I wish to illustrate an example of a stylistic-linguistic analysis applied to the set of lines of Bidel's verse described by D. Meneghini in her contribution in this volume. We will thus consider 1,650 of the poet's lines containing the word āyine (mirror).

In particular we will examine the phenomenon of «lexical solidarity». This phenomenon is especially important for the purposes of a stylistic-linguistic enquiry and we have already dealt with it in other articles. Looking for lexical solidarity involves us in analyzing various relations (semantic, phonetic, graphical, grammatical, etc.) created between two or more lexical elements within the same unit of text, which in our case is a line of verse. The most obvious and elaborate relationship is semantic in nature (especially in the context of an author and corpus like the one we have selected), and we will focus our remarks on this aspect by providing an example illustrating the potential of this kind of research applied to a pair of words.

We are convinced that our computer-assisted approach can open up new horizons for a kind of research which actually dates back to the very first critical approaches to Persian poetry, when

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it was obviously far from being systematic or scientific. In fact, a number of conspicuous pairs, such as gol/bolbol (rose/nightingale) and šam'/parvāne (candle/moth), have always attracted the attention of the experts who have only ever been able to give generic and partial descriptions of them. The phenomenon is perse of undoubted importance in that it points to the presence of a definite characteristic, i.e. an automatism that consists in creating lexical coupleings which may be seen as the stylistic hallmark of an author. The degree to which an author uses such pairs will reveal just how far his verse is bound to certain binary themes, i.e. to a bipolar semantic scansion whose consistency will in any case have to be checked out in a textual reading.

The first step in the work was to identify a second word forming a pair with āyine in our set of lines. For this purpose we considered the most frequent nouns in the 1,650 lines.

Among the nouns with a frequency equal to or greater than 50, we sought to identify one that was not associated with āyine by obvious links due to the semantic and stylistic context. We did this in order to sound out the validity of our research method in the potentially less fruitful and more difficult field of an «unusual» pair. We thus excluded, as a second term in the pair, nouns such as del/heart (f. 447), ḥeyrat/amazement (f. 174), nafas/breath (f. 170), jelvė/manifestation (f. 131), zang/rust (f. 103), temsäl/image (f. 98), ṣafā/purity (f. 83), ʿaks/reflection (f. 57), and so on. These kinds of nouns belong to the motif of the mirror to which they are connected by obvious relations. In other words, a straightforward rudimentary knowledge of poetic themes is enough to justify the presence of a pair, for example, such as ayine/heyrat. An enquiry in this direction would have simply confirmed – possibly in greater detail – the already well-known reasons for such coupleings. We also avoided considering nouns with a generic meaning, such as jāy/place (f. 125), ḥasti/existence (f. 73), ʾkas/person (f. 71) and ʿalam/world (f. 64). In this case, the coupleings were in danger of being vague and therefore without the connotation required for an interesting enquiry. After these exclu-

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1 On this subject we highlighted how in Ḥāfez’s divān the pair šam'/parvāne is more typical than gol/bolbol (R. Zipoli, «Textual Solidarity», cit., 168-169).

4 The most interesting kinds of coupleings will be those which show a distinct semantic nexus so that identified pairs, such as gol/bolbol and šam'/parvāne, will turn out to be part of one single theme.

5 To make a more complete study of this kind of textual solidarity, it will also be useful to describe wider forms (such as groups of three or four words occurring in the same line) to be arranged in the appropriate word catalogues.
sions only two nouns remained, *gol*/flower (f. 79) and *dāg*/brand (f. 52). We chose *dāg*/brand for two reasons: it has a more precise, more specific meaning and we can rely on a previous detailed investigation we made of this noun. 6 Together with two analyses we published about *āyine*, 7 this previous study provides a useful background for the purposes of organizing our research.

Using the word lists we made for the sample of 1,650 lines, we found 52 lines containing the word *dāg*.

We thus begin by describing the fundamental features of the mirror (*āyine*) and the brand (*dāg*) 8 as delineated in our two studies of the words, both conducted on poets writing in the three principal styles of Persian verse: the Khurasanian, Iraqi and Indian styles. The theme of the mirror was studied in the verse of Farroxi, Ḥāfez, and Šāʾeb, while the theme of the brand was studied in Farroxi, Ḥāfez, Kalim, and ‘Orfī. It must be stressed that in both the previous studies we looked for all the lines of verse with the word *āyine*, in one case, and the word *dāg*, in the other, contained in these poets’ *divāns*. Our observations are limited to the collections examined and make no claims to providing indications about the history and genesis of the two themes, for which it would obviously be necessary to consider a much larger number of authors.

