

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

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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 Muhammad 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 kneeled 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*

(2010) gives plurals in the order "Narcissus", "Narcissuses", and "Narcissi", but the British *Compact Oxford English Dictionary* (2010) lists just "Narcissi" and "Narcissuses".



Fig. 3. Daffodil blossom (Wikipedia, 2010a)

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

Khawaja Samsu d-Din Muḥammad 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 Moḥammad Golandam (Khorramshahi, 2002, Khatib Rahbar, 1992). Two of the most highly regarded modern editions of Hafez's Divan are compiled by Moḥammad 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 Diwan (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 Mausoleum 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. 4. Hafiz tomb at the Hafezieh in Shiraz at night (Cultural Heritage News Agency, 2009).



بر سر تربت ما چون گذری هست خواه
که زیار نگرددان جهان خواهد بود

As you pass over my tomb, Demand your Wish
Because this place will be Shrine of Lover

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:

کس به دور زنگت طرفی نیست از عافیت
به که نروشد مستوری به ستان شما

دیوان حافظ، غزلبه، زمهره، ۱۳۷۱: ۷۸

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)

من آن فریب که در زکس تومی بینم
بس آب روی که با جانک ره بر آ میزد

دیوان حافظ، غزلبه، زمهره، ۱۳۷۱: ۳۱۵

That deceit, that I behold in thy eye,

Many a reputation that, even with the dust of the path, it spillesh. (Divan Hafez, Ghazal 155, Homayoun Far, 2001)

در گوشه سلامت مستور چون توان بود
تا زکس تو با ما گوید رموز مستی

دیوان حافظ، غزلبه، زمهره، ۱۳۷۱: ۵۹۱

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)

Metaphor to Eye Femme

آواز آن نرکس جادو که چه بازی انگیزت
آواز آن مست که با مردم بشمار چه کرد؟

دیوان حافظ، نخب، زمهره ۱۳۷۱: ۱۱۰

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)

پارسیانی و سلامت هوسم بودولی
شوه ای می کند آن نرکس قمان که میرس

دیوان حافظ، نخب، زمهره ۱۳۷۱: ۳۶۷

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)

بده ساقی شراب ارغوانی
به یاد نرکس جادوی فرخ

دیوان حافظ، نخب، زمهره ۱۳۷۱: ۱۳۶

O Saki! 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

علم و فصاحتی که به چهل سال دلم جمع آورد
ترسم آن نرکس مستانه یغایرد

دیوان حافظ، نخب، زمهره ۱۳۷۱: ۱۷۴

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)

در دیرمغان آید یارم قدحی در دست
مست از می و میخواران از نرکس مستش مست

دیوان حافظ، نخب، زمهره ۱۳۷۱: ۴۰

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

چرا چون لاله خونین دل نباشم
که با ما نرکس او سر کران کرد

دیوان حافظ، نخب، زمهره ۱۳۷۱: ۱۳۸

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)

از فریب نرگس مخمور و لعل می پرست
حافظ خلوت نشین را در شراب انداختی

دیوان حافظ، نخب ر.س. ۱۳۷۱: ۵۸۸

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

گشاده نرگس رخسار حسرت آب از چشم
نهاد لاله ز سو دا به جان و دل صد داغ

دیوان حافظ، نخب ر.س. ۱۳۷۱: ۳۹۹

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 ant heart. (Divan Hafez, Ghazal 295, Clarke, 2001)

حسرت از ناز به حافظ نکند میل آری
سر کرانی صفت نرگس رخسار باشد

دیوان حافظ، نخب ر.س. ۱۳۷۱: ۲۱۴

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

گشت بیمار که چون چشم تو کرد نرگس
شیره تو شدش حاصل و بیمار ماند

دیوان حافظ، نخب ر.س. ۱۳۷۱: ۲۴۰

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)

شوخ نرگس نکند که پیش تو بگفت
چشم دیده ادب نگاه ندارد

دیوان حافظ، نخب ر.س. ۱۳۷۱: ۱۷۲

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

چون تویی نرگس باغ نظرای چشم و چراغ
سر چرا بر من و نخته کران می داری

دیوان حافظ، نخب ر.س. ۱۳۷۱: ۶۱۱

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

رسید موسم آن کز طرب جو نرکس مست
نهد پامی قدح حرکتش درم دارو

دیوان حافظ، منتخب در سبزه ۱۳۷۱: ۱۳۶

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:

مرا و سرو حمن را در خاک راه نشاند
ز ناله تا قصب نرکس قبابی تو بست

دیوان حافظ، منتخب در سبزه ۱۳۷۱: ۴۷

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)

نرکس همه شیوه پامی مستی
از چشم خوشست بروام دارو

دیوان حافظ، منتخب در سبزه ۱۳۷۱: ۱۳۵

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

نرکس ار لاف زود از شیوه چشم تو منج
نروند ابل نظر از زین نامینایی

دیوان حافظ، منتخب در سبزه ۱۳۷۱: ۱۳۶

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).

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