

An Analysis of Lexical and Semantic Rhetorical Figures in the Ghazals of Wasil Kabuli

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ABSTRACT

Mirza Muhammad Nabi Wasil Kabuli, one of the great Persian literature poets of Afghanistan, flourished in the late 17th century and ignited the lamp of poetry and literature in his time. He composed very beautiful, attractive, and lively poetry. Both lexical and conceptual rhetorical devices can be found quite extensively in his ghazals. However, his work has not been viewed from this perspective until now. Thus, The general aim of this research is to study thirty selected ghazals of Wasil's Divan in systematic observation of lexical and conceptual rhetorical devices, so that readers become familiar with the elements of his poetry, elements of his verse, and his literary persona. This study is a theoretical study carried out on the library research and analytical-descriptive research method. The subject of our research is Divan of Wasil Kabuli, and the statistical sample of this research consists of thirty ghazals from his Divan of ghazals. The lexical rhetorical device, i.e., parallelism, alliteration, various types of repetition, and balance, and the conceptual rhetorical device, i.e., proportion, contrast, ambiguity, paradox, allusion, synesthesia, conjunction and division, chiasmus, and coordination of qualities, all recur very often in Wasil Kabuli's ghazals and make a contribution to the literary merit of the text along with the potency and joy of the poet's statement.

KEYWORDS

Wasil Kabuli; lexical, semantic; rhetorical figures

INTRODUCTION

Mirza Muhammad Nabi Wasil Kabuli lived in the late 17th century according to the Islamic calendar, that is, at a time when modern poets were progressively presenting the Indian poetic tradition with features of transformation during the age of literary Renaissance (Wasil, M. N,1994). Meanwhile, in the realm of Persian literature, particularly Afghan Persian literature, a multitude of literary movements and a need for literary revival were both emerging and developing. But on reading this poet's ghazals, one discovers that his poems express fairly prominent characteristics of the Iraqi school. Wasil, through his ghazals, has properly and laboriously adhered to the works of previous masters like Bidel, Hafez, Amir Khusro, Saadi, and other iconic poets, writing poems based on their rhyme structure and thematic content. Additionally, Wasil's poetry contains elements of the "realistic" literary trend, which emerged in the gap between Iraqi and Indian traditions; however, its dominance did not last long and finally gave way to the Indian style (Fazli, 2022).

Wasil was a poet with knowledge of many poetic devices, having an awareness of the niceties and skills required to interest both the listener and the reader. He knew the tactics to use in order to gain the attention and approval of his listeners. No doubt, poetry gains attention via the employment of new techniques and innovative perspectives, which is the reason why Wasil made efforts to enrich his poetry with creative linguistic and semantic

features, such as metaphors, meter, rhyme, and other poetic devices. The research examines the use and application of rhetorical figures in thirty ghazals of Wasil Kabuli, highlighting innovations and merits contained in his poetic expressions.

Problem Statement

Divan of Wasil Kabuli is among the well-known poets of modern Persian poetry. Despite living at a time when the Indian style was at its peak, he can be considered one of the precursors of the stylistic shift (the Literary Renaissance). As evident from his many ghazals modeled after Hafez and other Iraqi and Khorasani stylists, he was with this literary movement. As this poet tried new things in different elements of literature (particularly poetry) and enhanced his poetry with different kinds of content, his poetry can be analyzed and explored from different angles.

Yet, there are many facets of Wasil Kabuli's ghazals that are still unexamined, and very little serious scholarly work has been directed toward the qualities and characteristics of his discourse, specifically his rhetorical devices. No prior studies have been conducted into the application, novelty, or frequency of word and semantic tropes of speech in his poetic works. The objective of this study is to fill this gap, offering new information on elements of Wasil's artistic method that have yet to be studied.

Research Background

There have been a number of studies on the life and literary career of Muhammad Nabi Wasil Kabuli. Fazli, Bilal Ahmad (2022), in his Ph.D. thesis, titled "Analysis and Examination of the Style of Selected Ghazals of Wasil Kabuli Based on Layered Stylistics," has presented an exhaustive analysis of the stylistic elements of the poet and also briefly discussed his rhetorical devices. Yet still to be done is an independent study on Wasil's poetry limited to only the verbal and semantic rhetorical devices.

