Investigating Different Functions of Monorhyme in Ultra Lyrics

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Abstract: Literary developments in last three decades on one hand and tendency toward traditional embodies such as lyrics on the other hand created significant evolutions regarding this pleasant aspect that led to "Ultra-Lyrics". This course shows its identity in constructs such as rhyme, meter, motorhyme, and vocabulary. Ultra-lyrics is a course that takes advantage from all of the capacities of free verse and at the same time, preserves its traditional nature. The purpose of the present study is to demonstrate different functions of monorhyme in this type of lyrics. The application of incomplete monorhyme, exiting change in monorhyme, changing the monorhyme, and use of visual monorhyme are among the findings of this study.

1. Introduction

Literary streams are primarily shaped under the influence of social phenomena. That is why literary figures have been influenced by social phenomena. Literary embodies are created over time and have underwent some changes.

The present century is the era of innovation and modernization. Therefore, numerous changes have occurred in this era and Persian literature has experienced the most extensive structural transformation in this period. After that, it witnessed different groups and schools. This feature has transformed our era to literary statement era and raised people to explain and describe their methods. The basis of this writing is the identification of structural evolution as a literary embody called ultra-lyrics.

Ultra-lyrics that has not been yet addressed in literary terms, has features that will be addressed. A summary of literature will be presented and the reasons for some of tips will be explained. There is no doubt that numerous studies have been conducted on the contemporary poetry such as innovations in Iranian contemporary poetry (Hasanli, 2004), the outlook of Iranian contemporary poetry (Zarghani, 2008), and tradition and innovation in contemporary poetry (Aminpour, 2007). In this study, the implemented tips on monorhyme in lyrics in 80th have been investigated.

2. The History of Contemporary Lyrics

After World War II, Persian poetry followed two trends. In the first trend, poetry consisted of pure lyrical themes. In this trend, poets achieved innovations under the influence of modern story writing that only followed indulgence and decadence.

According to Abdolali Dastgheib, the works of this group where so dirty that it is not possible to imagine they are written by normal writers, but those who with mental retardation. This corrupted product that was highly distributed by weekly magazines, attracted many readers and misled them (Abedini, 1990; 269).

The second group consisted of those poets that believed in symbolism and opened the way for reformers and intellectuals. This group introduced romanticism as a neutral phenomenon and selected another way. The second group was indeed an innovator who conducted the main stream of poetry and was considered as the follower of Nima. However, the first group was more interested in classical and traditional embodies.

Among the old embodies in this period, only lyrics is abundant and other embodies are forgotten more or less and weak trace has been remained regarding Masnavi. In this group, although we often encounter pleasant lyrics under the influence of innovations, obsolescence and repetitious themes beside sensuality have influenced the literary importance. Began in forties and fifties, a type of lyrics called "modern lyrics" or "neoclassic" emerged that used new aspects of language and vast vocabulary that led to evolution in some of styles. Poets such as Sistani, Bahmani, Doroodian, Behbahani, and Monzavi followed this was by their own method and created significant evolution in lyrics.

After the Islamic Revolution, lyrics was the leading aspect in poetic embodies and despite the existence of masnavi, rubaei, dobeiti, and even ode, still lyrics was first in class and by implementing modes such as "vertical order" and "lyrics-story", prepared the context for the emergence of "ultra-lyrics".

2.1. Ultra-Lyrics

Undoubtedly, the first point about ultra-lyrics is its name. This lyrics that mainly belongs to the poets after the revolution, has different name among the scholars: Nimai Lyrics, Sepid Lyrics, Post-Modern Lyrics, Modern Lyrics, Different Lyrics, Leading Lyrics, Guerrilla Lyrics, Automatic Lyrics, and Ultra-Lyrics.

Shams Langeroudi considers modern lyrics as the reflection of today's tying generation based on inevitable frames. He believes that these names for lyrics are the attempts to formalize the existing stream (Khansari, 2003" 6).

