

Research Article

Aesthetic Subtlety: A Scholarly Examination of the Indian Style Ghazal and Bidel Dehlavi

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Abstract

Some scholars and cultivators have had disfavor and misjudgment regarding the Indian style Ghazal and Bidel Dehlavi (Mirza Abdul Qader Bidel), which leads to their lack of knowledge about Indian style Ghazal and Bidel. And the intellectuals who have an unpleasant feeling about the Indian style and Bidel Dehlavi and his sonnets, with their judgment that; the effort of imagination, the entrance of slang terms and words, fanciful thinking, over_ emphasis for finding specific words, avoiding the normal norm, etc. They have a negative view of all the poets who follow this style. Doesn't such an incorrect arbitration and judgment indicate a lack of knowledge of the geography in which the great Indian style and Mirza Abdul Qader Bidel emerge? Bidel Dehlavi is the high pick of Indian style and an excellent example of Indian poetry and Ghazals. Indian style was prevalent in Dari Persian literature for about 150 years from the beginning of the 11th century to the middle of the 12th century. And great poets such as Bidel Dehlavi, Kalim Kashani, Saeb Tabrizi have been standard bearer of this style. Indian style Ghazal is different from all literary periods with its thin imagination and using of figurative languages, for this reason, the way to get to Bidel's Ghazal and Indian style is to understand the stanza. By understanding the stanza, it is possible to gain a foothold in the Indian style and Bidel Dehlavi's Ghazals. The effective method in this article is based on the analysis of Indian style Ghazal and Bodel Dehlavi's poetry, which is done in library research way. On the other hand, Indian style Ghazal and Bidel poetry have been on a high literary position from the past to the present; therefore, we must remind that this research seems more pristine than any other research. The sources being used in this research have been attempted to be the best ones for introducing Bidel's Indian style Ghazal.

Keywords

Bidel Dehlavi, Indian Style, Ghazal, Stanza

1. Introduction

In its strict sense, the Ghazal is a poem in which the poet's subtle imagination and irony are vividly at play, and which is

composed of several couplets sharing a single rhyme and meter. The Indian-style Ghazal and Bidel Dehlavi's poetry possess distinctive features, setting them apart from other periods

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of Dari Persian literature and giving this style a particular significance. Bidel Dehlavi, the renowned 11th-century Ghazal poet, entered the field of composition with an innovative vision that consciously departed from imitation. One of the central characteristics of the Ghazal in this period is the creative use of fresh lexical combinations and neologisms. This article seeks to examine the aesthetic and intellectual merits of this style and of Bidel's poetry.

Bēdil Dehlavi is regarded as one of the most prominent representatives of the Indian Style (*Sabk-e Hindi*), and his poetry is distinguished by conceptual subtlety, complex imagery, philosophical reflection, and innovative metaphorical expression [1]. A close reading of Bidel's Ghazals and the broader Indian style raises several key questions: What are the defining features of the Indian-style Ghazal and Bidel's verse? How can these features be systematically analyzed? This study attempts to address these questions within the broader project of understanding the Indian-style Ghazal and elucidating Bidel Dehlavi's distinctive poetics. The Indian style (*Sabk-e Hindi*) is widely recognized for its complex imagery and philosophical depth [12]. As Rahman (2020) notes, the Ghazal tradition reached a high point of aesthetic refinement during the Mughal period [13]. Bēdil Dehlavi is widely recognized as one of the most prominent poets of the Indian Style (*Sabk-e Hindi*) [7].

Ghazals and their composers have long attracted more critical attention and admiration than many other literary genres, both in scholarly discourse and among general readers. Accordingly, the study of the Indian-style Ghazal and Bidel Dehlavi's poetry is of particular importance, as it offers the possibility of a more accurate and comprehensive understanding of this tradition and of Bidel's contribution to it. The present research thus aims to clarify the formal and thematic features of the Indian-style Ghazal and Bidel's work, and to explore how a more precise knowledge of this style and of Bidel Dehlavi's Ghazals can be attained. Bēdil Dehlavi's ghazals exemplify the aesthetic subtlety of the Indian Style through their complex imagery, innovative metaphors, and multilayered meanings. His poetic expression transforms conventional themes into intellectually sophisticated and aesthetically refined forms [15].

