SIMILE AND METAPHOR OF DAFFODIL (NARCISSUS SPP.) IN POEMS BY HAFEZ

Fatemeh Mosazadeh-Sayadmahaleh¹, Yusef Esmaeilzadeh-Estakhrbijar², Ghassem Habibi Bibalani¹

¹Islamic Azad University, Shabestar Branch, Shabestar
²Payam-Noor University Manjil, Manjil City, Gilan Province (IRI)

ABSTRACT

Simile and Metaphor Application of Daffodil in poems by Hafez is being studied in this paper. Narcissus is the botanic name for a genus of mainly hardy, mostly spring-flowering, bulbs in the Amaryllis family native to Europe, North Africa, and Asia. There are also several Narcissus species that bloom in the autumn, Daffodil is a common English name of this plant. Khwaja Samsu d-Din Muḥammad Hafez-e Sirazi, known by his pen name Hafez (1315–1390) was a Persian lyric poet. Daffodil has been used at 44 poetry lines that at 32 lines used this plant in Metaphor and at 5 lines used in Simile. Daffodil has been used for Metaphor for eye (in 11 lines), Eye Femme (in 5 lines), Drunken Eyes (in 12 lines) and Beautiful eyes (in 4 lines). Daffodil has been used for Simile for eye (in 3 lines), eye and lamp (in one line) and cup (in one line).

Key words: Daffodil, Narcissus, Simile, Metaphor, Hafez

1. INTRODUCTION

Narcissus spp.

Narcissus is the botanic name for a genus of mainly hardy, mostly spring-flowering, bulbs in the Amaryllis family native to Europe, North Africa, and Asia. There are also several Narcissus species that bloom in the autumn (Brenzel, 1995). Daffodil is a common English name, sometimes used now for all varieties, and is the chief common name of horticultural prevalence used by the American Daffodil Society (2010).

Fig. 1. Narcissus spp. Photograph by Kirby Fong (American Daffodil Society, 2010)

There are two derivations of the name. One is that of the youth of Greek mythology called Narcissus, who, in at least one of many variations of the tale, became so obsessed with his own reflection as he knelt and gazed into a pool of water that he fell into the water and drowned (Heath and Heath, 2001). In some variations, he died of starvation and thirst from just sitting by the edge of the pool until he gave out, gazing at his reflection until he died. In both versions, the Narcissus plant first sprang from where he died (Grieve, 2010). The other derivation is that the plant is named after its narcotic properties (ναρκάω narkao, “to grow numb” in Greek) (Wikipedia, 2010a).

Fig. 2. Narcissus 'Geranium' (Wikipedia, 2010a)

There are several plurals in common use: "Narcissuses", "Narcissi", and "Narcissus". This last is common in American English but is very rare in British usage. The American Webster’s Third New International Dictionary
All Narcissus species have a central trumpet-, bowl-, or disc-shaped corona surrounded by a ring of six floral leaves called the perianth which is united into a tube at the forward edge of the 3-locular ovary (Wikipedia, 2010a). The seeds are black, round and swollen with hard coat. The three outer segments are sepals, and the three inner segments are petals. Though the traditional daffodil of folklore, poetry, and field may have a yellow to golden-yellow color all over, both in the wild species and due to breeding, the perianth and corona may be variously colored (Plantlife, 2010). Breeders have developed some daffodils with double, triple, or ambiguously multiple rows and layers of segments, and several wild species also have known double variants (Floridata, 2010).

Hafez

Khwaja Samsu d-Din Muhammad Hafez-e Sirazi, known by his pen name Hafez (1315–1390) was a Persian lyric poet. His life and poems has been the subject of much analysis, commentary and interpretation, and have influenced post-Fourteenth Century Persian writing more than anything else has (Browne, 1998, Davis, 2004 and Avery, 2007; Mosazadeh-Sayadmahaleh et al, 2010)

The major themes of his Ghazals (The Ghazal is a poetic form consisting of rhyming couplets and a refrain, with each line sharing the same meter.) are love, the celebration of wine and intoxication, keeping the sincere faith and exposing the hypocrisy of the religious leaders. Adaptations, imitations and translations of Hafez's poems exist in all major languages (Yarshater, 2002).

