Manifestation and portraiture of some plants in Khaqani Sherwani's poems

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Abstract
Nature, from the beginning since then, has always been one of the origins and sources of art and could depict itself in poem, which always has inspired from the external world and nature. Poets, with the help of this effective element, have been able to express their observations as they have perceived and developed in mind, and associate the readers of their works with themselves in the feelings and effects they had. This study refers to the attitudes and portraiture of Khaqani towards manifestations of nature, such as flowers and plants and their functions in imagery and imagination and thematization, in his poems.

Keywords: nature, imagination, plants, Khaqani
Introduction

Description, image, thoughts, feelings and affection are some of the fundamental and basic elements of the poem, though poem is the result of internal sorrow and concern and it is impossible to express it unless figurative and imaginative language is used; however, poetic images are also the result of the effect and function of thought in language that lead to extensiveness, variety, and dynamism in poem. Poet, because of intensity and gentleness of feelings and affection, may look at an object or phenomenon from different aspects and shows the images successively and results in varied descriptions in order to form an image completely in addressee's mind. Image is defined as "any figurative function of language which consists of all rhetoric devices and prolegomena, such as simile, metaphor, trope, allusion, allegory, symbol, exaggeration, hyperbole, quoting, myth, figurative attribution, personification, paradox, etc." (Fotoohi, 1385:44).

In this regard, Shafi'i Kadkani writes "what European critics call image, is in fact a collection of art expression facilities which exists in poem and simile, metaphor, figurative attribution, and presentation of mental images of different mystery-likes make its basis." (Shafi'i Kadkani, 1387: 10).

Image in poem is a statement which enliven to mental images resulted from the poet's perceptions. In another words, it makes the reader to feel that he sees, touches, smells, or hears in a different way. It means that poet has a particular perception which, because of such perception, leads to imply the objects we observe every day in another way, in a way that we observe these objects in a different way. It is the point that Tolstoy has also referred to and admits that we do not observe the surrounding objects due to habit and artist explores them with a different view. In another definition of image, Sartre states "image is the special mode of advent of an object in human sense, or prior to that, it is the special manner which represents human sense". (poornamdarian, 1388:189).

In poetry domain, image can be in the form of description or in the form of metaphor, simile, trope, allegory, etc. It is worth mentioning that metaphor, etc. can be applied in description. In fact, poet brings a collection of object or phenomenon description successively in the form of explanatory prolegomena and prevents the dispersion of poetic images. Description is so important that some has preferred it over different types of simile, trope, and metaphor. Shafi'i Kadkani, narrates from Abdolrahman Badvi "the best and most competent device of image expression is to bring description, and even tropes and different kinds of similes are known as idols of eastern rhetoric." (Shafi'i Kadkani, 1387:16).

Therefore, a poem is thorough if it can reach to such degree and validity that image become an inseparable part of it and if we want to measure a poem with such view, parts of a poem should have these features and as cited by Akhavan "a good piece of poem, with all its simplicity, is such compound and its elements are so connected and concordant that if there is any incorrectness and deficiency in in each part, it keeps the whole work away from success and thoroughness and as a conclusion, it makes no advantages of imagination, effect, record, and implication, which are the main goals." (ibid: 950).

Human beings, totally, views the nature with three approaches: scientific approach to cognition, religious approach to praise, artistic approach to mimesis, sympathy, and creation. Poets views the world with the third approach, in order to represent the world, or sympathize.
Poets are so absorbed and astonished by any attitude that are about to transmute and extinct. Image is the best and most expressive device to show this transmutation and infatuation. Poet, controls, form, and delivers his emotional states to the addressee with image. Image processing, in each literary style, has characteristics which makes it distinct from other styles. Romantic image has specific features which makes it different from classic and symbolic image. These features are as follows: 1) poet transmutation in nature and objects; 2) being shadow-like and phenomena ambiguity in image; 3) image dynamism and ambulation; 4) reflection of the poet's individuality in image (Shamisa, 1379: 242).