RESEARCH METHODS

The research is a theoretical study based on a library approach with analytical-descriptive methodology. The research is limited to the diwan of Muhammad Nabi Wasil Kabuli and comprises thirty ghazals selected randomly from his diwan as a sample.

Significance of the Study

Wasil Kabuli is one of the prominent Persian-language poets of the contemporary era. Wasil Kabuli's poetry comprises great literary values and attributes. Since there is a lack of extensive research on the application of rhetorical devices in his poetry, this research aims to study the ghazals of Wasil Kabuli from this perspective and present the findings in the form of this paper.

RESULTS AND DISCUSSION

It was once believed that the rhetorical devices of the Qur'an were the reason for its eloquence, until Baqlani in the third century rejected this idea. Jurjani in the fifth century introduced the composition structure of the Qur'anic text as the reason for its miraculousness, founded upon the quality of composition and the applicability of the words to the situation and context, which cannot be matched. Later, rhetorical devices took a secondary role and were categorized under the field of rhetoric. Rhetoric involves the investigation of effective speech, in which clarity of meaning equals audience expectation; that is, when a discourse is fitting to its situation and its significance is explicitly expressed, then one can apply rhetorical techniques known within the discipline of rhetoric as needed. The deployment of

rhetorical devices does not hinder the meaning of the discourse, but serves to support and decorate it. A glance at the accomplishments of the school of formalism, nonetheless, indicates that numerous conventional rhetoric devices may be regarded as strategies of defamiliarization, which has the effect of making the literary value of the text more powerful. On this assumption, rhetoric goes beyond its traditional function as a supplementary means to the enhancement of the expressiveness of a literary text; instead, it is a constitutive factor in the shaping of the text (Pournamadarian & Tehrani Sabet, 2011). Rhetorical devices are of two kinds: verbal and semantic.

Verbal Rhetorical Figures

In the study of literary devices, certain devices come under the external form of language or words, commonly referred to as verbal devices. These devices influence the external stylistic aspects of language, and their analysis falls under the category of "verbal rhetoric." A few frequently encountered examples of verbal devices are: rhymed prose, puns, repetition, parallelism, antithesis, etc.

Rhyme Scheme

One of the salient methods of using rhetorical devices is the scheme of rhyme, which, if used, creates a sense of rhythm and harmony at the level of two or more words (within a sentence) or at the level of two or more sentences (across a passage), and thus adds to the musicality and cohesion of the discourse. Rhyme at the word level is often called "saj'." In the musical field of saj', parallel rhymes are the strongest varieties, while balanced rhymes are the weakest. The most commonly used rhyme schemes are those described as mutarrafi saj'.

Parallel Rhyme: This occurs when words are the same in both weight and rhyming sound, for example:

"dur" / "bur" = parallel rhyme:

"Sar agar dar pay manzuri na raft"

("The head does not follow the purpose.")

"Cheshm azu barkan ke samanish nist"

("Look away from him, for his situation is not stable.")

(Divan: 22)

or:

Gāh tarāne hast, na vaqt-e bahāne ast

("Sometimes it's time for melody, not for excuses.")

"Mey dar qadaḥ bariz, be 'umr-e- 'itibar nist"

("Pour wine in the cup, for life is not of value.")

(Divan: 28)

Balanced Rhyme (Saj' Mutawazin): This occurs when the words are the same in weight but differ in rhyming sound, for example:

"Sir" / "Del" = balanced rhyme:

*Yā nerkh-e bus-e la'l-e to arzān šod našod**

("Nor did the price of your ruby-red kiss become affordable.")

Goftam ke naqd-e xoš-taram az jān fotad be-kaf

("I said that my sweetest treasure might fall into my grasp.")

(Divan: 84)

Reversed Parallel Rhyme (Saj' Mutarraf): This occurs when the words have the same rhyming sound but differ in their weight, for example:

"Yaran" / "Ham-diyaran", "Kuh" / "Shokuh", "Yar", "Ham Diyar" = Saj' Murarraf (Shamsia, 2019).

Example:

"Dur azan jan jahanam, sa'ati aram nist"

("Far from the soul of the universe, I never find peace.")