Despite his profound effect on Persian life and culture and his enduring popularity and influence, few details of his life are known, and particularly about his early life there is a great deal of more or less mythical anecdote. Some of the early Tazkeras (biographical sketches) mentioning Hafez are generally considered unreliable (Rypka, 1968 and Thackston, 1994). One early document discussing Hafez’s life is the preface of his Divan (A collection of poems, especially one written by one author in Arabic or Persian.), which was written by an unknown contemporary of Hafez whose name may have been Mohammad Golandam (Khorramshahi, 2002, Khatib Rahbar, 1992). Two of the most highly regarded modern editions of Hafez's Divan are compiled by Mohammad Qazvini and Ghassem Ghani (495 Ghazals) and by Parviz Natil Khanlari (486 Ghazals) (Erkinov, 2002).

Modern scholars generally agree that Hafez was born either in 1315 or 1317, and following an account by Jami, consider 1390 as the year in which he died (Erkinov, 2002 and Khorramshahi, 2002). His mausoleum, Hāfezieh, is located in the Musalla Gardens of Shiraz (Yarshater, 2002).

Hafez was well acclaimed throughout the Islamic world during his lifetime, with other Persian poets imitating his work, and offers of patronage from Baghdad and India (Khorramshahi, 2002). Today, he is the most popular poet in Iran; even libraries without the Qur’an contain his Divan (Meisami, 1985 and Yarshater, 2002).

Much later, the work of Hafez would leave a mark on such Western writers as Ralph Waldo Emerson and Goethe. His work was first translated into English in 1771 by William Jones (Thackston, 1994 and Erkinov, 2002).

There is no definitive version of his collected works (or Divan); editions vary from 573 to 994 poems. Only since the 1940s has a sustained scholarly attempt - by Masud Farzad, Ghassem Ghani and others in Iran - been made to authenticate his work, and remove errors introduced by later copyists and censors (Khorramshahi, 2002). October 12 is celebrated as Hafez Day in Iran (Wikipedia, 2010b).

Twenty years after his death, a tomb (the Hafezieh) was erected to honor Hafez in the Musalla Gardens in Shiraz. The current Mausoléum was designed by André Godard, French archeologist and architect, in the late 1930s (Figure 2). Inside, Hafez's alabaster tombstone bore one of his poems inscribed upon it (Figure 3) (Loloi, 2003 and Hafiz, 2007).
Fig. 5. Hafez's alabaster tombstone (left) bore with his poems inscribed (right) upon it (Tabian, 2008).

Plant have been used for Simile and Metaphor in poems (Mosazadeh-Sayadmahaleh and Bibalani, 2010, Mosazadeh-Sayadmahaleh et al, 2010), we study Simile and Metaphor application of Daffodil in Hafiz poems in this paper.

2. RESULTS AND DISCUSSION

Roles of Daffodil in Hafiz poems
Hafiz has used Daffodil as Simile and Metaphor separately such as:

Metaphor to eye:

By the revolution of Thy eye, none obtained a portion of enjoyment: Best, that they sell the veil of chastity to the intoxicated ones of Thine. (Divan Hafez, Ghazal 12, Homayoun Far, 2001)

That deceit, that I behold in thy eye, Many a reputation that, even with the dust of the path, it spilleth. (Divan Hafez, Ghazal 155, Homayoun Far, 2001)

Veiled in the corner of safety, how can one be, As long as, to me, the mysteries of intoxication thy narcissus (eye) uttereth? (Divan Hafez, Ghazal 435, Clarke, 2001)
Alas! what play, that narcissus, the sorcerer, excited:
Alas! with men of sense that intoxicated, what it did. (Divan Hafez, Ghazal 141, Homayoun Far, 2001)