In the field of Indian-style poetry and Bidel Dehlavi's works, numerous researchers have contributed valuable studies. However, research focused specifically and systematically on the Indian-style Ghazal and Bidel's Ghazals remains relatively limited and scattered. While many books and articles address Bidel and the Indian style more generally, there is still a lack of an independent, comprehensive study devoted exclusively to Indian-style Ghazal and Bidel's poetic practice.

Several key works can be highlighted. Salahuddin Saljouqi's *Bidel Critics* (2001) is an authoritative study in which he analyzes and critiques Bidel's poetry, including Ghazals, mystical poems, quatrains, and other forms. Siros Shamisa's *Poetry Stylistics* (2015) examines the Indian-style Ghazal and the poets of the Indian school, with particular attention to Bidel. Walishah Bqa's *Ganje Baqa* (*The Treasure of Survival*), published in Kabul in 2010, discusses Bidel's life

and offers analysis and interpretation of his Ghazals. Ghulam Hassan Mojadadi's *Bidel's Studies* (2013) addresses different stages of Bidel's life, his intellectual characteristics, poetic features, and selected works. In addition, Shamisa's *Ghazal's Evolution in Persian Poetry* (2001) traces the development of the Ghazal from its origins to the contemporary period.

Beyond these monographs, many scholars have emphasized particular dimensions of Bidel's art and the Indian style. For example, Shamisa (2001) notes that the complexity and imaginative depth of the Indian-style Ghazal are clearly reflected in the poetry of Abdul Qader Bidel. Hassan Hosseini (1988) argues that Bidel's poetry is characterized by philosophical abstraction and symbolic language [5], while Saljouqi (2001) stresses that ambiguity and layered meaning are central features of Bidel's Ghazals. Kadkani (2005) identifies Bidel as representing a peak of stylistic innovation in Persian poetry, and highlights his unique metaphysical imagination, which distinguishes him from earlier poets. Hosseini (2017) further observes that the stylistic evolution of the Ghazal reveals a movement from relative simplicity toward greater conceptual complexity [6]. With regard to the Indian-style Ghazal more broadly, Farooqi (2021) emphasizes its reliance on symbolic expression rather than direct, straightforward meaning [8].

Taken together, these studies demonstrate that although Bidel and the Indian style have received considerable critical attention, there remains a need for a focused investigation of the Indian-style Ghazal and Bidel Dehlavi's Ghazals as a distinct and coherent field of inquiry.

2. Material and Method

This paper seeks to illuminate the relationship between the Indian-style Ghazal and Bidel Dehlavi through a systematic review. The study adopts a systematic review design with a descriptive-analytical approach, which is particularly suitable for this type of research. Both primary and secondary sources are consulted to support and substantiate the findings.

The researchers employ a descriptive qualitative method, using content and textual analysis to explore the relationship and interconnectedness between the Indian-style Ghazal and Bidel Dehlavi's poetry. This analysis is grounded in a wide range of works on the Indian style as well as biographical studies of Bidel Dehlavi, allowing for a nuanced understanding of his place within this poetic tradition.

3. Results

3.1. A General Review of Indian Style and Bidel's Ghazal

Indian-style Ghazal in Persian poetry developed over several centuries and gained strength through the works of poets such as Saeb Tabrizi, Amir Khosrow Dehlavi, Kalim Kashani, and, above all, Bidel Dehlavi. Compared with earlier styles,

this school is marked by highly subtle imagery and innovative poetic constructions.

Although rhetorical ornamentation and figurative language had appeared in poetry since at least the 9th and 10th centuries AH, the Indian style greatly expanded these features and made them central to its creative system. In many poems of this style, the interplay of words and meanings becomes so intricate that the verses may seem enigmatic and difficult to interpret, with the fineness of conceptual and imagistic invention reaching an exceptional level.