"Kar man piyvaste ba shabgir wa ah oftade ast"

("My work is always associated with nightfall and sorrow.")

(Divan: 41)

Balance (Mowazeneh)

The term "balance" literally means making equal or similar, and in the rhetorical context, it refers to the use of parallelism where, in both poetry or prose, words are arranged such that each one is in harmony with its counterpart in weight but differs in rhyme (sound). In poetry, balance typically refers to verses where the elements are in a symmetric pattern (Dad, 2006).

Example:

Del ra che arj gar nakoshad ranj-ye doosti

("What value does the heart hold if it cannot endure the hardships of friendship?")

Lab ra che sud gar nakonad goftogou-ye doost

("What use is the lip if it does not converse with a friend?")

Sudayi vasl, mibordam khosh be su-ye doost

("The longing for union leads me happily toward my friend.")

Ghoghay-ye ishq, mikoshadam khosh be kuy-e yar

("The clamor of love draws me joyfully to the beloved's alley.")

(Divan: 31)

Pun (Tajnīs)

Pun (Tajnīs), or homophony, is a second rhetorical device that creates harmony and musicality on the sentence or word level. The beauty of pun is that it reminds us of meanings, discovers hidden ambiguities, and plays with words of similar sounds. Pun is based on the closeness of sound so that words begin to look like each other or lead the reader to associate them as similar. There are several types of pun, including:

Complete Pun (Janas-e Tām): This occurs when the word's consonants and vowels are the same, but the meanings differ (Shamsia, 2019). Example:

Ey khande-zadeh, 'al-e to bar haqay-e yāqut

("O you who smiles, your ruby is more precious than a ruby itself.")

Yāqt lab- 'al-e to marjān marā qowat

("The ruby of your lips is my strength.")

(Divan: 51)

Homophonic Pun (Janas-e Lafz): This type of pun occurs when two words are pronounced the same but written differently (Ishraqi, 2013). Example:

Shahidan-and, darān khurram wa khandan wa latīf

("Witnesses are present, cheerful, laughing, and delicate.")



Har yek az kākāl wa khatt, mashk-e khatā'ī dārad

("Each from the locks and the lines has the fragrance of musk.")

Compound Pun (Janas-e Murakkab): This occurs when two words have identical letters and rhyming sounds but one word is simple and the other is complex or compounded. With out space is a sinble but with space is a compound word. Example:

Yāqut (With out space) and *yā qowāt* (with space).

Excessive Pun (Janas-e Zāyed): This occurs when one of the similar words contains extra consonants or vowels, either at the beginning, middle, or end. Example:

Del ra che arj gar nakoshad ranj-ye doosti

("What value does the heart have if it does not endure the pains of friendship?")

Lab ra che sud gar nakonad goftogou-ye doost

("What use is the lip if it does not converse with a friend?")

(Divan: 31)

Punctuation Pun (Janas-e Khatt): This type occurs when two words appear visually similar but differ due to punctuation, which was not as precise in ancient texts. Example:

"Wasil" be chashm-e kholq be mā mikonad nazar

("Wasil gazes upon us through the eyes of the people.")

Ey jān-e man faday-e to wa khulq-o khoy-e doost!

("My soul is devoted to you, and the character and nature of the friend!")

(Divan: 31)

Reversed Pun (Janas-e Mutarraf): This occurs when the components of the pun are the same in all letters except the final one. Example:

Goftam in shishe-ye farakhandeh che dārad? Goftā:

("I said, what does this blessed bottle contain? He replied:")

Nisti, mohram-e asrār-e dāvāyī dārad

("You are not present, but a healer has the remedy.")

(Divan: 51)

The important note here is that only words that carry musical value and have been used in the ghazals in such a way that the poet intentionally combines them for artistic purposes are considered. When such cases appear, they will be explained in the analysis of the ghazals.

Repetition Method

The third device that emphasizes the musical properties of spoken language and makes them more noticeable in the reader's mind is repetition. The recurrence of phonemes, syllables, lexemes, phrases, and whole lines can reinforce the cadence and emotive force of a poem. Repetition is one of the most effective tools for emphasizing a theme or expressing an idea; when used skillfully, it can add to the beauty of the expression. The theory of "repetition" in the aesthetic tradition is a basic building block of poetry. Repetition creates the rhythmic aspect of the poem and serves as a central pillar of poetic form. As noted by Ishraqi (2013), "the aesthetic value of repetition is that it creates a sense of unity in diversity, a perception that gives rise to joy. The human mind is always trying to find connections and harmony between disparate phenomena, and this mental process gives rise to pleasure."

