

## Analysis and study of the principles and methods of short-thumb in Hindi style, with emphasis on poems of Bidel Dehlavi

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### ABSTRACT

The brief recitation of the late has been the subject of literary poetry in Persian poetry. In the history of human culture and civilization, people's speeches are usually started by briefness. Referring to the stone written in Hegmataneh and Pasargad, one can conclude that in the most extreme sentences, the ancestors have raised allegations and stories. In the style of Hindi (Esfahani), poets and writers, have created many works in the field of Persian culture and literature. Saeb or Bidl each have composed about 100,000 verses, but they are the hallmark of their character. But it seemed that most of the poets and writers of this period were more inclined to excel. The abundance of allegory and proverbs in this period is proof of this claim. This article tries to study the importance of short stories in Indian style, especially in the poems of Bidol Dehlavi, and by examining its historical course, the presence of this type of short story in contemporary literature, and even in the daily writings of the people and the causes of the people's desire for short messages in the virtual world, it says.

### KEYWORDS

Briefing, Hindi style, briefness, single verse

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### Introduction

The single verse (singular) is the shortest and most compressed Persian poetry meaning full autonomy, and the poet expresses all his purpose with full skill in the same single bite. Hindi linguistic speakers have survived one-verse Eloquent and glib, which have often found the proverb's face ... Mufradat is used mostly in proverbs and poetry because of the shortness and compression of the text. Sometimes the stories are written in single verse. Sa'eb

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Tabrizi and Sa'di can be mentioned from the most famous singularists. However, other poets have been experimenting with single-breaks.

"One of Bukhara had fled after the incident. asked him about Bukhara and said," They came and died and burned and they killed, they were taken away and they went. "The people of Clever, who heard this statement, did not have a shorter speech in Persian and, whatever This is a summary of the two words that this person has written. "(The History of Jowney, Attamalek: p. 37) The shortest story of the world: "For Sale: Baby Shoes, Never Worn" The above is not just a sentence, but the shortest story in the world written by Ernest Hemingway. Ernest Hemingway is said to have written a 6-word story to participate in a short story contest and has won the contest.

The other type that refers to it is not a blessing, "Haiku." Haiku (Japanese: 俳句) is the shortest poetry genre in the world, originally from the Japanese. The haiku are made up of 17 Mora and are respectively three, five, seven and five in number. Although sometimes they have 17 syllables, but in terms of linguistics, syllable and morare, there are two different meanings, and a long vowel can be composed of two moors. The weight of the Haiku poetry is determined based on the counting of the Moors. Typically, haiku's have a kigo chip or chinese words, and kareji or cut words. Single verse in Persian, especially Indian style, are similar to japanese's Hiko and Ernest Hemingway's short story.

### **Briefness and verbiage:**

Briefness; that's mean, the Tablature and Dress up of poetry and prose from the margins and shackles, so that the greatest expression can be obtained while having the least number of words, verses and sentences. One of the accessories of poetry, is Briefness. The briefness means the expression of many concepts in low words. In other words, the inclusion of the sea is in the jar. At all, a poet can be successful, who can handle this. Say a lot in a few sentences. Sometimes the verbiage has been given priority over briefness and abbreviations. Also, in many positions, various forms of rooting, such as propagation, giving, annihilation, etc., have been expressed as an emphasis (another kind of verbiage), which is in line with the circumstances and conditions of the Mecca's people in contributing to and resisting the religion of Islam. For example, "I studied the book of the Destitutes from the first to the end", a sentence that has not been adhered to briefness , because the word "I" seems to be superfluous, despite the inclusion of the "I". Also, the word " Destitutes " is mentioned asthe "book" is Overstated. And the words "from the first to the end" are added, because when I read the Destitutes, I do not need to bring "from first to last". Meanwhile, I could read the word "I read" instead of the two words. Thus, a ten-word sentence is shortened to a sentence of three words, "I have read the poor".