Firstly, we will analyze the lines by Farroxi containing *āyine*. In his verse the mirror is described in itself and by itself, through stylized references to its properties and the material of which it is made. Moreover, there are no technical contexts, such as that of making the mirror and its use for reflecting (mentioned only once). The mirror is associated with images from the natural and the human worlds in the subordinate function of an illustrative support. It is never raised to the status of an independent subject for poetic reflection. Its use in comparisons is achieved by highlighting its chromatic formal nonfunctional features: this applies above all to its round form (compared to a pond, the moon, a face, and a heart) and its smooth metallic shininess (in this sense it is juxtaposed with the sky, pond and plain). Rust and

8 Compounds and derivatives like *āyimedel* and *dāgdār* are also taken into consideration.
sighs in this context also have a chromatic formal character and they have a specific function as a veil obscuring the shiny surface. The whole output of the subsequent authors was inevitably influenced by this «code». In Hâfez’s world, in fact, the mirror has the same prerogatives (and the related contextual elements, such as shininess, rust, sighs, pumice, face, heart, etc.). But what makes the mirror particularly interesting, also for the purposes of comparisons, is its role: the principle of analogy, initially governed by eminently qualitative needs (i.e. chromatic formal aspects), is enhanced with a more markedly functional aspect. This role is no longer confined to the narrower earthly field but opens up metaphysical prospects, as the mirror is raised to an emblematic symbol of Hâfez’s poetic thinking. This means that the mirror’s capacity to reflect is described, involving not only the beauty of the beloved but also universal mysteries. In this context, there are new elements, such as the cup and the eye, and new characters, such as the parrot and Alexander. In the Indian style, as exemplified by Šâ’eb’s verse, the description of the mirror takes on more complex tones. In general there is a greater and almost meticulous attention both to the material components of the object (a further development of the Khurasanian world) and its functional and figured meanings (a further development of the Iraqi world), with the inclusion of new poetic material in handling the technical context (for example ash, used to temper the mirrors) and with insistent re-elaborations, almost specialist in tone (for example the jouhbar, the physical material of the mirror, already mentioned by Hâfez, is described from several points of view). This gives the mirror a previously unexplored «personal» consistency and independence. Stylistically it involves exasperating – at times to the point of breaking – the rigid principle of the «formal analogy», normally considered the basic criterion for metaphors and comparisons in the classic school. The juxtaposition of poetic themes follows less restrictive rules, not only of a strictly qualitative functional nature, but also of a situational type, i.e. based on shared appearances and conditions. The mirror is thus associated with the awakening of dawn, thought, and the pairing of dark and light.

Moving on to the brand, and beginning again with Farroxi, we are immediately struck by the almost unique nature of the context. In the vast majority of cases this concerns branding horses as part of court festivities. The stressed aspects of the brand are burning like the sun, and its red color like coral, ruby, pomegranate, and
fire. The brand is also described as being indelible. In one case there is a reference to the brand on the poet left by the pain for his parted friend.

In Hafez the description of the brand is focused on two aspects, linked to the natural and human worlds, respectively: in the first case the black brand characterizing the poppy/anemone and, in the second case, the metaphorical brand which, mainly due to the torment of love, marks the heart of man (usually the poet). There is a consequent juxtaposition between the poppy/anemone and the heart: both are red, round and characterized by an indelible black brand.