Repetition of Consonants (Wāj-Ārāyī): Repetition of consonants in several words within a sentence is a form of repetition. This can occur in two ways:

Assonance: Repeating a consonant in words where its presence enhances the sound.

Example:

Che ātesh ast ke dar dāde-ye tar oftādes

("What fire is this that has fallen into my wet eyes?")

Be jāy-e āb be dāmānam akhgar oftādes

("Instead of water, fire has fallen into my lap.")

(Divan: 33)

Alliteration: Repeating a consonant sound frequently within a sentence or verse.

Example:

Āh delām ke dar del khārā asar kunad

("Ah, my heart that will leave a mark on the stone.")

Dardā nashod ke dar del ū kārgar shawad

("Alas, it did not work that the heart should labor.")

(Divan: 90)

Repetition of Words (Tikrūr-e Vāzhe): This kind of repetition attracts the attention of the audience, be they readers or listeners. In poetry, it can appear in an orderly fashion, as in the many forms of "Tasdīr" (repetition at the beginning, middle, or end of a line), or without a specific structure, which is simply called repetition. A good example of this from the poet Wāṣel is:

Ey khande-zadeh, lā'l-e to bar ḥuqat-e yāqūt

("O smile of ruby lips, more precious than a ruby itself.")

Yāqūt lab lāl-e to marjān marā qowat

("The ruby of your lips is my strength.")

Yāqūt lab lāl-e to yāqūt rawān ast

("The ruby of your lips is as precious as a flowing ruby.")

Yāqūt naham nām lab lāl-e to, yā qowat?

("The ruby I seek is your ruby lips, O strength?")

(Divan: 51)

Sadr	Auroz	Ibtheda	Ajuz
<i>Ey khande-zadeh</i>	<i>lā'l-e to bar ḥuqat-e yāqūt</i>	<i>Yāqūt lab lāl-e to</i>	<i>marjān marā qowat</i>
<i>Yāqūt lab lāl-e to</i>	<i>to yāqūt rawān ast</i>	<i>Yāqūt naham nām</i>	<i>lab lāl-e to, yā qowat?</i>

In this example, various forms of *Tasdīr* are utilized: *Radd al-'Arūḍ ilā al-Ṣadr*, *Radd al-Ṣadr ilā al-'Arūḍ*, *Radd al-Ṣadr ilā al-Ibtidā'*, and *Radd al-Ṣadr ilā al-'Ajz*. In essence, the entire range of *Tasdīr* is reflected in this example.

Repetition (Tekrar or Takrūr): This form of repetition occurs when a word is repeated consecutively within a single verse or line, like in the following example:

Kār dandān to az bas nazm diḡar yāfté

("The work of your teeth has, through much refinement, found its place.")

Āri āri kār lūlū, yāft zabresham nizam

("Indeed, indeed, the work of pearls is found through my efforts.")

This type of repetition often enhances the rhythm of the verse and emphasizes the poet's message.

Obligation (Ilthizam or 'Ināyat)

In the context of rhetoric, 'Ināyat refers to a process whereby the poet feels compelled to include or omit a particular word or phrase (Ishraqi, 2003: 61).

This "compelled inclusion" or "necessity" has an important effect on determining the structure of the poem. It involves a stylistic decision to add or subtract specific elements, sometimes creating a particular aesthetic effect. This can include the creative use of punctuation or the intentional exclusion of certain marks, such as poetry that is written without periods or includes lines that are not closed off.

An example from Wāṣel is:

Jān rāst moshkeli, z to āsān shod nashod

("The real issue, from you, becomes easy yet remains unresolved.")

Yā nahr-e būs lāl-e to arzan shod nashod

("The price of the kiss from your lips could not be reduced.")

Yā zabt āh wa nālah wa 'afghān shod nashod

("The recording of sighs and lamentations could not be done.")

In the above example, the poet employs the verb *gaftam* (I said) in the beginning of every stanza, creating a rhythm and consistency that is part of the 'Ināyat technique.