Do you want the Sash be hunted, by Pest like the crescent of the wheel  
make brow on cup's eye the sword. (95 sonnets verse 4 Biddle)

In this verse, Biddle liked the unique imaging of a man in a simile of humans once and for all, once in a crescent and once in a sword. Every reader drowns poetic imagination and sees perfection in the process of passing through. "Perhaps the easiest way is to enter the world of Biddle, the gateway, to think to hemistich and not to verse or the whole of a sonnets." (Poet Mirrors, Shafiei: p. 73)

In the desert we thought we were going to go on the wind like the noise of the mountain(287 sonnets verse 9 Biddle)

The idea of staying in a fleeting and unstable world is so skillfully likened to the desert, and the sand dunes, like the wind, disappear, creating a new and interesting picture in the minds of the audience, with each passing time, a double pleasure.

Like The complaint like fool of the world the sound is origin of the cup of misery. (425 sonnets verse 6 Biddle)

The Bidley, analogize the fools, to the empty cup and made their complaint to the sound of the empty cup, and with this he presented a unique illustration to literature. Artistic Biddle likens the complaint of people to the empty cup.

In the desert, which the heart cries of your sorrow the mountain, gets crushed (2462 sonnets verse 9)

To illustrate the grief of love, artistic and ingenious, Biddle likens sadness to a mountain in the wilderness that is destroyed, while sand dunes are considered in the wilderness, which are destroyed by the wind.

The plurality did not disappear from the pantheism like the imagination of the only person( 1 sonnets verse 11)

In the above paragraph, the tallest mystical topic is expressed in the shortest text, and the reader no longer needs to go into long discussions of plurality in unity and unity in plurality.

### **Briefness background:**

With belief Mohammad Taqi Bahar, a poet and scholar of literature, the Persian language was on the briefness in the ancient and middle ages, and the kings, their secretaries, were always ordering shortwriting the briefness is one of the ninth coordinates of the Pahlavi language. In the third, fourth, and fifth centuries, the prose of easy is common, and the writers observe briefness and they use of long sentence. however, from the late fifth century and also in the 6th century AH, the writers tend to rely on verbs and use longer sentences. One of the most significant works that promotes verbalization in Persian is the translation of Nasrollahe Monshi Qelileh and Demneh that the testimonies, sentences and synonyms lead to prolonging the word and sometimes affects the

subject matter. In the seventh century AH, Sa'di is one of the writers who, by turning to briefness, leads the path of Persian literature to concise and briefness, as the briefness is known as one of his stylistic attributes.

The audience's understanding of succinct lyrics and texts has had varies in varying degrees, starting with a simple sequence, and reaching to layers and depths of multiple meanings. The number, direction, and depth of perceptible layers depend on the person's experiences, taught, states, and mental resources. The decision by the panel of judges to convey the Man Booker international Prize to Mrs Lydia Davis in the past year indicates that gradually the short story will capture the world of literature. For today's digitized man, the short stories are a complete literary style. While the great literary awards have created interest in short stories among book readers, it is not the only reason for the formation and growth of such attention. The publishing industry, in turn, has been developing the emergence of literary awards for short stories, including the Costa Short Story Prize, the BBC National Short Story, and the Harper Market Fiction Tournament. Last year, the BBC National Award was awarded to Mrs. Sara Hall, who was previously named in the list of Booker's final nominees. The Harper Market Prize also came to Feteme Butto and Jill Dawson. With the onset of this trend, suddenly the great novelists were drawn to this literary style, which never before had a history.