**Literature review**

Although some books and studies have referred to plant manifestation and imagery in Khaqani's poems, no comprehensive study has been conducted. In this discussion, we refer to some books and studies in this field:

1. Bagheri Khalili (1386), from Mazandaran University, in a study named "About three medical terminologies in Khaqani's poems" has talked about this subject in this way: traditional medicine is one of the most evident and laborious scientific subjects of Khqhani's qasidas. Although he has obtained the beauty of his poems by describing his thoughts and experiences with the help of medical themes, he has added to the complexities and difficulties of their meaning and content, in such a way that shows the deep understanding of this outstanding poet from medicinal plants.

2. In his study named "from botany to veterinary in khaqani's poem", Beyg Baba Pour (1390) has talked about the subject: although the origin of herbal therapy is unknown, it is obvious that medicinal plants use is seen in Khaqani's poem with elegant appearance and wonderful use of figures of speech and this shows his cognition and great information and selecting them in his poem.

3. Zolfaghari and Dehrami, in a paper called "description criticism and its aesthetic place in Khaqani's poem", believe that: description, image, imagination, feeling, and affection are some fundamental and basic elements of poem. Although poem is the result of internal sorrow and concern, and it is however, poetic images are also the result of the effect and function of thought in language that lead to extensiveness, variety, and dynamism in poem. Poet, because of intensity and gentleness of feelings and affection, may look at an object or phenomenon from different aspects and shows the images successively and results in varied descriptions in order to form an image completely in addressee's mind. This paper has referred to the descriptions of Khaqani's poems and investigated the fundamental elements and materials of the images in it, Khaqani's cognition of addressee in descriptions, solidarity and contrast between images in vertical axis and its harmony with content of the poem, their
cultural background, and innovations in descriptions, etc. Existence of abundant innovations in presentation of images and exploration of new connections between phenomena and objects and also, using different sciences in descriptions shows creative impression and accuracy, as well as his specific skill and attitude toward the living world and the parts of the world.

Elements of nature in Persian poems

Persian poem has dealt with nature and natural elements from the beginning and poets have used the natural views to create image and themes constantly; however, Persian poem, in the first three centuries, in that up to the end of the fifth century, should be called nature poem. The reason is that, whereas nature has always been a primary element of poem in all times and places and it is not possible to separate the poem from the nature in its general meaning, Persian poem in this era, particularly with regard to the attention to the nature, is the most productive era of poem in Persian literature. Since Persian poem in this era is extroverted and material, i.e. poet's view is more focused on objects and, beyond nature and material elements of universe, seeks less sensual and emotional things, but, like an accurate painter who puts most of his efforts on his painting subject, the poem also puts his endeavor on inspiring from the nature and elements of external world and less emotional and hesitative modes can be sought beyond the narrators' descriptions in this era (Rangchi, 1372:76).

Evidences indicate that Persian poem, in the early eras, was involved with nature. Considering its different eras, poem was not as much dependent on simple and tangible nature and close to it as this era; because Persian poem has not been as far from the human sensual aspect and attention to human as this era and materialism in Persian poem in this era, is mostly because most poems in this era are thematically praiseful and court poems or epic poem and both forms, poet's "I" cannot be manifested and this prevents the poem to be about inner and spiritual fields. "For the first time that a relative perception is created between an element of the nature with another element of the nature or life, the very first perceptive person to that experience or consciousness is the poet and the one who is talking about the experience in a similar way, has in fact talked about his awareness to that first consciousness." (Berahani, 1380:78).

Manifestation and imagery in Khaqani Sherwani's poems

Khaqani is among poets who has tried to create themes by using flowers and plants, and with creation of poetic images and words and terms arrangement together provide the creations in his poems. Khaqani describes in such a exaggerative and hyperbolic way that the implication power of his images never decreases to the level of seeing an actual and simple phenomenon (Sabeti, 1344:73).