In this tradition, proverbs are frequently employed, especially in the eloquent verse of Saeb, Amir Khosrow, and their contemporaries. Poets often push the use of contrast and other figures of speech to extremes, and symmetry is exploited in unprecedented ways. Hyperbole becomes one of the key rhetorical devices in the Indian style, and there is a continuous effort to discover new and original themes.

The twelve-line elegies of Mawlana Muhtasham Kashani (d. 996 AH) have survived as outstanding examples of this broader aesthetic. His laments on the tragedy of Karbala are noted for their intense emotional power. These poems have been imitated repeatedly, yet no later composition has surpassed them. Another major factor in the stylistic transformation of Persian poetry was the Safavid dynasty and its particular approach to religious ideology [11].

The Indian style reached the height of its flourishing in the 11th century AH. During this period, many distinguished poets emerged, including Saeb Tabrizi, Nazari Nishapuri, Taleb Amoli, Abu Taleb Kalim Kashani, and Hashim Bafeqi. Among these and later figures, three poets are generally regarded as the most powerful representatives of the Indian style: Saeb Tabrizi, Shawkat Bukharaei, and Bidel Dehlavi. The stature of the Indian style largely rests on their works. Of these three, Bidel achieved the widest renown. His poetry has been widely read and admired in Afghanistan, Tajikistan, Iran, along the Nile, and more broadly throughout the Persian-speaking world, and many poets have imitated his verse. Academic gatherings and public readings devoted to Bidel's poetry continue to be held in Persian-speaking regions [11].

The reception of the Indian style was not limited to poetry. Prose works in this vein were also produced by Bidel and other authors. Persian-speaking writers in India, in particular, composed biographical works and other ornate prose texts. In these writings, elaborate and highly artificial expression is evident both at the lexical and semantic levels. In this domain, Nooreddin Mohammad Zohoori, Nemat Khan Aali, and Mirza Abdul Qader Bidel are among the earliest and most prominent figures [5].

3.2. Features of Indian-Style Ghazal

In this style, several distinctive features set it apart from other periods of Dari Persian poetry. Some of the most important characteristics are outlined below.

New themes. In the Indian-style Ghazal, drawing on but

moving beyond earlier poets, writers made a conscious effort to introduce meaningful, innovative, and original themes into their poems. The search for fresh subject matter became a defining feature of this school.

Exaggeration and hyperbole. Exaggeration in the Indian-style Ghazal reaches an extreme level, to the point that this style is often closely associated with hyperbolic expression. Such overstatement is typically achieved through simile, metaphor, allegory, and related rhetorical devices [10].

Language. As people from different social strata—many of them lacking formal literary education—became drawn to poetry, colloquial expressions and everyday speech began to enter poetic language. This incorporation of “street talk” into verse gave the Indian style a distinctive linguistic color and immediacy.

Use of compounds and lexical innovation. Poets and writers of this tradition placed strong emphasis on innovation and creativity. Bidel, for example, did not wish his poetry to remain within the bounds of imitation; just as he sought new meanings, he also rejected limitations in vocabulary. As a result, we encounter many striking compound expressions, such as mirror on the shoulder, lack of having, mirror-light, dew-like, astonishment to flower, and similar formations.

Similes, metaphors, and allusions. The creation of new similes, metaphors, and allusions is central in Indian-style poetry. Poets deliberately moved away from conventional figurative patterns and sought unexpected, remote, and subtle associations in order to refresh poetic imagery.

Figures of speech and defamiliarization. Works associated with the Indian style—especially Ghazals—show a marked interest in rhetorical devices such as allegory, poetical aetiology, allusion, various types of contrast, and complex syntactic and semantic structures. In practice, there is no clear limit on the use of these figures of speech. Poets frequently deviate from established norms to express concepts in unfamiliar ways, using defamiliarization to depict different states of mind and modes of perception. Consequently, Indian-style poems often rely on highly imaginative and sometimes illusory similes, which can make them difficult to interpret and fully understand [11].