### **The mystical image network in Biddle's short stories:**

"Mirza Abdul Qader was assigned to such an insurrectionary tribe who considered the knowledge of the essence of the God as the first condition." (Abdul Qader Bidel Dehlavi, Nabi Hadi: 9P) Biddle has succeeded in translating literary and poetry images networks into his serve. the mystical thought of Biddle's poetry, in an effortless effort, seeks to bring about the great truth of the beauty of the world of creation As a result of the discovery and poetic intuition, he has come to believe in the truth, to attach the plurality in it to the unity of consciousness. "(The Four Elements) is the Bidel's only Prose." This worth book is the best mirror to watch the life of the poet from birth to senescence. "(Selected Rubaiyat Bidleh Dehlavi, Arezo: 13P) So the arena His single verse turn into a journey of plurality into unity and vice versa. This is the highest goal of "knowing" in his poetry, which is reflection on the principle of beauty explain. Because this arena is the place of "beloved" visitation and the disturbance of the manifestation of his unmatched beauty: Such a mirror if you are smooth everywhere is the club of visit. Where is the ear that to bo visiting mirror Our moaning is breathless(476 sonnets ,verse 7)

### **Briefly in Indian style:**

First of all, Saeb and Bidl are magnificent and the only representatives of the right and most complete style are Hindi. This style is an example of his poetry in Persian literature dating from the 9th century AH. Due to the welcoming of the Indian literary court of the Persian poets, as well as due to the

lack of attention of the Safavi kings to the prevailing poetry, a group of speakers went to India where they began to work poetry and poem. They developed a style called Hindi style, due to the distancing from the center of language and the desire to express power in expressing the concepts and precise points, the sense of novelty and friendship, and the influence of Indian language and culture, and other environmental factors they create the style are named Hindi. Some of the literatures of this style are called Esfahani style. This style lasted from the ninth to the thirteenth centuries, and its features include brief with briefness and thumbnails, and complex and difficult complexes and meanings. Among the many and varied features of this genre, the poetry will be explored in this article. Somebody, says the elements of the emergence of the Indian style are religious issues, travel to India, development of Isfahan, economic prosperity, and the interest of the Safavid kings in culture.

In Indian style, like the preceding one, the sonnet format is booming, and less poetry can be found that has never been a sonnet. In the difference of sonnets with other templates, independence means in verse. So, in the sonnet, we see the diversity of things, and each verse has an independent meaning. And little by little, the growth of single-verse-sourcing is caused. Indicative features of Indian style include the frequency of single verse that led to allegory and sayings, and it should be pointed out that singularity and sonnet, with allegory and prose, are the cause of exclamation. Indian poets and writers avoided word of mouth and made sentence in the sentence. They wanted to include all their meanings in a sentence and in a verse.

### **The Method of Vogo, introduction on Hindi Style Shortcuts:**

"This new Method, which is a fender between the poetry of the "Teimuri period" and "the Indian style", was called "the language of Vogo" and the aim was to express the state of love and lovely from reality. (the Maktabe Vogo of in Persian poetry, Golchine Maani : P. 3) From the late nineteenth century to the early eleventh century, the school style of Persian poetry was prevalent and emerged during the era between the Iraqi style of the Teimuri era and Indian style. The characteristic of "Vogoi poems" is briefness, simplicity, avoidance of exquisite artistic and poetic exaggeration, the use of terms and slang, and the expressive expression of the events between the lover and the beloved. The lover, keep away of mollycoddle of beloved. The lover are abandoning the words of speech and the words of the word, explicitly expresses the wisdom. Abdolkhaleg Bidel Azim Abadi, Mohtasham Kashani, Wahshie Bafghi, Lassani Shirazi, Ahli Shirazi, Faghani Shirazi, Sharaf Jahane Qazvini, Hilali Jaghtaei, and lahafdoze Hamadani are among the most prominent speakers of this school.

The Vogo poetry is mainly dedicated to love poems and the beloved is also male. Parviz Natal Khanlari writes in this regard: "In this school, the beloved is male, because the principle is truthful, and therefore it is dangerous to speak of a woman." But Sirous Shamisa believes: "Before the Vogo school, talking of the beloved was not so commonplace" (Stylistics of Poetry, Shamisa: p. 271), and

because at that time, "the narration of the Lover and beloved Places, the adventures that had happened between them and the male beloved," the principle is based on truthfulness and honest expression of the events and dispositions of the lover and beloved.

