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A Lesser-Known Characteristic of Metaphorization in Khaghani's poems

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Abstract

The subject of the present study is the metaphorical chain, a lesser-known characteristic of metaphorization in Khaghani's poetry. The purpose of this study is to better understand the ability of Khaghani odes, his specific techniques in metaphorization, the rhetorical capacities of the Persian language, and the elegance of Khaghani's poetry. The statistical population was selected according to the version of Khaghani's odes emended by Mirjad al-Din al-Kaza'i, which contains 130 odes. The sample size was based on Cochran's formula and 97 odes were selected by simple random sampling using a random number table. The research method employed was descriptive-analytical. Data were obtained through the library and document analysis method and analyzed based on the content analysis technique. According to the research findings, in metaphorization, Khaghani used strange and far-fetched metaphors, hybrid metaphors, and metaphorical chains. The metaphorical chain is one of the lesser-known features of Persian literature and a stylistic feature of Khaghani's poetry that distinguishes him from Iranian and Arab poets. Choosing the present tense with the transitive verb provided the poet with a metaphorical chain as exemplified in an 88-verse poem with the two motifs of the Prophet Mohamed's (p.b.u.h.) grave soil and praise of his poetry. In this poem, he succeeds in creating 44 metaphors for the grave of the Prophet (p.b.u.h) and 14 metaphors in praising his poetry as a paradigmatic axis.

Keywords: Khaghani, Odes, Metaphor, Paradigmatic Axis, Metaphorical Chain.

1. Statement of the Problem

Khaghani Shervani (515-595 AH) was a powerful poet who, due to his literary, scientific, cultural, and religious knowledge which he used in his poetry in addition to metaphors and irony, long lines, was not as easily understood as his predecessors or contemporaries. These issues, in addition to his introduction as an 'unfamiliar' poet (Dashti, 2013), have led to most Khaghani poetry scholars devote their research to reporting the difficulties and comprehension of his poetic concepts and neglecting his literary abilities and the beauty of his poetry. Despite the valuable efforts of Khaghani scholars in recent decades, his aesthetic contribution to poetry has remained unknown compared to other Khaghani studies. One of Khaghani's stylistic features is

his metaphors, some of which are strange and far-fetched, reasons for his odes to be considered. Much attention has been paid to this issue of obscurity which has marginalized Khaghani's innovations, aesthetics, and capabilities in metaphorization.

Understanding this necessity, the present study deals with Khaghani's metaphors and attempts to explain his abilities and illustrate his innovations in metaphorization and aesthetics. The purpose of this research was to gain a better understanding of these abilities, Khaghani's skills and norms in metaphorization, the rhetorical capacities of the Persian language, and the aesthetics of his poetry. The statistical population was selected according to Mirjad al-Din al-Kaza'i's edited version of Khaghani's odes which contains 130 odes. The sample size was based on Cochran's formula and 97 odes were selected by simple random sampling using a random number table. The research method employed was descriptive-analytical. Data were obtained through the library and document analysis method and analyzed based on the content analysis technique.

2. Theoretical Framework

Metaphor is one of the most important literary techniques. The term 'metaphor' is taken from the Greek term 'Metaphra' including 'meta' (beyond) and 'phra' (to take). The term is defined as "A particular set of language processes in which aspects of one object are "transposed" or transmitted from one object to another so that the second object is spoken of as the first object." (Hawax, 1390: 11). Aristotle (322-384, B.C) was the first to speak of and use the term metaphor. He defined metaphor as the "use of a strange and bizarre name for something [which is not known by it] and sees metaphor "as an ornament, not as inherent and necessary". (Billue, 1997: 81 cited by Ghasem Zadeh, 2013: 2). Abdollahader Jorjani (who passed away in 441AH) regarded metaphor as "a term the use of the word not in its original meaning" (Jorjani, 1987: 17). Rashid Aldin Vatvat (573 AH) defines metaphor as "Borrowing something, in which the art is a real meaning term. So, the writer or the poet has transferred that term instead of another term" (Vatvat, 1982: 89-99). This concept is also slightly different in other Arabic and Persian rhetorical books (Sakkaki, 1982: 509; Tafrani, 2009: 341; Alhashemi, 2013: 185; Aljarm and Aamin, 2009: 95; Hamai, 1987: 250-254; Kazzazi, 1989: 96; Shamisa, 2004: 57-58; Servatian, 1990: 82).