In this regard, one of his arrangements is to bring continuous and hyperbolic adjectives. What is obvious is that nature and life of poet has a significant role in this case, which is description of natural elements. According to Bahar, "in country that is all subject to nature effects and just beauty of nature and evolution of blessings and joy are only visible, it is not insisted in introducing something which is ready to them all days; this country which has welfare by describing a rose, an orange tree, and a horizon full of flame and color and something which is not seen in terms of exaggeration and like a plain drawing which narrate truth about the origin of the topic, and vice versa, this nation mostly uses poetic
exaggerations and imaginative and hallucinating wonders and story of incomprehensible and heavenly and divine views." (Bahar, 1382:395).

Milet
Khaqani has used milet five times in his Divan. Milet grain is fine. In Persian language, any small and invaluable thing is analogized to it. Moreover, milet was used to feed the birds and also some people used it to bake bread.

Or the Earth became egg and black cloud became poultry,
When fine mileaks have been strewn for the poultry.

(ibid: volume1:158)

In a poetic imagery process and with the help of the imagination, poem has analogized the Earth to the egg, and black cloud to poultry.

Love tree (Arghavan)
The word Arghavan has been used 18 times in Khaqani's Divan. Poets usually analogize the rosy face of the beloved to the Arghavan. In English, it is called a love tree.

When its flag-like flame reached the hyacinth-like cloud,
It seems that seeds have been spread from the love tree.

(Khaqani, 1375, volume1:158).

The Sherwani poet has been eager to describe the flame; we can find many verses in his Divan that he has artistically described the fire. Imagery with the use of rhetoric devices is of Khaqani's specific arts. In the above-mentioned verse, the poet has analogized the flame to the flag.

Myrobalan
Only in one verse of the Divan, the word myrobalan has been mentioned. "myrobalan is a tropical tree. It is native to the India and Kabuli and yellow kinds of it are well-known. Myrobalan, which is small and elliptical, is smaller than bitter Russian olive, and its dried form is used for constriction." (Gerami, 1386:487). Myrobalan has medicinal usage and Khaqani has used this feature in thematization:

Mundane gambler does not treat you with fair,
And golden myrobalan cannot cure your gall.

(Khaqani, 1375, volume1: 23)

Mundane gambler does not treat you with fair, and golden myrobalan cannot cure your gall. It seemed that myrobalan has been used to cure gall.

Colocynth
In Arabic and Persian, colocynth is called Henzel and bitter melon, respectively. This word has been used once in Khaqani's Divan. It has a bitter taste and it is usually contrasted with sugar:

Like saccharum, I am smashed in world's mouth,
I wish I was not saccharum, but colocynth.
Khaqani says that I am so sweet that I am smashed in the people's mouth, and I wish I was not such sweet and I was colocynth, and because of this bitterness, the world did not smash me.

**Flax**

The word flax is seen in five verses of Khaqani's Divan. According to botany, "flax is a plant from the family of the linaceae, which is a family close to rutaceae. Some kinds of this plants grows in the form of shrub, the leaves are frequent and complete and in the form of bayonet. An oil is extracted from the flax seed which is called big oil which is available in market and is used in painting." (Moeen, 1375, volume 3:2902). In Persian literature, by cotton, it means a mass of white fiber up to the level of thread and flax is referred to the woven clothes made of cotton. In Ghias-ol-loghat, the word flax is defined as follows: flax is a kind of thin clothes which is woven from the plant skin. Moreover, "flax stem has fiber which is used in weaving and make shining and high quality cloth with them." (Sajjadi, 1382: 1230). Heaven is like a yellow cotton cloth, Since everyone has worn Jewish yellow cloth.