A branch of the school, which is accompanied by an excerpt, is devoted to Vasoxt school. In the dictionary of Dehkhoda the Vasoxt school in the Persian dialect of India, it was a rebellion of desires and avoid of the beloved, and it is said that a poet is threatening to liberate the poet rather than the beloved's thrill and praise. This form of expression is especially seen in the wahshie bafegi's poetry.

### **Bidel's Abbreviation language in Piece:**

Biddle, is the poetry much poem and abbreviation. He has a lot of poems, but he has a lot of short stories and abbreviation. You have to be Bidel to read Bidle's lyrics and dive into her pictures. If we call Biddle and the full-length Indian style mirror, it's not a mistake, because he has all the features of this genre in its own right. Biddle conceives all creatures and objects as a fantasy that there is only one form of existence, and their truth is God, which is always covered by the eyes of the unawarranted. Bidl's whole effort is in abbreviated form. He refrains from repeating and repeating, in a verse of mystical material. He does not like allegory, like Rumi.

whether dark or light, imagine, be aware! What is thought is mercy secret and revealing (455 sonnets ,verse 2)

"A man expresses what he wants to say or write words, his tongue is full of symbols, but often uses signs and faces that do not have a precise descriptive aspect, some of which are just the acronyms or the sequence of the first letters of the words " (The Coded and Story of Code in Persian Literature, Poornamdarian:p.8) The language of Bidel's poetry is an abandoned acquaintance and a breakaway one, a new and exciting style. Undoubtedly, a familiar, repetitive reading is required; a trivial discourse reading Author, text and audience. A reader in which the audience is forced to reciprocate traditional and contractual reading of poetry in order to approach the world of poetry and not seek to simplify the complex system of this poetic language. He should not go into his compositions and interpret or interpret it with his own taste.

Make a virtual that truth will be his disgrace. You reveal double to him investigate his disgrace (2572 sonnets ,verse 9)

Because the world of Bidel's poetry is an world of ethereal and blended of the two elements of "frivolity" (belonging to the pure experiences of personal mysticism) and "fantasy" (belonging to the escape of seeming realism), and therefore the elements of his poetry, are slipping, jumping, and releasing, and do not have a limited, simple range. Bidel's attachment to super-places where his escape from the reality of everyday life and refuge in secularism and mysticism are mysticism are other important issues that may be referred to in this

category in clarifying the corners of the world of his poetry, be effective. These places point to all their forms on a prominent and individual space; places that are either cluttered or unobtrusive or stupefying.

Yung (1861-66) explains the difference between the cipher and the sign or mark: "Man expresses what he wants to say or write words, his tongue is full of symbols, but often signs and faces, which are descriptive. They do not have precision, some of which are just abbreviations or a series of first letters." (The Coded and Story of Code in Persian Literature, Poornamdarian: p. 6) In Biddle's works, everything is codified and symbolic. Bidl is a abbreviation man. Mirror is the manifestation of the God. Mirror is a cipher. You must first define the password. The code means a sign, a code, a secret, an abbreviation, and a contractual sign (Dehkhoda's dictionary). Having an independent definition of the code and explaining it as an imaginary image apart from other forms of imagination, is a must-have for every researcher of literary and mystical works. On the other hand, it is important to emphasize the fact that the code is a very isolated image in the same intensive relationship with fiction, metaphor, cipher allegory, extra symbolism, ancient pattern, simile of allegory, and literary type of fables.

### **Biddle's mystical worldview in the form of a fragmentation:**

In a glimpse into prose works: notes, verses and poetic works (Masnavi): Arafat and the great environment, it is possible to find the similarity of many opinions and thoughts of Bidl with the thoughts of Ebne Arabi (mystic of the Maghreb).