In the two Indian style authors, Kalim and 'Orfi, the previous denotations and connotations are also found (the brand is a sign of slavery and possession, it is typical of the poppy and the heart, etc.), but the motif is greatly enhanced, both from a technical point of view and through metaphorical and comparative associations. This greater complexity is more clearly found in Kalim, but here we do not intend to carry out a separate analysis of the two authors' verse and the following remarks refer to their overall set of lines insofar as they are representative of the same style. First of all, the brand acquires elements technically associated with its making and its context: the wick and the flame are required to impress it; smoke accompanies it; the bandage and cotton soaked in wax or camphor are used to alleviate pain; grains of salt and crystal accentuate the burning sensation; and its various colors change – red when newly impressed, black once it has cooled, and bleached with the passing of time. From a figurative point of view, there are many innovative juxtapositions: the brand is described as being like an eye, ring, star, coin, diacritical dot, flower, zero, target, piece of clothing, turban, mirror, knocker, shield, seal, cup, hand, wrinkle, candle, burning coal, the «eye» in the peacock's plumage, a spot on the leopard's hide, and even a bandage. Overall the references are to its round bright indelible shape and the fact it drips with blood. Although less important here, we note a greater number of agents producing the brand (like wine or the sword) and places where the brand is impressed (like the sun and sugar; but the most important for our purposes, as we shall see, is the addition of the breast).

In the light of these descriptions and before beginning to read Bidel's lines, let us look at possible points of contact between the theme of the mirror and the brand, especially since at first glance they are not easily associated.
Firstly, we note some structural analogies. The two elements are often characterized by their shininess and the comparisons involving them highlight their round shape. Moreover, they have a function in common: both are described as an eye, and consequently have the capacity to see and reveal. They also share two human contexts but are associated with them in different ways: the heart and the breast are described as mirrors and the brand is impressed on them. Lastly, their technical contexts highlight further affinities: both are made with a strong source of heat (the furnace in one case and the flame in the other), the candle accompanies both the mirror (as a convivial element) and the brand (as an instrument for impressing it); sighing and rust obscure the mirror, evoking the smoke rising when the brand is made and the crust covering it on the skin. In short, there seems to be a minimal common ground guaranteeing the possibility of logically and interactively juxtaposing the two terms. This hypothesis is confirmed by the presence of a line of verse, in Kalim’s sample, with āyine and dāg linked by the kasre-ye ezāfe in the syntagma āyine-ye dāg:

\[
\begin{align*}
\text{xayāl-e nīy-e to bar gāb sinetāb šavad} \\
\text{be sine āyine-ye dāg-am āstāb šavad}
\end{align*}
\]

Each time the image of your face warms my breast,
in my breast that mirror the brand becomes like a sun.\(^9\)

But this is the only line considered in our previous studies in which the terms āyine and dāg appear together. In other words, given the data we have examined so far, we can say that āyine and dāg do not constitute a case of «lexical solidarity», but occur as two independent elements.

In the light of these observations, we will now read Bidel’s 52 lines containing both āyine and dāg, in search of possible connections between the two terms. Firstly, we present the texts in transliteration, accompanied by a progressive number and, in parenthesis, by the page number of the divān:\(^{10}\)

1 (7)
āyine-ye  čandin tab o tāb-ast del-e mā
čun dāg-e jonun  šo'leneqāb-ast del-e mā

\(^{10}\) Bidel, Kolliyyāt, ed. by X. Xalil, 4 vols., vol. 1 (gazalīyyāt), Kābul, 1341/1962-3.
این در مجموعه گزایل: لغاتی از هم می‌خورند

2 (13)
آتشپارست-ه شویر-ی جگر
ایندهار-ه باغ-ه بی‌ایل بهی‌ب‌ا

3 (30)
گستش باغ-ه سردار-ه ماهفل ولی شامی
خود-ها ندید گرفت-ه اینه‌دان-ه ما

4 (63)
باغ-ه داره از ما-ست بیدل روند-ه ران-ه داد
لبه‌های اینه-ه باغ-ه جگر دارم ما

5 (82)
باس-ه داز دود-ه دل ژوخارفورش اینه-ه باغ-ام
بد گیور از شام موجنان-ی نادارد چشم-ه کوه‌کبابا

6 (93)
تا هوس-ه ایفی‌ه شاد ایندهار-ه ما
از باغ-ه دئی چو شویر-ه سپر می‌کشیم ما

7 (124)
بت باغ-ه بینگابی رست از این ماهفل چراغ-ه مان
شکست اینه-ه ران-ی که گوم کردام تمام‌سرا

8 (126)
باغ-ه ماهامی-ه دیدار از ماهفل رستم
براسانید باین نام-ه دئی م-

9 (130)
تا رساد باغ-ی بک ساد شویر-ه مبای‌ه گودایت
یفت اسکان‌دار ب چندین جستوی اینه-ر

