

**Physical Messaging in the Maqatal of Fadaei  
Mazandarani**

**J. DasZarrin**

PhD Student, Department of Persian Language and  
Literature, Bonab Branch, Islamic Azad University, Bonab,  
Iran.

**N. Oskooi (Responsible Author)**

Associate Professor, Department of Persian Language and  
Literature, Bonab Branch, Islamic Azad University, Bonab,  
Iran.

**H. Dadashi**

Assistant Professor of Persian Language and Literature,  
Islamic Azad University, Bonab, Iran.

**Introduction**

According to historiographical expressions, Maqatal (place of killing or murder) refers to the description of reasons, motivations, peripheral events, details, contemporaneous accidents and the consequences of killing someone or some ones specific which has been the origin of evolution in different intellectual, political, cultural, military or social dimensions during a period of time; the first writing of Maqatal in Islamic historiography dates back to Ashura event and the Shia history: “the first examples of Maqtals are oral ones about the murder of Osman,

but it was Iraqi Shiites who wrote Osman Maqal, so it seems that Sunni Maqal-writers are more influenced by the Shiites and wrote Osman Maqal against them” (Hosseinian Moghaddam, 2016: 89). The Shiites’ inclination to the third Imam and Hosseini epic has developed Maqal to art and literature, so that “bloody altars and Seyyedoshohada place of murder have been the subject of valid Maqtals” (Anasori, 2004: 95). The Maqal of poor Mirza Mahmood Fadaei Mazandarani the Persian-speaking elegist poet in 13<sup>th</sup> lunar century and contemporaneous with Fath-Ali Shah Qajar and Mohammad Shah Qajar has been recorded as one of entries of the Encyclopedia of Islam. With 3718 verses, this Maqal is considered the longest Persian Tarkib-Band (Composite-Tie) with four “systems” or “parts”, so it is sometimes called “Fadaei’s Four-System’.

### **Research Objectives & Significance**

Considering emotional language and great and living pictures, Fadaei’s Maqal is one of the richest examples of this type of Persian poem. It is obvious that linguistic elements have not been able to carry such great volume of lyrical themes and emotional connotation existing in this Maqal. This shows the necessity of doing research in non-verbal processes existing in this work; therefore, searching for the aforementioned questions, the current study aims at the following objectives:

- Analyzing the role of physical communications in making more emotional and more influencing text narrative and elegiac dimensions.

- Explaining and highlighting the role of non-verbal communications in transferring Ashurai discourse of this Maqal.

### **Research literature**

Several studies have introduced and investigated the style of Fadaei's Maqal-writing and analyzed stylistic features of elegy: Taheri Shahab (1961) in "Fadaei Telavaki Mazandarani", Fereydoon Akbari Sheldareh in several article such as "Involution and Evolution in Fadaei Mazandarani's Poetry", "Fadaei Mazandarani the Reporter of Hosseini Epic" and "Aesthetic Investigation of Fadaei Mazandarani's Ashurai Poems" with his colleagues, Mohseni et al. (2015) have introduced the frequency of Arabic words and the art of structures like repetition, allusion, long Radifs and also different rhetoric simile metaphorical pictures as the most frequent literary and artistic aspects of this work in "Investigating the Stylistics of the Maqal of Poor Fadaei Mazandarani".

### **Investigating Physical Messaging in Fadaei Mazandarani Maqal**

#### **- Body Language and Narrative and Dramatic Grammar**

Due to lyrical and dramatic nature of this literary genre, searching for the role of non-verbal communications in recognizing narrative grammar of Maqtals in investigating narrative structure of them will significantly help understanding narrative system of this poetic genre; the role of so many narrative and dramatic elements like space creation, descriptions, complication, functions and current processes and the development of narration plot is played by messages resulted from body

movements; the important point is that since this literary genre has epic-lyrical nature, the prominence of body and the story plot is mainly focused on physical activities and or injury and amputation.

Narrative and dramatic nature of Maqal and its composition of epic and elegy that both of them are among the most active poetic genres, has provided the poet with an opportunity to use body language to make a picture of words and complete their mental themes. Due to its integrated theme, there are different physical messages in this poem than in other poems. As well as reinforcing discourse basics and focusing on intonation and meaning-making, these messages contain cultural and social signs and sometimes are archetypes for the audiences and have increased the influence of words and their emotional richness.

**- Sequential Physical Signs**

Composite descriptions of body appearances deeply and significantly influences on making poetic events emotional and transferring lyrical concepts in this Maqal. These descriptions reinforce dramatic feature of this work and visualize and imagine different moments and senses of people in narration before the audiences; a set of physical messages following each other sequentially and as context of numbers (dry pharynx, wet eyes, yellow cheek and ...) and are responsible for an important part of space creation, narration descriptions and text emotional connotation.

**- Physical Messaging and Elegy**

A part of physical behaviors appeared in human civilization and among different tribes as old cultural sings of different human states and experiences. These physical messages are also frequent and repetitive in lamentation and elegy. Movements like: crying, sighing, hitting on

the head, pouring soil on the head, kissing corpse, nail pulling face, turning around corpse and things like that which are usually abnormal movements out of deep human intolerance and impatience in mourning for dears, they are among apparent and repetitive physical messages in elegy.

### **Conclusion**

The results of investigating and analyzing the role of non-verbal communication elements and messaging in Fadaei Mazandarani Maqatal are:

- Maqatal is narrator and forms and reinforces physical messaging (body, face member and both) and Maqatal narrative grammar in processing different narrative elements such as decoration and descriptions, character actions and current process in both epic and elegiac dimensions.
- The elegiac aspect of the work-elegy is considered the most sensational lyrical genre- has loaned so many of its emotional conditions and its emotional effectiveness from physical messaging. These messages are mostly old rooted cultural signs in lots of civilizations and tribes and so they play an important role in reminding meanings and familiarizing melancholic scenes and concepts in audiences' mind.
- Another key and important role of physical messaging in Maqatal-writing is transferring and reinforcing discourse components of Ashura revolution.
- How verbal and non-verbal communication elements join each other in Fadaei Maqatal is of substitution type in 80% of the cases

which reveals deep and wide penetration of non-verbal elements in text.

### **Keywords**

Non-verbal communications (physical messaging), emotional language, lyrical poem, Fadaei Mazandarani, Ashurai discourse, Maqtaal-writing

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