3.3. Mirza Abdul Qader Bidel

Bidel Dehlavi is widely regarded as the foremost mystical poet and lyricist of the Indian style. Most biographers agree that he lived during the Mughal period and that he was born in 1054 AH (Anno Hegirae). According to several accounts, he belonged to the Arlas Chaghatay tribe and lost his father at the age of five. His father's name was Abdul Khaliq. Bidel also lost his mother in childhood, after which his uncle, Mirza Qalandar, assumed responsibility for his upbringing. Bidel pursued his studies until about the age of ten, then left formal schooling and continued his education at home. Through close contact with scholars, mystics, and Sufis, the “light of knowledge,” as some biographers put it, gradually illuminated

his mind. He gained considerable familiarity with the rational and transmitted sciences of his time, and also benefited from astrology and music, which allowed him to engage deeply with the mythic and symbolic traditions of India [4].

Bidel is among the poets who most strongly embraced innovation and modern sensibility in his poetry and in his era. He recognized that by the 17th century many literary conventions had grown stale and overused. In response, he sought to register contemporary ideas and social interactions throughout his *Kulliyat*¹. His poetic themes are strikingly original and reflect an effort to renew both the content and the language of the Ghazal [9].

Bidel passed away on the fourth of Safar 1133 AH and was buried in the courtyard of his residence. After his death, his reputation and standing among poets, scholars, and lovers of poetry, Ghazal, and mysticism did not diminish. On the contrary, the resonance of his work has continued across the centuries, and his lyrical–mystical voice still reaches readers as vividly as a living, soulful song. As Bidel himself remarks in one of his verses, his poetry aspires to speak across time to receptive hearts.

“Even after I die, the flame of my sonnets will not go out
It will rise again from the very veins of my gravestone.” [2, author’s translation, Jawad Anwari].

Bidel and his Poetic Identity Bidel initially used the literary pen name *Ramzi*, but after encountering Saadi’s verse — “What does Bidel say about the unknown?” — He adopted the takhallus *Bidel*. Among his contemporaries, he was commonly known as a generous Sufi master, and his ascetic way of life became a frequent topic of public admiration. Some of his followers compared his seclusion and desert wanderings to those of Junaid Baghdadi and Shibli Nomani. There is little doubt that Bidel was deeply influenced by the thought of Ibn Arabi and Mawlana Jalal al-Din Rumi. From childhood, he associated closely with Sufis and mystics, and he maintained particularly strong spiritual ties with figures such as Shah Kabuli, Sheikh Kamal, Shah Mulk, and Shah Qasem.

In fact, Bidel stands as one of the central pillars of the Indian-style Ghazal. Within this tradition, he is regarded as the innovator of a distinctive poetic system on which much of the glory of the Indian style rests. Bidel produced a substantial body of work in both verse and prose, and his prose is marked by the same stylistic intricacy that characterizes his poetry. His poetic oeuvre includes Ghazals, qasidas (odes), masnavis, tarkib-band (composite stanzas), and rubaiyat (quatrains) [16].

3.4. Bidel and His Ghazals

Bidel possessed exceptional talent in the composition of Ghazals. His Ghazals are predominantly romantic and mystical, and their themes are both conceptually rich and spiritually oriented. In recent decades, with the rise of modern poetry and the growing interest in innovation and complexity, Bidel’s Ghazals have attracted renewed attention from scholars and

literary audiences. His work is increasingly recognized not only as a culmination of the Indian style, but also as a vital resource for understanding the evolution of Persian lyric and mystical discourse.

An example of his Ghazals:

“I am a captive of my own sighs, yet I will one day shake the world; I follow my tears as they lead me into a boundless sky.

This burning jealousy in me, which I call a comfort of the heart, is really just a slander against myself; from this slow, dripping pain I will rise, and learn to speak freely.

Without a small hidden space for sudden inspiration, there is no true rest for the soul; I will become like a secret flame, burning where no one sees.

The heart does not lose hope because of its own failures; it keeps insisting that, in the end, it will grow tender again.

Amid every sorrow, like Bidel’s ringing, bell-like voice, if I can let go of my narrow self, I will become the very force that sets the whole caravan in motion” [3, author’s translation].