10 (146)
خانه‌دار باغ-ه کسفت مینکاد وارسته-ر
دار دئی اینه بیدل سار ب سار زان-است آب

11 (166)
مینن‌ت-ه سدیت به ساد باغ-ه کودراط یفتان-است
بی‌سای‌ی نیست تا اینه-ه ما بی‌سای‌ست

12 (168)
این-ه دئی باغ-ی یالا ماند به نافاس ست
فایاد که روشن ناشد این عتیبه که ناسب ست

13 (170)
اندیسه دار مهمال-ی ایسق باغ شود
این-ه است یا من-ها لازم-ها لازم‌است

14 (172)
خواب باغ-ه بی‌مثت-ه خود خواب ماه-ه ران-ه گیور
دیده-ه ما به یا بست اینه-ه دیدار-ه است

15 (173)
خست-ه باغ-ی است امیرتگار-ی دئی
خانه‌ی اینه یاک دیوار-است
16 (203)

\textit{gy-e dag \textasciitilde{ar}ae\textasciitilde{s}-e del nist majnun-e ma-r\textasciitilde{a}}
\textit{jowbar-e ayine-ye in da\textasciitilde{t} naqs-e p\textasciitilde{a} bas-ast}

17 (204)

\textit{nazaran\textasciitilde{r}d\textasciitilde{s}-ye vahm-am be dag-e \textit{gy}r misuzad}
\textit{del-i ayine sa\textasciitilde{z}-am k az to rizam rang-e hamt\textasciitilde{y}-at}

18 (230)

\textit{sar namit\textasciitilde{a}bam ze barq-e fetne t\textasciitilde{a} daram del-i}
\textit{mowj-e ete\textasciitilde{s} jowbar-e ayine-ye dag-e man-ast}

19 (230)

\textit{la\textasciitilde{e}s\textasciitilde{a}n az \textit{e}brat-e h\textasciitilde{a}l-e del-e porxun mapors}
\textit{dag-e chandin gol\textasciitilde{xan-am ayinedar-e gol\textasciitilde{s}an-ast}

20 (238)

\textit{heyratdamide-am gol-e dag-am bab\textasciitilde{a}ne-i-st}
\textit{tavus-e jelvez\textasciitilde{a}r-e to ayenex\textasciitilde{a}ne-i-st}

21 (245)

\textit{ag\textasciitilde{a}r in-ast sar o barq-e nomud-e hasti}
\textit{dag-e emruz-e man ayine-ye far\textasciitilde{a}d-ye man-ast}

22 (259)

\textit{shod jowbar-e nazz\textasciitilde{a}re-am ayine-ye heyrat}
\textit{balidegi-ye dag-e mah az zaxm-e hel\textasciitilde{a}l-ast}

23 (261)

\textit{gafel massow az seyr-e tam\textasciitilde{a}sagab-e dag-am}
\textit{bar barq-e gol-i zin c\textasciitilde{a}man ayine-ye rang-i-st}

24 (289)

\textit{dag-e ma\textasciitilde{a}s-\textasciitilde{a}m xe\textasciitilde{w}od-im ge\textasciitilde{f}lat-e f\textasciitilde{a}s-\textasciitilde{a} xe\textasciitilde{w}od-im}
\textit{\textit{gy}r-e tar\textasciitilde{a}s-\textasciitilde{a}m xe\textasciitilde{w}od-im ayene az ma jod\textasciitilde{a}-st}

25 (297)

\textit{bidel be har ce pi\textasciitilde{c}ud del \textit{gy}r-e dag kam did}
\textit{in maf\textasciitilde{a}l-e kodurat ayine-i-st o ab-ast}

26 (300)

\textit{\textasciitilde{a}r-z-e honar mid\textasciitilde{a}d del ze xam o pi\textasciitilde{c}e ab}
\textit{ayene-ye dag agar du\textasciitilde{d} k\textasciitilde{s}\textasciitilde{a}d jowbar-ast}

27 (305)

\textit{abr darad dar namad ayine-ye golz\textasciitilde{a}-r\textasciitilde{a}}
\textit{panbe-ye dag-am be g\textasciitilde{y}r az xer\textasciitilde{e}-ye pasmine nist}

28 (325)