Rhetorical Figures of Meaning

Some rhetorical devices focus on enhancing the meaning and substance of speech. These devices are called *Badī'-e Ma'navī* (rhetorical figures of meaning). They are used to enrich the depth and emotional resonance of the text. Some of the most prominent figures of meaning found in Wāṣel's poetry include (Shafaqat, 2023).

Concord (Mura'āt al-Nazīr)

Concord is the employment of words that belong to the same thematic or conceptual group, thus establishing a connection between the words. That is, the words employed must belong to the same "category" in terms of their meaning. Rādawānī defines *Mura'āt al-Nazīr* as "the practice of gathering words in a sentence which are similar to each other in meaning, such as 'moon and sun,' or 'sea and ship,' and other similar ones." (Fuladi, 2014). Examples from Wāṣel:

Gar tarā hamsarī sarv-e man ast, ī shamhād

("If you are my companion, my cypress tree, I shall be content.")

Sīb to, nār to, 'anāb to, bādām to, kū

("Your apple, your pomegranate, your almonds, where are they?")

(Divan: 134)

Another example:

Tu shāmī wa ān rūy fārkhānde-ye ṣubhī

("You are the evening, and that face is a harbinger of a blessed morning.")



Tu Lailī wa ān rūy, mīmūn nahārā

("You are Laylī, and that face is like the festive dawn.")

Antithesis (*Tazād*)

Antithesis refers to the use of contradictory or opposite concepts in one sentence or verse, which creates a striking contrast. This device is used to highlight the paradoxical nature of life or emotions by juxtaposing opposing ideas. For example, the poet may place "night" against "day" or "light" against "darkness." The beauty of antithesis arises when these contrasts seem unexpected or create a sense of surprise, making the meaning more powerful (Ishraqi, 2003).

Examples from Wāṣel:

Sharāb talkh, dashnāma-ash chanān shīrīn be kām oftad

("The bitter wine and its insults became so sweet to the taste.")

Ke naql būsah-ye shakkar-labān mastān ṣahbā rā

("How sweet is the kiss of the sugar-lipped drunkards!")

(Divan: 8)

Another example:

Ranj rā rāḥat shomār wa miḥnat wa gham rā sarūr

("Consider pain as comfort, and labor and sorrow as joy.")

Bar khod āsān sāz har chīzī ke moshkel būde ast

("Make everything that is difficult easy for yourself.")

(Divan: 37)

Both examples highlight the tension created by contrasting concepts, an essential feature of *Tazād* that enriches the text and intensifies the meaning.

Iḥām (*Ambiguity or Double Entendre*)

Iḥām is a rhetorical device marked by the occurrence of a word that has the same phonetic and morphological properties yet carries different significations. The first, more obvious sense comes easily to readers' or hearers' minds in a certain context; however, after careful reflection, another, more sophisticated meaning becomes visible. Such doubleness produces a multileveled complexity and invites the hearers to rethink the connotative load of the term (Qasemi, 2008). An example from Wāṣel:

Har ke joz Mowlānā nadārad ārezu 'i dar zamīr

("Whoever cherishes no wish for Mola in their heart lacks desire.")

Mi-tavān goftan be waṣl-e doost, "Wāṣel" būde ast

("One might say to be united with the beloved, 'Wāṣel' has been.")

(Divan: 37)

Here, the word *Wāṣel* refers to the poet's name, but it also plays on its meaning of 'connected' or 'united,' which creates a subtle double meaning.

Another example:

Bīdelī rā zard dīdam čehré, goftam az če rū

("I saw a heartless one with a pale face and asked, 'Why so?'"")

Goft zān rū kān parī-rokhsār rūkh gulanār dāsht

("He said that the fairy-faced one had the face of a pomegranate blossom.")

In the verse, the word *rū* (face) works both as the literal "face" of the beloved and as a metaphor for a mental or emotional state (the essence or direction of a thing), showcasing the ambiguity.

Talmīḥ (Allusion)

Talmīḥ, derived from the root *lamḥ* (meaning to glance or hint), refers to a subtle reference to a story, verse, hadith, or cultural anecdote that is not explicitly mentioned but is understood through context. The referenced story or idea does not need to be fully explained, just hinted at. An example:

Man ān rūzī kih cho mehr-e falak dar Nīl shod Yūsuf

("I am the one from the day when, like the sun in the sky, Joseph in Egypt shone.")