It may be argued that in Bidel’s works—especially in his Ghazals—two literary features are particularly prominent:

- 1) The strangeness and difficulty of meaning
- 2) Linguistic innovation or norm-breaking [11].

Bidel holds an eminent position in the art of Ghazal composition. Many critics regard his Ghazals as equal, or even superior, in quality to those of Amir Khosrow Dehlavi. Nonetheless, there are important differences between these two major poets of the Indian style. Amir Khosrow’s Ghazals characteristically blend love and mysticism, whereas Bidel integrates philosophy with Sufism and love, creating a more conceptually dense lyric voice. There is no doubt that Bidel composes romantic Ghazals at the highest level; many of his poems clearly show him burning in the fire of love and, paradoxically, taking pleasure in that spiritual and emotional intensity.

As he says:

“It is enough to guide us toward the path of love;
where there is no Qibla², even a stone becomes a place of rest.

Love washes the dust of color from every heart it touches;
beneath the water, even sand teaches the rock how to laugh.
Without love, existence cannot take on its true hue;
without sunlight, the universe turns into a sheet of black paper.

Love, when it reveals itself, becomes a radiant force—
a single powerful ray breaking through the depths.
Let it pour its light like oil into the lamp of being,
and ignite what was once only darkness.” [2, author’s translation].

Bidel composed an exceptionally large number of Ghazals, and few poets can rival his fame and mastery in this genre. The total number of verses in his Ghazals has been estimated

¹ collection

² he prescribed direction of prayer in Islam, oriented toward the Kaaba in Makkah.

at around fifty thousand. In the *Kulliyat* published in Kabul, 2,836 Ghazals are recorded. The thematic range of these Ghazals is broad and diverse; Bidel writes across many poetic “seas” (meters and modes), some of which are effectively his own innovations.

Bidel’s poetry is distinguished by its striking imagery. His use of simile, metaphor, irony, and related devices reaches a very high level of sophistication. One of the most notable imagistic devices in his Ghazals is paradox. By paradox, we mean a compound or expression whose two elements stand in conceptual contradiction—for example, “the reign of poverty.” Paradoxical images appear throughout the history of Dari Persian poetry and are particularly prominent in the Indian style. In Bidel’s work, this tendency reaches an extreme, and many of the most intricate examples of paradoxical imagery in the Indian-style tradition can be found in his Ghazals.

“The domain of our helplessness stands at such a height that it cannot be reached without the destruction of both wings and feathers.” [2, author’s translation].

In discussions of the Indian-style Ghazal and Bidel Dehlavi’s poetry, the art of discernment (*tashkhis*) occupies a particularly important place. This device is widely employed in Dari Persian verse and can, in fact, be regarded as a form of metaphor (*majāz-e ‘aqli / maknīa*) and as a general principle in the stylistics of Dari Persian poetry. The historical movement of poetic imagery—from simpler to more complex forms, and from lower to higher levels of frequency and sophistication—marks the trajectory of Persian poetry from its beginnings up to Bidel. Within this trajectory, Bidel stands out as the most accomplished and perhaps the culminating figure in the artistic exploitation of discernment [16].

As this verse of Bidel:

In the imagination of the eye that looks into the cup of our inner madness, a thousand fleeting scenes seem to unfold at the edge of our changing emotions [2].

In this verse, Bidil personifies the *cabaret*—originally a place—as a character in motion. At the same time, he animates the “circulation of color,” which is in fact a physical state that changes under the influence of egoism, as a rider on horseback whose stirrup holds the running cabaret [14].

3.5. The Way Into the Indian-style Ghazal and Bīdil Dehlavī’s Poetry

According to Dr. Mohammad-Reza Shafiei Kadkani, “Perhaps the easiest way to enter the world of Bīdil’s Ghazal is through the stanza, by reflecting on the stanza rather than on the single verse or on the entire Ghazal.” Following this approach to the stanza, in order to understand the meaning of the first verse, we should focus on the first stanza and its relationship with the second stanza [14].