The thought of Biddle is the idea of unity and unification, in his perspective, the universe is the manifestation of the God, and man is a mirror that is amazed to watch openly to watch the manifestation of the God in the universe of existence. Bidl knows the truth as the only God, in his own eyes all the creatures are right in the God and are condemned to death and without the grace of the existence which they are entitled to. Biddle conceives all creatures and objects as a fantasy that there is only one form of existence, and their truth is God, which is always hidden from the eyes of the unawares. Meanwhile, the main concern of the mind in Biddle's poetry is the acceptance of this unconditional beauty, the eternal and eternal uncertainty of beauty in the world. So the thought in his poetry falls on the side of relativity and reaches an authoritative certainty. The ugliness of the face of the world is beautiful, it captures the gates of social mysticism on its own world, defines personal and spiritual mysticism, and puts forward a new challenge with realism's realism in real life.

I was beaten up by the deception of this world, I did not know that there was a hurricane in the distress. (1025 sonnets, verse 3)

The philosophical thought of Biddle's poetry, in the tireless effort, seeks to establish the great truth of the cosmic nature of the creation that has come about as a result of the discovery and intuition of the poetic, and the plurality in

which it connects the ontological unity; So his artistic poetry turns into a journey of unity and vice versa. This issue marks the highest goal of "knowing" in his poetry, which is to contemplate on the level and beauty of being. Because this arena is the place of "beloved" visitation and the distortion of the manifestation of his unmatched beauty. "Bidel, while he is one of the supporters of the unity of existence and who views the world as the manifestation of the essence and reality of objects in the unseen, does not establish an objective world as well, he not only sees the elements of the world as evolutionary followers, but everything in its infallible place. And looking perfect. " (kollyate Divane Bidel Dehlavi, Ahi: p. 2) Just like Khajeh Hafiz Shirazi, he considers a human being as a isthmian; sometimes he is a earthly with all his carnal and animal attachments, sometimes he is a heavenly, with all his spiritual and mental attachments.

Recalling that the mirror most often has a mystical symbol in Persian poetry and poems, one of the most basic points of Bidel's poetry is the placement of moments of purely poetic discovery of his poem against the "mirror". "Mirror" is one of the most iconic motifs in Biddle's poetry. His "astonishment" reflects on all aspects of the universe. About the many and the quality of the various uses of this symbol in Biddle's poem, there is plenty of talk that certainly does not fit into this brief. But the most beautiful role of "mirror" is when the poet entrusts it with a two-way task, and it is both a "tool for watching beauty" and an "eye of a beautiful spectator" versus eternal majesty, and this contradictory role is the most astounding paradox of Biddle's poem that, as a result of this process, the iconic "mirror amazement " and the most beautiful artistic games begin with this strange symbol:

Of amazement my mirror, It is difficult to sleep with the eyelashes of our time in a house full of water (479 sonnets, verse 5)

With a deep look at Biddle's sonnets, you can find a lesser sonnets in which at least one or two "mirrors" have not come. Attention of, Mr. Dr. Shafie Kadkani is really appreciative. The point to be added is symbolic meanings and secret meanings. It may be difficult to find the word of "mirror" in its true meaning in the whole of Bidel's one or two instances. "The element of imagination is the transformed form of man's perceptions and feelings" (Behrouz servatian, 1383: 52).

Since the mirror is based on credible books such as the Dehkhoda Dictionary, it was a mirrored business that was moving in front of the bride's wedding ceremony and keeping the mirror so that the bride would see herself in it, and in the form of allegory, light and Clear his life. This cultural habit has become a well-liked tradition, and this norm has not disappeared from the sight of the poetry of the astounding Bidel, and has reached the "manifestation of the God" in the mirror.