Savād-e nīl-e šeidā'ī bar roḡ dīdam Zolaykā rā

("The shadow of passion's indigo appeared on Zulaikha's face.")

(Divan: 8)

This alludes to the Quranic story of Joseph and Zulaikha, where the "sun" in the verse symbolizes the beauty of the beloved.

Another example:

Hosn-e Yūsuf bas ke bā ešq-e Zolaykā kār dāšt

("The beauty of Yusuf was deeply tied to Zulaikha's love.")

Khūsh rā bī-parda ākhar bar sar-e bāzār dāsht

("At last, without veil, my beloved stood in the market.")

(Divan: 48)

This reference hints at the well-known love story of Joseph and Zulaikha, who was famously depicted as revealing herself in a market, with Zulaikha representing unrestrained love.

Paradox

A paradox is a rhetorical figure where the poet presents a seemingly contradictory or ambiguous statement that holds truth upon deeper reflection. It creates a sense of surprise or wonder, as it defies expectations while communicating an underlying truth. An example from Wāṣel:

Bejū šekaste-delī rā ke yāft dowlat-e ešq

("Seek the broken-hearted who found the fortune of love.")

Ke ān shekasté-dar ast īn kharābah-ābād ast

("That broken part is, in truth, a flourishing ruin.")

(Divan: 19)

Here, the statement appears contradictory, as ruins are typically associated with decay and destruction, yet the phrase conveys the idea that this decay contains within it the seeds of renewal and growth. Another example:



Dāman afšāndan čō az donyā koš ast
("Casting away the world's cloak brings joy.")

'Āqil ān majnūn kih dāmanīsh nīst
("The wise one is the madman whose garment is not present.")
(Divan: 22)

This paradoxical phrase challenges the conventional understanding of wisdom and madness, suggesting that true wisdom can sometimes appear as madness or involve a break from the norms.

Hassāmīzī (Sensory Mixture)

In *ḥassāmīzī*, the poet mixes two senses or attributes, often describing one sense using terms typically associated with another. This creates a vivid, unusual experience for the reader (Shafeye Kudkuni, 1992). An example:

Qurbān wafāyat be wafātam guzari kan
("Sacrifice my loyalty, pass by me in death.")

Tā but, magar beshnavam az raftah-ye tābūt
("Perhaps I will hear from the footsteps of the coffin.")
(Divan: 51)

Tansīq al-Şifāt (Conjunction of Attributes)

This rhetorical device involves listing several attributes for a single noun or qualities for a verb. It adds richness and depth to the description (Shamsia, 2019: 160). An example:

Şāhidān-and, dar-ān khurram wa khandān wa latīf
("There are witnesses, in it cheerful, smiling, and delicate.")

Har yek az kākal wa khaṭṭ, mashk-khātā 'ī dārad
("Each of her tresses and lines carries the fragrance of Chinese musk.")
(Divan: 64)

Jam' wa Taqṣīm (Gathering and Division)

In this technique, the poet first gathers multiple concepts or ideas into a single entity and then divides or explains them separately, often creating a sense of elaboration. An example:

Miyān martabeh ḥosn va eṣq farqi nīst
("Between the rank of beauty and love, there is no difference.")

Juz īn kih ḥasan 'arūs ast wa 'ishq dāmād ast
("Except that beauty is the bride and love is the groom.")
(Divan: 19)

Another example:

āqī afrūkhté hamčōn yad-e beyzā rūyi
("The cupbearer glows with a face like the luminous white hand (of Moses).")

Waz qadd wa zolf rasā, mār wa 'iṣā 'ī dārad
("From the stature and graceful tresses, she carries the staff and the serpent.")
(Divan: 64)

Laf wa Nashr (Grouping and Explaining)

This rhetorical device involves presenting several words or ideas together in one part of the speech (Laf), followed by a separate explanation or elaboration (Nashr). It comes in two forms: organized (Murattab) and disorganized (Mushawwash). An example:

Bejū šekaste-delī rā ke yāft dowlat-e ešq
("Seek the broken-hearted who found the fortune of love.")