In Indian-style Ghazals, and especially in the Ghazals of Bīdil Dehlavī, the second stanza is almost always the key to

unlocking the meaning of the verse. As can be seen from analyses of Bīdil’s verses, the second stanza is usually more straightforward in terms of syntax and the axis of substitution. Consider, for example, the following verse by Bīdil:

My soul is filled with fresh breaths, yet I find no freedom from myself. With all the wild passion of madness, I am still trapped in the cage of my own intelligence. [2, author’s translation].

Considering the second stanza, we see that Bīdil represents *intelligence* as a cage in which the wise person is imprisoned [14].

3.6. Composition and Theme in Indian-style Ghazals and Bīdil Dehlavī’s Ghazals

All the poets of the Indian style place strong emphasis on inventing and creating new themes and fresh verbal compositions. They deliberately avoid imitation in their poetry. Each poet of this school seeks to employ a new, colloquial, and personal language, grounded in their own innovative approach. They frequently use compound words and distinctive syntactic constructions. These compositions give a special character to Bīdil’s poetry and to Indian-style Ghazals more broadly, distinguishing them from other poetic traditions and poets. At the same time, such constructions can render Indian-style Ghazals, and especially Bīdil’s Ghazals, quite complex and difficult to interpret.

In Bīdil’s poetry—particularly in his Ghazals—we encounter numerous combinations and expressions that do not appear in earlier poets. When we examine the structure of these compositions, we realize that the poets of the Indian style, with Bīdil at their forefront, have engaged in trans-normative experimentation along the axis of substitution within the chain of language.

In Indian-style Ghazals and in Bīdil’s work, there is a fundamental emphasis on *discovering* new themes. This persistent drive toward novelty sometimes leads to a tendency toward overstatement (though never to vulgarity), and many unusual or “strange” themes emerge in the poems and Ghazals. As a result, understanding the Ghazals of this style can be very difficult and often requires sustained, in-depth engagement. At times, poetry and riddle become intertwined.

Yet one of the striking beauties of Bīdil’s Ghazals and of the Indian style as a whole is their complete distance from vulgarity. Because each verse must present a new theme, the poet and Ghazal composer are not permitted—so to speak—to repeat previously used themes [10].

For example, let’s pay attention to these verse:

Regret is already a kind of doomsday—so don’t speak of my unhappy mood. For within me there are hundreds of Majnūn’s deserts, and I carry the weight of a hundred Farhāds’ mountains. [2, author’s translation].

The pairing of “a hundred plains of Majnun” with “a hundred mountains of Farhād” is one of the distinctive compositional features of Bīdil’s Ghazals and of the Indian-style

Ghazal more generally, and it does not appear in other poetic styles.

The cup of your gaze flares on its own, like a peacock's feather— while my shattered cup is only a ruin, stained by the circulation of color. [2, author's translation].

In this context, the expression “a ruined mug” lends a distinctive character to the Indian-style Ghazal and to Bidel's poetry. Moreover, these verses introduce genuinely new themes that break free from the conventions and “oldness” of earlier poetic traditions.

4. Discussion

The Indian Style (Sabk-e Hendi) represents one of the most complex and intellectually rich movements in Persian poetry, characterized by intricate imagery, philosophical depth, and subtle emotional nuance. Within this tradition, Abdul Qadir Bidel stands as its most prominent and enigmatic figure, whose Ghazals have long fascinated and challenged both readers and critics.

Scholars such as Sirus Shamisa (2001) argue that the evolution of the Ghazal in Persian poetry reached a new level of sophistication during the Indian Style period, as poets moved away from simplicity and directness toward abstraction and multilayered meanings. This development is particularly evident in Bidel's poetry, where language becomes not merely a means of expression but a vehicle for intellectual and spiritual exploration. Similarly, Hassan Hosseini (1988) places Bidel in dialogue with modern poets like Sohrab Sepehri, emphasizing the continuity of metaphysical inquiry and symbolic density across historical periods.

One of the defining features of the Indian Style Ghazal is its reliance on imaginative and often paradoxical imagery. According to Mohammad Shafiei Kadkani (2005), Bidel's poetry exemplifies this tendency through what he describes as a “mirror-like” reflection of reality, in which meanings are refracted rather than presented directly. While this complexity enriches the aesthetic experience, it also contributes to the perceived difficulty of Bidel's work and can limit its accessibility for general audiences.