Corner (of retirement) taking and safety were my desire. But,
That maddening narcissus practiseth a way that asks not. (Divan Hafez, Ghazal 271, Clarke, 2001)

O Sakil! give wine of Arghavan (purple) hue
To the memory of the eye of sorcery of Farrukh. (Divan Hafez, Ghazal 99, Homayoun Far, 2001)

Metaphor to Drunken Eyes

The science and the eloquence that, in forty years, my heart acquired;
I fear that, as plunder, that intoxicated narcissus taketh. (Divan Hafez, Ghazal 128, Homayoun Far, 2001)

Into the Magian’s cloister, came my Friend a goblet in His hand:
With wine intoxicated, He with his eye intoxicated the wine-drinkers. (Divan Hafez, Ghazal 27, Homayoun Far, 2001)

Like the variegated tulip, why am I not bloody of heart,
Since with me, the heavy head, His eye made? (Divan Hafez, Ghazal 137, Homayoun Far, 2001)
From the desire for the intoxicated narcissus (eye), and for the ruby (lip), wine-worshipping, into wine, hafez setting in Khalvat, thou castest. (Divan Hafez, Ghazal 433, Clarke, 2001)

Metaphor to Beautiful eyes

In envy, the beautiful narcissus let loose water (night-dew) from her eye: In passion, the tulip planted a hundred streaks (stains) in her soul and heart. (Divan Hafez, Ghazal 295, Clarke, 2001)

Through disdain, Thy eye inclineth not to Hafez. Yes, The quality of the variegated narcissus, haughtiness shall be. (Divan Hafez, Ghazal 157, Homayoun Far, 2001)

Simile to eyes

That, like Thy eye, it might become, the narcissus became sick: Its habit was not gained by it; and, sick, it remained. (Divan Hafez, Ghazal 178, Homayoun Far, 2001)

Behold the boldness of the narcissus that blossomed before thee: Manners, one rent of eye hath not. (Divan Hafez, Ghazal 127, Homayoun Far, 2001)

Simile to eye and lamp

O eye and lamp! Since the narcissus of the garden of vision thou art,
With me, heart shattered, the head heavy wherefore thou keepest? (Divan Hafez, Ghazal 450, Clarke, 2001)

Simile to Cup

Hath arrived that season, when from joy like the intoxicated narcissus, He placeth at the goblet’s foot, which six derhams hath. (Divan Hafez, Ghazal 119, Homayoun Far, 2001)

Without any inscription of simile and metaphor:

In the dust of the path, me and the cypress of the sward, it (time) planted, Since, a garment of fine nargasin cloth for thee, time established. (Divan Hafez, Ghazal 32, Clarke, 2001)

All the ways of intoxication, the narcissus, From thy pleasant eye, loaned hath. (Divan Hafez, Ghazal 118, Homayoun Far, 2001)

For my eye to the skirt, I have established stream (of tears), so that, perchance, In my bosom, they may place-one, straight of stature. (Divan Hafez, Ghazal 490, Clarke, 2001)

3. CONCLUSION

Daffodil have been used at 44 poetry lines that at 32 lines used this plant in Metaphor and at 5 lines used in Simile. Daffodil has been used for Metaphor for eye (in 11 lines), Eye Femme (in 5 lines), Drunken Eyes (in 12 lines) and Beautiful eyes (in 4 lines). Daffodil has been used for Simile for eye (in 3 lines), eye and lamp (in one line) and cup (in one line).

ACKNOWLEDGEMENT

The authors greatly acknowledge the scientific support from Islamic Azad University- Shabestar Branch to the first author for this study. The first author is studying as a M.A Persian language Student in Islamic Azad University- Shabestar Branch and this paper is a part of her M.A thesis with title of "Analysis and study of simile and metaphor in poems of three poets in 4th to 8th (Iranian) century (study on Manochehri Damghani, Nezami Ganjavi and Hafez Shirazi poets)" that have been worked in 2010.

REFERENCES