### Realist elements in Bidel's short lyrics:

The escape of habitual realism, which is one of the signs of modernism in the style of Bidel's writing, leads him to a realistic super-realism, and the construction of space and metaphorical projections in his poetry is the result of this "escape" And becomes an appropriate setting for the organization of powerful and normative metaphors and paradoxical artistic images; the following images:

It flame can not rise from ash the breath of burnings is smooth. (476 sonnets, verse 13)

In his view, the universe is a manifestation of the God, and the man is a mirror that is amazed to watch the world, to watch the manifestation of the God in the universe of existence, Bidel knows the God as the only existence truth, in the sight of all the creatures right up to the God And without the grace of the existence of which they are entitled, by God they are condemned to death, and they conceive of all creatures and objects as a fantasy that there is only a form of existence and their truth is the truth that is always in the eyes of the unawares. This point is obscured.

### Reflection or repercussion element in Bidel's abbreviation:

One of the most striking expressions of mystical thought in the Bidel's language is to provide an appropriate context for the astounding function of the element of "reflection or repercussion" in poetry, in such a way that in the magical process of the phenomena of life in his poetry there are strange cycles After refinement, they will achieve purity and transparency so that they can act as a means of reflecting the beloved beauty. This process, in its totality, is one of the most elementary elements to the very most, and transforms the world of Bidel's poem into a mirror of the cross of many reflections. Now, the point to be borne in mind here is that the language of Bidel's poetry is such an abandoned acquaintance and the uncommon, without a doubt, also it requires a uncommon reading; the reading of the type of three-way the author, the text, and the audience. A reading, in which the audience is forced to approach poetry in the near future, has to reciprocate traditional and contractual reading of poetry and not seek to simplify the complex system of this poetic language. Because the world of eternal and blended world Bidel poetry is composed of two elements of "bayonet" (belonging to the pure experiences of personal mysticism) and "Fantasy" (belonging to the escape of the vanguard realism), and therefore the elements of his poem are continuously slipping , Are leaps and releases and do not have a narrow, configurable range. Because all his messages are abbreviated enough, Bidel's attachment to super-places where his escape from the reality of everyday life and refuge in the poetic and mystical isolation is another point that may be referred to in this category in the clarification of the corner. Some of the world of his poem is effective. These places in all their forms imply a special and individual space; places that are either clumsy, or unobtrusive or stupefying.

These places are accompanied by "The World of angelic" in short and poetic poems of pithy of Bidel, these places have achieved magical and legendary quality, and in conjunction with "the space of placeless and plain of unmarked the philosophical place of "lack" in his poem has been raised. but a kind of nonmechanical and ontological circuit. The creation of this "philosophical place" and its instrumental use to create new meanings is one of the most beautiful semantic and philosophical paradoxes in Bidel's poetry mentality, because this "placeless" in its "darkness", the premise of the hope of cognitive perfection The more revealing and hidden signs of the legendary presence of the beloved.

Again, with a brief glimpse of the message, in Bidel's poem, there is also the place of mystic experience and discovery, and the only place where the poet waits in the manifestation of the beloved's visit in the morning. However, Bidel is delighted with the unclear ambiguity of the untapped places, place drunkenness, the asylum, maelstrom, and discrete of the real world (the present world). Because the "Desert of Possibility" (or this mortal world) considers the craft of "mirage"; he accuses that to of banality; he is afraid of fear; he prevents the audience from sticking to it and avoids the fate. He spoke of his unhappiness during his stay.

## Result

At the end, it turns out that human beings have gradually come up with a quick and easy way to relate to the code. On the one hand, and the phones connected to the virtual world, on the one hand, the human being was knocked out by mistake when computers entered homes and schools. New realities of life have come together to force people to express their content with the shortest sentences. People have turned their back on old letters to express their needs, and they have gone to the "SMS" in the form of code. Even with the bulk sms on their phone, they go to their shortest ones. The abbreviation and brevity, with Sa'adi, entered the literature, climbed in Indian style, and people like Saeb and Bidel took off the top of the ranks from the rest.

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