\textit{dag-am az kef\textasciitilde{y}yat-e tab\textasciitilde{d}ire \textit{shuxib\textasciitilde{a}-ye hosn}}
\textit{xwastam ayine girad sagar-e sabb\textasciitilde{a} gereft}

29 (326)

\textit{k\textasciitilde{a}r be naqs-e p\textasciitilde{a} ras\textasciitilde{a}nd jahd-e sar-e hava\textasciitilde{i}-y-at}
\textit{sam\textasciitilde{s}efat be dag bord ayene xwodnam\textasciitilde{a}-\textasciitilde{a}\textasciitilde{y}-at}
30 (329)
\textit{dâg-am az houšele-ye šuxnegâbân bidel}
kâš dar bazm-e botân āyene ham del midâšt

31 (330)
\textit{bas ke az ‘ajz-e talab dâg-e tamanna-ye to-am}
dar râb-am naqš-e qadam āyene-ye dast-e do’â-st

32 (347)
\textit{dâg-e ‘ešq-im az moqimân-e del-im}
halq-e ye mâ bar dar-e āyine nist

33 (358)
\textit{barq-e nâmus-e mahabbat-râ čo dâg āyine-am}
man be xâkestar nešastam gar del-e bigâne suxt

34 (383)
\textit{dâg-râ āyine-ye taslim bâyad săxtan}
v ar na mâ-râ nâle ham râgbâ-ye gardan mîsavad

35 (395)
\textit{be zangâr-e tâjâbol dâg kon āyine-ye del-râ}
ke čun seyqal zadi šad zang tobmat bar šâfâ bandad

36 (462)
\textit{âb dar āyine âxer fâl-e hîyrat mizanad}
ân qadar az pâ nešastam k āramidan dâg šod

37 (498)
\textit{šo’le-ye dard-am o z in lâlesetân mijušam}
bar kojâ dâg-e to bud āyene-ye man kurdand

38 (504)
\textit{šâfhe-ye del-râ be dâg-i mitavân āyine kard}
lafz az yak noqte šâheb-e ma’ni-ye digar šavad

39 (516)
\textit{dar maqâm-i ke del o dide o didâr yak-i-st}
haime dâg-and ke āyine napardâxte-and

40 (531)
\textit{čun šam’ ke xâkestar-aš āyine-ye dâg-ast}
man suxtam o čâsm-e siyâbi be kamin mând

41 (542)
\textit{dâg-e hašrat kard mâ-râ bisâfâ’ibâ-ye del}
v ar na bâ mâ hâsel-e in yak āyene didâr bovad

42 (549)
\textit{dâg-am ze jelv-e’-i ke gorur-e tağafeš-aš}
āyinexânehâ konad ijâd o nanegarad

43 (551)
\textit{čun šam’ be seyqal mazan āyine-ye dâg-am}
bâ har negâb-âm anjoman-i bud zodûdand
44 (551)
čun lāle z in babār načidim =qeyr-e dāg
āyinedāri-ye nafās ezhār-e zang bud

45 (551)
=qeyrat kaʃil-e yak moţe tambid-e xušb nist
āyene dāg-e šay-ye divār-e zang bud

46 (575)
tā be yak par zadan āyine-ye qomri mirīxt
halq-e ye dāg-e to dar gardan-e tūvus nabad

47 (586)
temsāl šarik-e hūsn masāsand
gu āyene bi to dāg bāšād

48 (587)
safā dāg-e kodurat gašt sāmān-e man o mā šod
be sar xāk-i fašānd āyine k in temsāl peyda šod

49 (598)
=qeyrat o lazzat-e didār xayāl-i-st mobāl
har ke āyine šavād dāg-e naʿīdan bāšād

50 (617)
gar by-e vafā-rā nafās āyine nābāšād
in dāg-e del ouvlā-st ke dar sine nābāšād

51 (640)
be dāg-e ārezu-ʾi mitāvān taʾmir-e del kardan
benā-ye xān-e āyine yak divār bis bāšād

52 (674)
āb-e garm-i seyqal-e šad āyenēdel misāvad
šoʾle-ʾi čun šamī ʿandin dāg-rā binā konād

Working by exclusion, we identified and eliminated from our
enquiry those lines in which the terms āyine and dāg are not
associated by clear direct links, as in the following example:

16 (203)
=qeyr-e dāg ārāyes-š del nist majnun-e ma-rā
joubar-e āyine-ye in daš naqs-e pā bas-št

The heart of our Majnun only has the brand for an ornament,
footprints will suffice as the material of the mirror of this plain.