Critics such as Seyyed Saljouqi (2001) have conducted detailed analyses of Bidel's poetic techniques, highlighting his mastery of ambiguity, wordplay, and philosophical allusion. These features are not merely ornamental; rather, they deepen the thematic concerns of his Ghazals, especially questions of existence, perception, and the nature of reality. In this sense, Bidel's poetry may be read as a fusion of literary artistry and metaphysical speculation.

The compilation and editing of Bidel's works, including the *Kulliyat* (1962) and *Diwan* (2007), have also played a crucial role in preserving and reinterpreting his legacy. Editors such as Khasta and Behdarwand have sought to make Bidel's dense and allusive poetry more accessible to contemporary readers, even though significant interpretive challenges remain. As

Mojadadi (2013) notes, modern scholarship continues to return to Bidel's texts, uncovering new layers of meaning and situating them within broader literary and intellectual contexts.

From a stylistic perspective, Bahra (2010) underscores the resilience and adaptability of the Indian Style, describing it as a “treasure of survival” that continues to shape Persian poetry beyond its original historical moment. This view suggests that Bidel's Ghazals are not merely relics of a past literary movement but living texts that still resonate with ongoing philosophical and artistic concerns.

In sum, the study of the Indian Style Ghazal is inseparable from the study of Abdul Qadir Bidel. His poetry represents both the pinnacle and the most challenging expression of this style. Although critics differ in their assessments—some praising its profound depth, others stressing its opacity—there is broad agreement that Bidel's work occupies a central place in the history of Persian literature. As scholarship continues to engage with his writings, the richness of his Ghazals and the wider significance of the Indian Style are likely to remain vital and productive areas of literary inquiry.

5. Conclusion

What emerges from the discussion in this article on the Indian Style Ghazal and Bidel Dehlavi's poetry can be summarized in several key points. First, the Ghazal is one of the central poetic forms in Dari Persian language and literature. It is a multi-verse composition built on a common rhyme, usually consisting of around seven couplets, and its traditional themes focus on the beauty of the beloved and the pain of separation. The Indian Style (Sabk-e Hendi) spans roughly a century, from the beginning of the eleventh to the middle of the twelfth century AH. During this period, a number of prominent poets emerged, including Kalim Kashani, Saeb Tabrizi, Taleb Amoli, and Hazin Lahiji. At the head of this group stands Bidel Dehlavi, one of the most celebrated Ghazal poets of this style. The prestige of the Indian Style and its poets has been particularly strong in Afghanistan, even more so than in many other regions of the Dari Persian literary world. In the Indian Style Ghazal, the practice of “following” (*taba'iyat*) was common: several poets might work with the same theme or formal pattern in their Ghazals. However, this did not amount to simple imitation or mechanical repetition. Each poet was expected to contribute something new, fresh, and distinctive in relation to what others had already expressed. As a result, in the Indian Style Ghazal the individual verse and its innovative theme often become the main focus. Another fundamental characteristic of the Indian Style Ghazal, clearly visible in Bidel's poetry, is the independence of each verse. Every couplet tends to have its own theme and imagery, so that a single Ghazal does not necessarily convey one unified, continuous meaning; rather, each verse carries its own distinct significance. These stylistic and structural features are fully reflected in Bidel's work. The findings of this research contribute to a deeper understanding of both the Indian Style and its Ghazal

form. They indicate that Bidel Dehlavi's Ghazals can be regarded as an outstanding and exemplary realization of this style, helping readers to understand the Indian Style more clearly and to appreciate the richness and complexity of Dari Persian Ghazal poetry as a whole.

Abbreviations

AH Anno Hegira

Author Contributions

Abdul Ghafar Jalali: Conceptualization, Methodology, Writing – original draft

Jawad Anwari: Data Curation, Formal Analysis, Resources, Writing – review & editing

Jailan Barakzai: Project administration

Conflicts of Interest

We declare no conflicts of interest.

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