Also, in modern lyrics, ultra-lyrics is called Radical Vangardism and it should be considered that some of names are under the influence of westerns scholars. For example, Auto Matism is taken from the name that Andre Berton has put on his streams that were under the influence of psychotropic and direct involvement of mediums. However, Berton points to the history of his application and mentions Hamson and even Huffman, Niche, and Dolaberton as the founders of Auto Matism (Seyyed Hoseini, 2007: 827). Nevertheless, the selection of "lyrics" was due to negative reasons of other names. However, its writer believes that "ultra-lyrics" is the shortest one and "ultra" shows the captures of this aspect in traditional lyrics. Nimai lyrics, two titles of "modern lyrics" and "different lyrics" are considered as the best options that it is not clear how much will the modern lyrics continue and different lyrics will never achieve the purity of ultra-lyrics. The second point about ultra-lyrics is that it is mainly know as connected to "modern poetry". Langeroudi considers it as a part of modern poetry: "today's lyrics is a part of modern poetry" (Khansari, 2003: 7). The leading lyrics with particular vocabularies is similar to Sepid Poetry (Khansari, 2003). Some believe that several types of classic poetry with these changes are developing in American poetry (Khansari, 2003: 7). The point in this section is related to the faults that are considered regarding ultra-lyrics. Mirzaei that is considered among the innovators of this lyrics states: "Nima considers three principles for his work. One of the principles is the independence of verses where otherwise will be similar to something such as long sea. I believe that modern lyrics has lost the way. It means that the young poets are hasty in connecting the verses instead of finding suitable forms" (Mirzaei, 2006: 67). In sum, disadvantages such as unauthorized syntax breakings, high similarity to the spoken language, extreme aversion, emulation, indulgence in narration, and useless use of vocabularies harm this type of lyrics.

However, a type of lyrics has been created in modern poetry that should not be simply forgotten that has significant beauties and will attract scholars in near future.

The review of this lyrics makes us familiar with ultra-lyrics:

When my eyes followed you
It was not important for you
Why you interpreted the dream of birds migrating to the sea
As the green tablecloth… until you
With bright wings and damaged eyes
Spent the flying road
You were from the sun and water
With bright eyes
Even if God has lumped
Even my breathes are silent
They regret that all of my wishes
Everywhere, were for you
(Ali Bahrami Kahishnejad,2006,45)

2.2. Aside Music in Ultra-Lyrics

With logical focus on poetry music that created a book with the same title, Kadkani finally reached to four division including: external music, aside music, internal music, spiritual music (Kadkani, 2000: 391). By aside music, we mean monorhyme. It should be stated that monorhyme in ultra-lyrics is completely different from classical and traditional poetry. Basically, ultra-lyrics will take reality when this difference emerges. Perhaps the most dominant characteristic for "different lyrics" or ultra-lyrics is the quality of rhyme" (Shekarsari, 2003: 12). This systematic structure exists in classic and neoclassic lyrics. However, in leading lyrics, the function of rhyme emerges in a long-shot condition (Shekarsari, 2003). In sum, in this method we seldom observe a lyrics without conventional rhyme. However, ultra-lyrics has other characteristics that are not significant.

3. The Existence of Innovation and Function of Monorhyme in Ultra-Lyrics

Monorhyme is one of the centers of Persian poetry that in general has an important role in poetry and lyrics, so that sometimes the main points is summarized in monorhyme. Monorhyme is important due to the basis that has in the poetry and can be a place for variation in statement or implementation of linguistic or verbal variations. The goal that is of interest in this paper is this place for variations. The context for this purpose is almost extensive, so that linguistic variations can use some of new words as monorhyme such as change in tense, integration of rhyme in monorhyme, and omission of monorhyme that will be addressed.

3.1. Changes of Monorhyme

The first interesting tip in the rhyme of ultra-lyrics is the change of monorhyme that has never occurred in our literature. Basically, monorhyme that

is the feature of Persian poetry, is not addressed adequately. However, Sanaei has provided three verses without rhyme with the repetition of monorhyme.

تــیــر تــاری مه دو و خورشــید دو پیــش نشــود
...تــیــر مختــاری خاطر از ایذره بــرد گــر
یقیــن گــوش در و خردمنــدی چشــم در کــه آن
تــیــر آیــد کمــان بــه صــدقش یانــدازهپیــش
زخم گـه ،ســنانش چوهم قلــم پیــش کــه آن
تــیــر بنــدد میــان نــیزه چون فایــده پــی از
آن از پــس را رزانبــرگ کنــد صــدف و زر بــه گــر
...تــیــر مه در او دولت از شــود زریــن ،بــرگ

(snaee, 1983,281)

However, by change in monorhyme it means that the poet changes monorhyme at the end of the poetry, sometimes returns to the previous monorhyme. Change in monorhyme in ultra-lyrics is a tip that if implemented properly can create excitement in the reader.