Overall 22 lines were excluded. In many of these lines dāg,
whether followed by the kasre-ye ezāfe or not, takes on the me-

These lines are indicated in transliteration by the following numbers: 3, 6,
7, 8, 10, 13, 16, 17, 20, 24, 28, 30, 31, 32, 36, 39, 41, 42, 44, 46, 48, 50.
taphorical meaning of «marked, struck», thus losing most of its original meaning, as in the following case:

8 (126)

dāg-e mabrumi-ye didār ze mahfēl raftim
berasānid be āyine salām-e del-e mā

We left the gathering branded by the absence of the vision,
send the greetings of our heart so they may reach the mirror.

We now provide the translations of the 30 remaining lines (they have the same progressive numbers as the corresponding transliterations). They will be followed by a brief analysis aimed at identifying some semantic constants in the relation between the mirror and the brand:

1

Our heart is the mirror of several warmths,
our heart is covered with flames like folly’s brand.

2

The liver is a fire worshipper and worships the flame of the
breasts possess mirrors reflecting the brand of the passion for you.

4

O Bidel, because of us, time’s garden is famed for its tinge of pain,
like tulips we have that mirror which is the brand on the liver.

5

My mirror the brand is made with so much of that smoke rising
that the eyes of the stars only have the night for lashes.

9

You have to melt among a hundred flames to obtain a brand,
Alexander only found the mirror after a great deal of searching.

II

It depends on the pumice, if we sleep in a hundred brands
there are no impurities as long as our mirror is impure.

12

Brilliance impresses its brand on that mirror the heart and
[distress burns us, alas, this fire is not lit but the underbrush has already burned.

14

If our eye be branded by its own amazement or lost in the colors
in any case, it mirrors the vision of him.
The bricks of the brand build the heart,
the house of the mirror is a wall.

As long as I have a heart, I will not turn my head from the lightning of agitation,
the structure of that mirror my brand is made of waves of fire.

Do not ask about the astonishing condition of the heart covered
in blood like a tulip,
the brand of my many furnaces offers a mirror to the gardens.

If these are the ways in which existence appears,
the brand of my present is the mirror of my future.

The substance of my gaze has become a mirror of amazement,
the full moon is a brand grown from that wound the sickle moon.

Do not forget to go and see my brand,
each petal in this meadow is the mirror of a color.

O Bidel, to whatever the heart is bound saw very little beyond
the brand,
this gathering of turbidity is like a mirror with a sigh over it.

Our heart reveals its virtue thanks to the tortuousness of sighing,
smoke is the substance of that mirror the brand.

The cloud is the felt on that mirror the garden,
the only cotton for my brand is the woolen cowl.

The effort to follow your passion leads you to wander,
showing yourself has branded the mirror like a candle.

Like a brand, I mirror the lightning of love's fame,
if the heart of a stranger burns, I end up covered in ashes.

The brand must be made into a mirror of resignation,
otherwise a cry becomes the jugular veins for us.

Brand that mirror the heart with the rust of your unawareness!
Having rubbed the pumice, a hundred offensive rusts stick to its purity.
I am a flame of suffering and seethe in this field of tulips, they have made my mirror everywhere your brand was found.

With a brand the heart’s page can be changed into a mirror, a word takes on another meaning thanks to a diacritical dot.

Like a candle whose ashes are the mirror of its brand, I too have been burned and the eye of blackness lies in ambush.

Do not polish my mirror the brand with a pumice like a candle, the gatherings at my every gaze have now all been swept away.

Amazement does not guarantee a lash of sleep, the mirror is branded by the shadow of rust’s wall.

Do not accept the image as a companion of beauty, let the mirror without you have a brand.

Amazement together with the pleasure of seeing is an absurd fancy, anyone who becomes a mirror is branded by not seeing.

With the brand of a hope you can build a heart, to build the mirror’s house you only need a wall.

A warm sigh is the pumice of a hundred people with mirror hearts, a flame gives many brands the capacity to see, just like candles.