(Khaqani, 1375, volume1:218)

"Jewish yellow cloth has been a yellow cloth which Jewish followers wove on their cloth to be distinguished from the Muslims. It is also called honey-colored or Ghiar (a piece of clothes to distinguish Jewish from Muslims)." (Kazzazi, 1385: 259). Yellow cotton cloth is the metaphor for the sun. Cotton, as a kind of the clothes, fits with the Jewish yellow cloth.

The moon of the sky will be burning from your moon of the flag, Since I see flax in the moon.

(Khaqani, 1375, volume 1:403)

In ancient Persian poem, hundreds of verses refer to this fact that, "the light of the moon will decay the flax or cotton and tear up its fiber; it is a belief which its background is not known." (Gerami, 1386:74). The moon of the flag was the moon that were installed on top of the flag. Based on the foundation of thoughts, connection of flax with moon, your moon of the flag will burn the moon of the sky, as the moonlight will burn the cotton cloth. Khaqani states:

All who have the heart of the falcon have gone out by night as fast as possible, Like pterocles, which has excited the Seemorgh from its nest,
He has gone at night, like a moon at night in the sky, Wonderfully has worn a cloth made of cotton.

(Khaqani, 1375, volume1:534).

These two verses are enjambment. Having a heart like a falcon is a metaphor for a brave and fearless fighter. Falcon-heart is analogized to pickaxe. Also, Seemorgh is analogized to pterocles (a small kind of poultry). In the second verse, falcon-heart is analogized to night and there is a harmony with the shape between the moon and the flax.
Ask for rosewater and basil, abdicate Toozi and flax,
Enjoy and drink the wine, when these four are together.
(ibtid, volume 1: 555).
Rosewater and basil, and Toozi and flax are in harmony with each other. Toozi is a kind of cloth.

**Screwpine**

Screwpine is a plant for which its wine is good to cure pox (overwhelming proof). Khaqani has used this medicinal feature and has created themes:

The cure to pox is to drink screwpine,
When you suffer from pox, drink screwpine again.
(Khaqani, 1375, volume1: 230)

This word is seen in only three verses of Khaqani's Divan. Regarding the vocabulary, Kookenar: case of boll of poppy, which is called Narkiwa in Persian, and Ramal-al-soal in Arabic (overwhelming proof). Considering the botany, "Kookenar or poppy is a plant which is originated from the eastern lands; its stem are firm and it is green and blue. Its height can reach to one meter. Its leaves are triangular and in snatches like a saw. Its flowers are large and in sharp pink and white, yellow or red colors. It buds in June, and survives until the August." (Moeen, 1375, volume 3: 3129).

In Ghias-al-loghat, about the word kookenar is mentioned: having the vowel "ɔ", passive "v", and Arabic "k", and "n"/poppy boll, composed of kook, which means cough, and pomegranate, which is the translation of the romman and is helpful for cough.

The capsule-like fruit of poppy, which is so called poppy gorz, is called kookenar. In his poems, Khaqani has mostly used the appearance of the kookenar in the themes of his poems:

The effects of the flood on the grass was like the residual of the wine,
Seeing that, ringdove built a patera made of kookenar.
(Khaqani, 1375, volume1: 247)

**Setaria viridis**

Setaria viridis is another name for milet, and the Arabic term is Javers. This word has been used three times in Khaqani's Divan to create themes. Setaria viridis (= milet) is from the family of the cereals, which is used to feed the animals and human all over the world, and in the past, it was even used to bake bread. Khaqani has applied this plant in order to create beautiful and innovative themes:

crow-eating peacock always,
Setaria viridis came out of its crop.
(ibid, volume 1: 651)

Peacock is the metaphor for the fire and setaria viridis is the metaphor for the spark and flame. Crow is the metaphor for the coal. The fire uses coal and produces spark. In the following verse, this theme is stated in another image.
Look at the peacock eating the crow and then from its throat, belched the small pure setaria viridis.

(ibid, volume 1:192)

Small pure setaria viridis: are the small and cleaned grains of millet, which in this verse is the metonymy for the spark, which spread from the fireplace.