از آمد قطار   روشن هاریل روی شش ساعت چراغ
روشن ماجرا آغاز
اشآهنی هایکفــش بــا آمده قطار
روشن پــا ردَ ،تــازه زنــی اتفــاق بــه

After eight verse:

انــدرســیده   چشــمانم و رسمهی رؤیــا آخر بــه
خاموش ماجرا پایــان بــه
و نیامدیــد   خانم را ردیــف بگــویم دروغ چرا
!خاموش صــدابــی مانــد زمین

(Sadeghi, 2007, 21)

The important point about change in monorhyme is that whenever in changes in monorhyme, balance and correspondence are observed, its pleasure will be higher. It has been observed that if balance is ignored, it will not be interesting.

3.2. Incomplete Monorhyme

Another verbal characteristic and of course dominant one on ultra-lyrics is the use of incomplete-monorhyme. So that the poet directs the reader toward predicting the rest of the poem. Maybe this feature has been under the influence of theories such as the death of author, ambiguity, interpretation and respect to the understanding of reader. Indeed, sometimes this condition emerges as scaled dependent; therefore, it is without vertical attachment along the poem. However, in some of poems, this condition does not exist.

هـاییهزاره دست تــوی ،است ســیب یـک چه اگـر اتفاقــت۔
...کــه
...کــه هـاییستــاره روی مانده ،اما اتشــانه ســنگین بــار
تــریبیون ایـن هیاهوی در ستزیبــــایی شــعر چه گـر تـو نـام
هـا
...کــه هـاییجشــنواره ایـن تــوی بینــمهی هنوز را غربتــت

(moradi, 2014, 64)

3.3. Playing with the Monorhyme

The most common playing tip in ultra-lyrics is grading the monorhyme and since the words are graded, sometimes they are not considered as

monorhyme, but since rhyme is stable, it is concluded that monorhyme is changed. Another type of playing is the change of letters of the verses. In addition, in another type of playing, the poet omits a monorhyme in a verse and replaces it with a rhyme. Sometimes, monorhyme and rhyme are integrated where the monorhyme stays fixed. One of the most admired actions in playing with the monorhyme is the selection of selective monorhyme. So that, the poet suggests four words as the monorhymes and asks the reader to select them. Ali Nasimi used this tip for his lyrics.

بــود گرفتــــه را مـلوان تـو نگـاه بــرق   -آب روح از
بــود گرفتــــه را جریــان ها
نــازکی ابـروی تــو هایچشــم بــالای   هرچه از
بــود گرفتــــه راکمــان است آرش
را تـو تـن حـالا و گرفـت مرا چشمت   پیراهــــنی
بــود گرفتــــه چســبان و ســـفید
و بــدیع جای شــعر تــوی بالاســت تـو قد کلاســـی آخر
بــود گرفتــــه را بیــان فن
تـو غم مرا دور روم در کــوره از من کـه ایـن نداشـت راهی
...بــود گرفتــــه فــراوان

(hoseini, 2006, 87)

3.4. Omission of Monorhyme and Use of Music Composition

Sometimes due to the emotional aspects in some of the monorhymes, the monorhyme is omitted but the reader understands the change from other verses. However, this is observed in incomplete monorhymes but in this samples, the monorhyme is not completely omitted while it is practically absent and the poetry will be completed with it.

In modern literature, a type of poetry has been created that Tahereh Safarzadeh called it "concrete" (Rastegar fasaei, 2001: 661). This type has been under the influence of works by Epoliner and Silverstailen and those samples in Persian free poetry indicate it in ultra-lyrics. Question marks, punctuation and dots are among the most important elements in this regard. As can be observed, sometimes at the end of each verse, punctuations such as diagonal line are used.

(؟)ســوال علامت ،شما از بگــــویم شــودنمـی چرا
(؟) علامت ، چرا شما از بگــــویم شـودنمـی
گریســـــتمی ،بــود گیومــه داخل هک «شــاعری » دوبــاره
...(؟) هجا شش ،شکســــته هق هق بیــن و

(khansari, 2003,102)

4. Conclusion

It should be concluded that a type of classic poetry has been emerged that uses all of the capacities of free poetry and at the same time, keeps its own style. This course is ultra-lyrics that enjoys from numerous innovations that attracts the reader and this aspects belongs to the poets after the Islamic Revolution. The poets in this regard work on monorhyme. For this reason, aside music has particular importance in ultra-rhyme. Despite we

ignored some of the features and innovations of poets in monorhyme of this type of lyrics, more studies are needed in this regard and there will be more discussion on ultra-rhyme. The findings of this study go as follow:

Weakness of traditional poetry and repetition and imitation that shows no accuracy.

The most common characteristic of ultra-lyrics is related to the tips that are occurred on it.

Playing with the monorhyme and application of composition are among the tips of ultra-lyrics poets.

The application of tips in monorhyme where integrated by the meaning of lyrics is appropriate.

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