The first type of relation between brand and mirror in these 30 lines consists in identifying the brand with the mirror. In fact in 10 lines the brand is described as a mirror to all effects and purposes. This type includes five cases in which the term āyine is linked to the term dāg by the kasre-ye ezāfe, thus forming the syntagma āyine-ye dāg, which we already encountered once in Kalim’s verse. In all five cases the poet mainly focuses on the brand, and the clear direct identification of the brand with the mirror is used to highlight some typical features of the former: the brand is a mirror which reflects and reveals pain (4); the brand is a mirror made of smoke which therefore does not reflect anything but actually obscures the sky (5); the brand is a mirror made of waves of fire and therefore is extremely bright
(18); the brand is a mirror whose material is made of the smoke from the flame which produced it: this brand/mirror evokes the heart and its oxygenating (26); and the brand is a mirror but there is no point in polishing it because no one will look at it (43). In another five cases (19, 21, 23, 34, 37), the identification of the brand with the mirror tends to stress the brand’s capacity to reflect both concrete elements (the garden, the poet) and abstract concepts (the future, the colors and resignation).

The second type involves a more balanced relationship between the brand and the mirror. Their situations are compared and placed in parallel without the brand being more important than the mirror or vice versa. In this context, the two terms are associated for various reasons: both are round and bright like the heart (1); making both requires effort (9); their finished form is due to a process of growth (22); both are covered by soft materials, the cotton bandage in one case, a felt cover in the other (27); both are struck by sources of light and heat (a flash of lightning for both: 33; a warm sigh for the mirror/heart and a flame for the brand: 52). In two cases (15, 51) the comparison shifts to an external context, and the brands on the heart are associated with the wall holding up the mirror.

In the third type of relation the poet speaks of the brand being on the mirror. Here we have a reversal of the relationship described in the first type, and the poet stresses the importance and description of the mirror (and what is being associated with it). In some cases the situation is made clear by the fact that the poet likens the mirror to parts of the body with the brand impressed, i.e. the breast and the heart (2, 12, 35). There is nothing more obvious, therefore, than the brand being on the mirror/breast and on the mirror/heart, which take on a central role in the logic of the line. In one case the mirror is associated with the eye, both being branded by amazement (14). At other times the mirror is not compared to parts of the body and the brand marking it mainly thwarts its capacity to reflect and makes it suffer (29, 45, 47, 49). In one line (40), the candle’s ash is seen as a mirror reflecting the brand of the candle which was once lit.

In some cases the brand on the heart is associated with sighing (25) and rust on the mirror (11, 35) respectively, two factors which traditionally prevent the mirror from reflecting.

In the opposite direction is a last emblematic case (38) in which the brand on the heart transforms the heart into a mir-
ror (i.e. capable of reflecting and identifying). Here the brand not only is not an obstacle but even gives rise to the mirror's capacity to reflect.

In conclusion, this set of 30 lines illustrate how Bidel explores numerous associations between the mirror and the brand. This is an innovation, at least in the context of the other authors we considered above. In other words, Bidel establishes a new case of lexical solidarity which emerges as a distinguishing feature of his divān. This partly involves making associations between the qualitative-functional features previously attributed by other poets, but separately, to the individual motifs of the mirror and the brand. But more often the mirror and the brand are associated thanks to the new situational comparative process described earlier as typical of the Indian style and based on common features of their appearance and condition. Overall – and this too is typical of the Indian style – we are dealing with a much richer poetic situation, calling into question not so much the main structures of the previous system of images, but their rigid set of relations. What we have found, therefore, is a deeper exploration of the associative and connective power of the elements rather than an increase in their number.

ABSTRACT
The paper is the example of a stylistic-linguistic analysis applied to a set of 1,650 lines of Bidel containing the word āyine (mirror). In particular, I will examine the phenomenon of «lexical solidarity». This phenomenon is particularly important for the purposes of a stylistic-linguistic enquiry. The first step in the work was to identify a second word forming a pair with āyine in our set of lines. I chose dāg/brand for two reasons: it has a precise, specific meaning and I can rely on a previous detailed investigation I carried out about this noun. Together with two analyses I published about āyine, the previous study provides a useful background for the purposes of organizing the research. The paper aims to illustrate how Bidel explores numerous links between the mirror and the brand. These links are an innovation, at least in the context of the authors I considered in my paper. In other words, Bidel establishes a new case of lexical solidarity which emerges as a distinguishing feature of his divān.

KEYWORDS