

An Overview of Tulip Motif in the Poetry of Vahshi Bafghi

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Abstract

In this article, we intend to study and analyze the motif of "tulip" in the poetry of Vahshi Bafghi. The major problem in this research is the initiative and imitation in creating the images related to this motif in the poetry of Vahshi Bafghi. The research methodology is documentary analysis. Tulip motif, in the poetry of Vahshi Bafghi, has provided the ground for creating poetic images in the expressions like a fiery tulip, warm love, bloody heart, red tulip or tulip-like, the garden of tulip and etc. The result of studying this motif in the poetry of Vahshi Bafghi shows that some presented images are same as before, but some of his images are a reflection of Hindi style.

Key words: Tulip, Vahshi bafghi, Literary technique, Concepts, Themes

INTRODUCTION

Image or imagination is the main element in the essence of poetry and imagination is returning to the image. According to De Louis, it is the image which is formed by the help of words. A description, an adjective, a metaphor or a simile can create an image (Shafie Kadkani, 2011: 742).

The greatest privilege of the Shahriar in the contemporary poetry is twofold: emotional truth and romantic imagination. Emotional truth, at least in the poetry of Shariar and some other romantic poets is inseparable from the romantic imagination. If we consider emotional truth as something beyond the logical truth, we can easily accept that he has been encountered many adventures in his imagination world that all or great part of those adventures never exist in the reality and the real world (Shafie Kadkani, 2011: 472-474).

Tulip is the motif which has been used since long time ago as the symbol of emotions and poetic imaginations such

that poets have attributed characteristics to it and created images from different angles.

Sometimes tulip is referred as the windflower which is due to its resemblance to the wineglass and in the mystical poetry, wine or cup is the symbol of broken heart, especially the heart of Mystic which is the place for the knowledge of God and divine secrets and it is surprising that if we invert the letters of the word tulip (Laleh), we reached to the sacred name of God (Allah) and even the number of letters for these two words are same; perhaps this is why the tulip is seen in the holy shrines and tiling of the mosques, public reservoirs, and tombs as the decoration. Tulip has dozens of interpretation, image, allusion and metaphor like tulip-like, tulip colored, scathing tulip and tulip covered in different cultures (Yahaqi, 1995).

TULIP AND THE MARTYR

Tulip is the motif that its repeated presence in the poetry of poets is undeniable such that some of its expressions and descriptions have been stereotyped; Shahriar is not an exception to this rule. But Shafie Kadkani believes that Shahria, in his long poetic life, has such individual creativity that his burlesques can be easily ignored but if we compare him in these burlesques with others, he has a kind of independence and innovation; his linguistic courage and

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semantic venture, even in these burlesques, distinguishes his from other poets and their burlesques.

Shariar, in one hand, moved in the aesthetics line of the Hafiz poetry and on the other hand, he took some distance from it. In the verse structure, which is the formal unit of our traditional poetry, he tried to move in the music direction in order to reach the meaning, as what Hafiz has done before (Shafie Kadkani, 2011: 477).

Tulip, in the Shia' traditions, when it reaches to the Karbala, which becomes red and tulip-colored by the blood of martyrs, indicates the red color of the anemone. Adam, after expulsion from the paradise and landing on the earth, cries such that tulips grew by his tears. The red color of the tulip and its black center and heart has caused that this flower introduced as the symbol of suffering and pain such that most poets resembled the battlefield covered by the dead corpses as the plain of tulip of the garden of tulip (373).

However, tulip and its color have always considered in the poetry about the images and scenes of war and revolution and often, it has the role of martyr and blood and the myths about the tulip are among significant elements in making the images. Shahriar, based on the war conditions, could create a special meaning which indicates his poetry imagination; in addition, imaginative and visual aspect of simile is very important because, by the Simile, we can integrate many opposite and contradictory subjects which are far from each other in terms of sense and intellectual experience; i.e. simile is an act which units two contradictory things. In the following instance, presence of words and phrases like "tulip and lawn", "bloody flag" and "martyr" which are notable elements in the following verse, the relationship between the phrases "bloody flag, martyr and shroud" in addition to congeries and induction of war and martyrdom scene, could provide the image of flourishing the tulip in the garden:

*When tulip appeared on the lawn with a bloody fly
Why martyr of love not cut his shroud*

Hafiz has also portrayed the scene of flourishing the tulip in the garden by using metaphor and implicit simile:

*I told to the Saba in the lawn full of tulips in the morning
Whose martyrs are this bloody shrouds?*

In another instance, Shahriar portrays the association relationship of words "soil, field and plain" and "red flag and revolutionaries" with "tulip and its imagination in the mind and murdering revolutionaries by hangman regime":

*Tulips grew on the tomb of youth in the field and plain
Red flags were scattered above the head of revolutionaries (vol.1, 178).*

Ferdowsi has also expanded the "desert like the sea blood" by using Simile; in addition, he has provided an image of growing the tulip on the earth and also an image of the battlefield:

*The plain became like a bloody sea
As if, red tulips grew on the earth*

In the following instances, exaggerated imagination in the simile and metaphor structure of "cultivating tulip in the air" indicates the creative and powerful mind of Ferdosi in combining elements for presenting the concept of murders in the battlefields; although the tulip-like red color of the earth and tulip-color shroud are stereotypes of the war scenes:

*When returning from the war
When the earth become tulip-like red
Shining the sword, javelin, and spear
Like the night cultivating the tulip on the air
Torn flag and bass drum
The shroud-like tulip, the sandarac like face*

TULIP AND HEARTBROKEN

In the love story of Leili and Majnoon, the tulip is confident of the Majnoon heart which has broken in the love of Leil. Abusaeed Abu-alkhier has couplets with this theme:

*Cloud from the peasant that rains
Plain from Majnoon in which tulip grew*

The relationship between "tulip and heartbroken" which is perceived from its shape and appearance, has found literary and emotional functions in the poetry such that in the following instances, the model for Shahriar in portraying the images of separating from the beloved, was simile, allusion, and conceit:

*When you passed my tomb be like a flourishing flower
Because I'm dead for your love like a tulip
I'm dead because of my heartbroken
May it grew like the tulip*

OTHER INSTANCES

*I had a light in my hand like tulip in searching you
But I was heartbroken in your garden far from you
You bear the broken heart of the Shabriar but
When thousands of tulips grown from his tomb (vol. 1, 122)*

*O young spring tulip! From your sorrow
The spring of my life became fall (vol.1, 185)
Look the parting sorrow that I write
The love letter with my blood for you (vol. 1, 237)
The flower in this garden only added to my sorrow
O tulip face! Forgive it for the heartbroken (vol. 1, 147)
Every tulip which grew from the soil
Renewed the sorrow of deceased friends (vol. 1, 141)
I'm not tulip to grow in your garden
But my heart is like a tulip near the rivulets (vol. 1, 1790)*

Examples of this application are found in the poetry of Hafiz, Anvari, Bidel and etc.:

Hafiz, by swearing in an indirect method, by attributing black heart to the enemy and being bloody, not only provides the capacity for widespread simile and allusion, but he has emphasized it:

*O righteous man, may the heaven drinks from your cup
And your black heart enemy become bloody like a red tulip
When I arose from my tomb like a tulip
My sorrow is your love
My heart is free from anything around your face
Because it is loyal like cedar and has sorrow like the tulip*

Anvari

*Do not stop smiling like a flower
Because the enemy has a stigma like a tulip*

Bidel

*My heart burned but no light appeared
What fire was in the heart for the sorrow of the tulip?
If the heart boast of madness in this love
The tulip will fill the plain with its blood*

TULIP AND HEART

“Tulip and heart” are the subcategory of the tulip and heartbroken in which images and descriptions emerge in the poem; usually no certain transformation occurs in it and the only motivation in it, is the emphasis on the semantic depth. In following instances, an association of “flower”, “tulip-face” and “broken hearts” along with the word “heartbroken” is influential in creating the meaning of sadness and sorrow, in addition to the metaphorical concept:

*The flower of this garden was only sadness for me
O tulip face! Forgive the broken hearts (vol.1, 147).
Beautiful is the face which brushes like tulip for the shame
Then, she return to me one more time (vol.1, 135)*

Bidel

*My heart broke like a cup because of my repentance
My heart burned like tulip without wine and*

TULIP AND LIGHT

Among other stereotypes for the tulip motif in the poetry of Shariar is an association of the tulip with the light which reflects his art:

*I had a light in my hand like tulip in searching you
But I was heartbroken in your garden far from you
Tulip stands on the many grasses
Like a light of boats on the sea*

TULIP FACE

Other literary techniques for the motif of tulip are metaphor combinations like “tulip face” and “tulip like” which have been used long times by the poets and it usually applies to description of beloved and reflects its beauty.

