course Ebtehaj Jaras in the following passage aloud to a surprising and terrible knows: I got the call bell

I like rushes and sleepy

The object of the place.

(Ibid: 87)

Shahriar knows the voice of freedom from the bondage of Jaras has promise. He has a subtle allusion to the story of Prophet Yusuf (AS) and his liberation from the bondage of wells, Jaras's voice encouraging and helpful introduction and writes:

Who cares five days, the world would love we have the promise of eternal life

As well Wilderness am Joseph sad captured Jaras good news buzzing around our caravan (Shahriar, 1996: 305)

Shahriar refers to the popularity of this instrument famous among Christians:

Cheng eternity on construction Messiah woman say comes in swing church bell (Ibid: 388)

Nay / straw

uslim musicians, from the very beginning of its history, are familiar with straw; "straw" Music is the oldest human artifacts is used (Schimmel, 2003: 997) Straw is in fact two procedures, "a literal meaning, which describes Reed as one of the musical instruments, and other inner meaning, which describes the poet's psyche roaring." (Sarami, 2005: 188) Straw is the simplest and most natural musical instruments with the emergence of wind that land was available online and man has used a brief hold of it. Classical nations, straw imitated and various wind instruments made from that applied in peace and war. Old music textbook authors believe that man's most natural and complete basic musical instruments. And then, especially for wind instruments straw from the straw and throat of man in creating melodies are the same direction. (Nafari, 2001: 88) straw knotweed Nay suitable for playing music row that the straw plant is built, seven of those six holes, five of which on the surface is cylindrical and the other at the back. Straw cannot be cook, and the breadth of its voice about two octaves and a half. Straw and an instrument called mystical and played well, even if the animals are affected:

Woe to hear that many voices of the trachea If they were not heard and thought tracheal (Ebtehaj, 2008: 124)
Straw in lyrics of Houshang Ebtehaj, has a sad voice. Straw in his lyrics sound as if the sound is expressed genre of dark depths of the well off and can be heard, the voice and clear way:

Pathetic, the heart of the devastation silent trees
Is sometimes disturbed to hear one song,
Song of the missing, the illusory chest reedy,
Bangui displaced and el ...
Chicken takes Sirius roaring.
(Ebtehaj, 1999: 57)

oushang Ebtehaj, Rumi like his audience with the sound of straw aims to awaken from their slumber:

Straw what level of conformance is isolated lips and teeth? Who opened the salinity of the world
(Ibid: 269)

Shahriar is also well remember the sound of the straw. He would scream and cry like Rumi straw voice of the guide introduces confusion:

When you are rotating the prayer poor judgment Look intercepted pests from our lives judicial
What I like Nay increasingly delight the sound of his tail The language disappears more fun to play them cry

(Shahriar, 1996: 22)

He treated his chest fired only at the sound of chewing straw:

Burn my chest between the construction rhymer Nay node Gaga Melody Catcher read
What a bloody heart that it blooms smiling Doleful chicken wings broken language does not
(Ibid: 266)

Rabab

Rabab is a small stringed instrument with four strings, can only output sound of the player puts it on his chest and kills him with his bow pair. Hence, the instrument, the language of poetry and Persian poet, a good analogy comes from the hearts and minds of man. Rabab name with straw and brought the tambourine and trumpet. (Mallah, 1988: 55) Rabab first attached weight is the famous raven is playing and it was like Tabor is large and short handle and on it instead of kill deer boards and tar-like form that is printed on the proof of Rabab, it consists of two parts so-called bowl and bowl and timpani home. Abd al-Qadir Maraghi in Maqasid al-Alhan the description of the instruments he writes: But Rabab and it was that some of the "three chord close and some four, some five and Uttar it close conjugated, so that both the ruling chord is a chord and stitch it is like stitching recurrence. Donald Youlch English in the New Era magazine article titled eastern and western instruments, Rabab wrote to the Commission drew four sides and ricochet Arab rabab had one or two wires and it was
with the bow and two children of Arab construction in Europe arose. Rabab total of four sections, abdomen, chest, abdomen and head is actually a melon-shaped box on the front surface of the skin has been stretched skin and a short bridge. Breast triangular box with its front surface somewhat hip and made of wood. Breast side level (a level that is deemed When playing above) seven handset maker amplifier wires wrapped around them. On the other side (low level), circular window built. The tool is relatively short handle on it about ten "hands" and finally closes the mouthpiece, like tar, phone boxes located in the top and bottom surfaces of the boxes, each handset is 3. Slightly to the rear side of the phone boxes continued. Rabab number of wire pairs to six or three wires that are in the same pair of wires are tuned sound. (Mallah, 1988: 55) It comes as the lyrics of Houshang Ebtehaj, Rabab voice and jovial celebrations and feasting is specific. He has Rabab along with wine:

Contact Kiss the temptation to Delaram welcome with whispers of wine and harp eat (Ebtehaj, 1992: 126)

Shahriar from R indicates otherwise. His passion for great sound and high-whirl it knows:

That we slow tears to say goodbye to you what is the acceleration of silt out of your life

Lovers of musician that is not location Apart from the grip of emotional whirl and Rabab (Shahriar, 1996: 118)

Harmonium

A building that is composed of a large number of pipes and air blown by scrip in them. (Setayeshgar, 1995: 351) The tool is composed of pipes in different lengths sound is produced by blowing on them. In ancient Greece, but in Iran the number of pipes seven to twelve is reached. This instrument also called Mazamir. Isfahan's Chehel mansion, the House painters Homayoun Shah Abbas the Great and King (King of India), in between the musicians playing purple one, the number of tubes of twelve aggressor. Which gradually increased the number of pipes, blowing in the scrip applied to them. The building, which is one of the oldest musical instruments known French organist. Traditionally, Organon also referred to as the "Textile industry" has multiple Uttar respectively. Organon word about the absolute mechanism is also used in Persian. And it Arghan statements, and have also recorded Arḡūn. (Tahmasebi, 2001: 29) Organon is the voices of the instrument banquet and dance. If the instrument is the most sacred building in the lyrics of Houshang Ebtehaj. Organon's construction and heavenly angels:

He's in the sonic feast my heart to listen to the voices of her Organon (Ebtehaj, 1992: 220)

Shahriar's also divine Organon is known. He's Essen instrument maker and solitude of Allah Almighty knows:

At night retreat to the corner singing the day that a treasure lies desolate open the day
If the Organon Mnajatyan morning from the mausoleum of Hafez Song of the day
ontact my word string with the secret world I gave the amount in words the mystery of the
day

(Shahriar, 1996: 128)

Shahriar has introduced monotheism and the unity of the divine organ as an instrument. Shahriar face mystical and God has given to this instrument:

There is a beach lifeguard rescue the sea Saddle up and take tribute Gulf storm
We welcome center Ode Khawaja time he Organon sing mystical monotheism
Shahriar keeper on the bench trivial Where will lead to declining of Iran
(Ibid: 366)

Results

In poetry and language of Ebtehaj and Shahriar and in between the lyrics of Mot and its pleasant, musical intricacy found that indicate their interest in music and building their awareness of sounds and melodies and musical instruments. Divan poems full of words and phrases he specialized music and all this knowledge Shahriar and Houshang Ebtehaj have a story to music. In other words, we can say that Shahriar and Houshang Ebtehaj poets musicologist and musician who know Iranian music in a rigorous theoretical limit and manually, and row Iranian music instrument and vocal tone and the device and its corners are in full control and also contemporary with the great musicians gathered and companion and had a friendship with them than others.

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