Ke ān shekasté-dar ast īn kharābah-ābād ast
("That broken part is a flourishing ruin.")
(Divan: 19)

Dīšab be khāb ey nāzanīn, khāk-e darat busīdeham
("Last night, in my dream, O beloved, I kissed the dust of your doorstep.")

Az sharm ān bī-ħarmati-ye emrūz ābam mibard
("From the shame of today's disrespect, the water carries me away.")
(Divan: 72)

This line presents "shame" and "disrespect," then elaborates that they are the cause of emotional turmoil, leading to a sense of regret and loss.

These examples highlight how the rhetorical techniques serve to enhance the emotional depth, imagery, and meaning of poetry, creating a richer and more engaging experience for the reader.

Table 1. Frequency of Rhetorical Figures in the Poems Analyzed

No.	Type of Rhetorical Figure	Frequency	Percentage
1	Method of Parallelism	Parallel Rhyme (Saj' Mutawazi)	104 1.34%
2		Balanced Parallelism (Saj' Mutawazin)	120 3.39%
3		Contrasting Parallelism (Saj' Mutarif)	81 5.26%
4	Method of Pun (Tajnis)	Full Pun (Jinas Tām)	4 0.39%
5		Excessive Pun (Jinas Zā'id)	62 8.60%
6		Phonetic Pun (Jinas Khat)	3 0.30%
7		Homophonic Pun (Jinas Lafz)	2 0.20%
8		Contrasting Pun (Jinas Mutarif)	21 5.20%
9		Compound Pun (Jinas Murakkab)	1 0.10%
10		Subsequent Pun (Jinas Lāhiq)	5 0.40%
11		Inverted Pun (Jinas Qalb)	4 0.40%
12	Method of Repetition	Word Repetition (Takrār Lafz)	81 6.0%
13		Syllable Repetition (Takrār Haja)	56 4.0%
14		Vowel Repetition (Takrār Wāj-i-Mašwāt)	3435 7.26%
15		Consonant Repetition (Takrār Wāj-i-Šāmīt)	9257 72%
16		Parallel Repetition (Tasdir)	3 2.0%
17	Balance (Muwāzanah)	3 0.0%	
18	Compulsion (I'nāt)	1 0.0%	

Table 2. Frequency of Rhetorical Devices in Terms of Meaning in the Poems Analyzed

No.	Type of Rhetorical Device	Frequency	Percentage
1	Correspondence or Parallel Meaning (Tanasub)	177	8.55%
2	Antithesis (Taḍād)	45	14%
3	Allusion (Tamlīh)	37	6.11%
4	Ambiguity (Ihām)	27	5.8%
5	Division (Taqsīm)	19	6%
6	Sensory Blending (Ḥassāmīzī)	4	2.1%
7	Ellipsis and Expansion (Laf wa Nashr)	4	2.1%
8	Paradox (Parādox)	3	0.9%
9	Coordination of Qualities (Tansīq al-Ṣifāt)	1	3.0%
	Total	317	

CONCLUSION

Mohammad Nabi Wasil Kabuli, a brilliant and inventive personality in contemporary Persian literature, has enriched the literary tradition of Persian Dari through his writings. With skillful and masterful use of rhetorical strategies, Wasil has enriched his poetry, thus enhancing its pleasure and impact. Literary devices are integral components of poetry, and their correct and timely application not only demonstrates the poet's skill and competence but also constitutes the realistic material of the poem. Wasil has attempted to adorn his poetic message with these beautifying elements, judiciously applying literary devices with a view to underscore and bring forth the significance of his work. There are numerous examples of parallelism (saj'), wordplay (tajnis), repetition, balance, and compulsion (i'nāt) that are used extensively in his ghazals. In the sphere of rhetorical devices to convey meaning, the poet has especially paid attention to techniques like analogy (tanaseeb), contrast (taḍād), allusion (talmīh), ambiguity (ihām), division (taqsīm), synesthesia (ḥassāmīzī), the operations of turning and unfolding (laf wa nashr), paradox, and coordination of attributes (tansīq aṣ-ṣifāt). These techniques play a crucial role in enhancing the creativity and expressiveness of his speech and poetry.

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