**Bindweed**

Bindweed (lablāb) has only been used once in the Khaqani's Divan. In Ghias-al-loghat, this word is referred to as follows: having the vowel "e", and the two bs are single/ the name of the plant which is called the twisted love. In botany perspective, it means dioscorea communis and morning glory, which are of the family of convolvulus." (Moeen, 1375, volume3:3560). Moreover, "its fruit is poisonous and touching the leaves leads to skin stimulation and itching. This plant which is called araliaceae or convolvulus nowadays, and in past were called twisted love, has a thin wooden stem which is scrollable or creeping, which twist around the trees and sometimes drain them. (Gerami, 1386: 481).

When fighting, wrestling, and twisting,

Beside of the stream is fully full of bindweed

(Khaqani, 1375, volume1: 81)

Fully full of is just repeated for emphasis. Twisting is in harmony with bindwith.

**Mandragora**

Mandragora is seen in seven verses of Khaqani's Divan. In Ghias-al-loghat, this word is referred to as follows: having vowel "e" in the first part and Persian "k7/ mandragora is called yabruh in Arabic and lakahmani in Indian. Whoever has the root, which is like human, everyone would be kind to him and like him, and some says that mandragora is the sunflower, which is called heliotropium. (Ghias-al-loghat) according to botany: "is a kind of plant from the family of solanaceae which is herbaceous plant. This plant has thick, tuberous root which usually has two branches and the appearance of root is similar to human body; because of this reason, different myths have been common about this plant in different nations. Mandragora has many medicinal effects, and has many functions. This plant grows frequently in north and east part of Iran and among the people, it is usually known as mandragora." (Moeen, 1375, volume6:4006). In Khaqani's poems, the appearance of this plant and its analogy to human beings can be frequently seen:

In men's line, with the help of their power,

People and mandragora have the same appearance.

(Khaqani, 1375, volume1:52)

Thou cannot see lion's features from this dog-eating lion,

And cannot find any mandragora from this saltish land.

(ibid, volume1:582).

Dog-eating lion and saltish land are both metaphor for the world, both lions have pun. The concept of this verse is that there is no hope to this passing world.
Conclusion

Interest in natural elements, such as flowers and plants, is not specific to a certain age, but different people have different attitudes toward living in nature in each age. Factors affecting the attitudes toward the nature are race, class, weather, life status, and a person's social position and the society in which he lives. A poet who has grown near the desert and in a remote city cannot have the same attitude toward the nature as the poet who has grown up in a big, green, quiet city. However, nature has different effects in different ages on human beings, especially a person who is dealing with art. On the other hand, different styles of Persian poem are different in terms of connection with nature and using it.

Khaqani, who is a figure in this style, has a totally different and special perspective toward the nature; a perspective that is not simple and natural. With spectacular view, he sees nature as a dynamic, alive phenomenon and looks at flowers and plants like human. In his poems, using nature elements –specifically flowers and plants- is a tool to enter the world of deep and mysterious description, which has been applied artistically to create theme, which composes the base of his thoughts and beliefs. His art is to provide his readers with innovative and beautiful themes in the form of words and terms, accompanied with figures of speech with a poetic language and artistic trick. In fact, his innovative and purposeful imagery of natural elements has led to creation and nurture of excellent themes and this has caused the salience of the words and difficulty of his poems. Khaqani's Divan is rich and dynamic in terms of description and imagery. Due to the interest of admired and Khaqani himself, description of some phenomena, such as natural elements are frequent in his poems. Aesthetic and explanatory elements in his description are more of different kinds of metaphor and figurative attribution (usually personification). Poet is more sensitive to the existing connections between elements of nature and objects and has perceived the mysterious facts more precise; this causes ambiguity and difficulty in some of his descriptions. The elements he uses to describe are based on science and has roots in his knowledge, which has been combined with natural descriptions.
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