*I will be tulip in the garden one day
When that tulip face has come to see me
I dreamed last night that tulip face
Witness of love and youth was near me
Visiting the garden and plain is not good without a tulip face*

CRINOID

*Look the sadness of separation by which
I wrote letter of happiness for you O tulip face (vol.1, 237)
Come that the crinoids in the gardens
Are like blossoms in the plains (vol. 1, 179)*

Ferdowsi

*From those two stars, one plays harp
And the other has the face like tulip
The priest looked at the room of the king
And saw a beautiful tulip face girl*

Anvari

*The thing have reached to tulip from your face except for regret
The regret is one which has the lily*

Roudaki

*There are wine, money and the idol of tulip faces
There is no sadness, except for the enemies*

TULIP AND RUBY

Sometimes, the association of “tulip” and “Ruby” along with each other, in terms of color and theme, is a place for using literary techniques and in common use, the ruby resembled the lip and tulip to the cheek:

*Do you know what shines in the ruby and red cheek
The peasant will give that to you by apple and tulip (vol. 2, 245)
Two heavenly angels look for use*

Their lip and cheek like the tulip and apple of the paradise (vol.1, 264)
For your red color O the flower, the wine cups
Are like tulips around the rivulets (vol.1, 179)

TULIP AND MOOD

Although this interpretation is not seen in the Dehkhoda and Moeindictionaries, it means enthusiasm or making someone happy (Khoramshahi, 1992: 1102). It's instance in the Hafiz poetry:

According to the Lord, if I leave the wine cup
Cure my mood by the tulips (vol. 1, 256)
Cure my mood around the tulip
If I left the happy party (Hafiz)

In addition to the above-mentioned instances, cases of the application of this motif are seen along with the adjectives like irrigated (tears of lip and heart like irrigated tulip) that all its elements belong to the human semantic domain that poets could portray them:

IRRIGATED TULIP

Tulip flourished in the plain and me, without my beloved face
Shed tears to irrigate the tulip (vol.1, 243)
Your lip is like irrigated water when you laugh
My heart is like a moon stream by restlessness
 Bidel
On the corner of your scarf, that irrigated water is the heart of whom
you used for decoration
 Amir Moezi
You have irrigated water under your coat
You have pearl under the rubies

TULIP AND CUP

Among other cases, we can refer to the association of "tulip and cup" and "tulip and bride". As the name of "tulip and cup" indicates, is its relationship with the semantic domain of wine and its association with the bride is in the flower domain:

Wine should be drunk in the party of grass
The player of cedar and song of rivulet arrived (vol.1, 235)
 Ferdowsi
It was so until he became twenty-three

The wine became like tulip in the cup
 Hafiz
In the garden, rivals like the tulip and rose
Each takes a cup remembering the beloved

Tulip Bride

Like the nomad girl,
Tulip bride came to the mountain (vol. 1, 132).
 Roudaki
Tulip laughed in the garden from far distance
Like the hand of bride colored by benna
 Iqbal Lahoori
Spring colors itself with the blood of his heart
How tulip bride is thirsty for color

Tulip and Spring

There is nothing except cedar, rose, and tulip in this garden
It is as spring for you and me or fall for you and me (vol. 1, 135)
I said this tulip is deserved to call it the crown of spring
Gardner said it is not so much by the wind of autumn (vol. 1, 105)

CONCLUSION

We can conclude that not only we do not face different domains in the poetry of Shahriar, but its semantic field of poetry is the traditional poetry fields. Considering the metaphors and similes of Shahriar reveals his imitation from the themes of other poets and also his innovation and creativity in the new metaphors which are the result of his look and pondering and in some cases, he tries to develop emotional and spiritual ties between them by images and rhythms of the words and the natural structure.

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