In recent decades, the metaphor has taken on a new identity and has been explored from linguistic and structuralist points of view. "Metaphor is not just a matter of language but a matter of conceptual construction. Conceptual construction is not just about the reason but about all the natural dimensions of our experiences, that is, aspects of our sensory experience, including color, shape, texture, sound, and so on. These aspects not only build on our common experiences but also our aesthetic experience"s.. (Lakoff & Johnson, 2017: 376).

3. Literature Review

Ahmad Soltani (1991) in his book *Odes Art and Khaqani Imagery* devotes part of his research to Khaghani metaphors and considers the culmination of Khaghani's imagery in his metaphors.. Ma'dan Kan (2004) in his article "Imagery and Symbolization of the Sun in Khaghani's Divan " examines the various aspects of the literary structures of Khaghani's poetry formed based on the poet's fantasy and illusion, and illustrations and symbolism of the sun. He views it from a variety of perspectives that apply to metaphor, allegory, ambiguity, and simile.

Mashhadi et al. (2010), in an article entitled "Multilayered Metaphors in Khaghani's Poetry", examined

metaphorical constructions and believe that Khaqani's innovation in metaphorical constructions has placed him amongst the most creative poets in Persian literature. They believe that the reason for Khaqani's poetry not being famous is his creativity and challenging approach in constructing metaphors (multilayer metaphor).

Parsa and Hossen Panahi (2011), in an article entitled "The Complex Metaphor: a New Genre of Khaqani's Odes" examined -as its name suggests- the structure of a new genre of metaphor in Khaqani's odes not previously mentioned in other rhetorical.

Parsa (1979) speaks of a kind of metaphorical chain where the poet first uses a metaphor for a subject; then he realizes that this term is similar to other things and for this reason, and afterward, he uses other metaphors for the subject as if he regretted using the first metaphor. However, since there is no proof of this regret, the poet wants to show various metaphors only for one term. Some of Khaqani's excerpts, all or parts of the odes, have been chosen in this research (the 70th ode is based on Mirjad al-Din al-Kaza'i's edited version) and the terms and expressions are explained. Some of these excerpts are as follows: *The Morning Poems* by Saeed ZiaAldin Sajadi (2007), *Selective Khagani's Poetry* by Abbas Mahyar (2014), *Serpentine Color and Song* by Mir Jalal al-Din Kazazi (2007) and *Early Bride Wedding* by Miss Masoume Maadan Kan (1993). The first opening verse of the ode:

صبح وارم کآفتابی درنهان آوردهام آفتابیم کز دم عیسی نشان آوردهام

Meaning: "I am the same as the morning which has brought the hidden sun / I am the sun which has brought a sign from the Messiah's breath (spirit)."

Majority of researchers of Khaqani poetry are in agreement over Khaqani's use of metaphors for the grave soil of the Prophet Mohammad (p.b.u.h) (R.K. Maadan kan, 1993: 370-390; Sajadi, 2007: 317-320; Mahya, 1994: 109-114; Kazazi, 2007: 122-103, Ibid, 2012: 317-380; Barzegar Khaleghi, 2016: 1112-1130; Estealami, 2008: 806-816). Only Ali Mohammad in his article "The Hidden Sun" presented at the Khaghani Conference (2005) has expressed another point of view; he believes that what Khaghani refers to is his poem (RK, Mohammadi, 2005: 522-539). The fact is that the narration in question refers to both the grave soil of the Prophet (peace be upon him) and his poetry. In sixty-four lines of this eighty-eight line ode, the poet mentions the grave soil of the Prophet (PBUH) (73%) and in 24 lines he praises his poetry (27%). Because Khaghani speaks on all topics, he often finds an excuse for self-praise. Thus far there has been no independent research on the metaphorical chain in the paradigmatic axis as a feature of metaphor in metaphorization, so the present study is the first research to address this gap.

4. Analysis

Khaghani is a metaphorical poet who has been very artistic in the creation of metaphors, sometimes presenting multiple images of a single subject; for instance, the phenomenon of the sky is always presented in a new image: Green Chador (Khaqani, 2014: 202), Gold Inlaid Ceiling (Ibid. 437), A Thousand Hails (Ibid. 376), Life-Like Asia (Ibid. 393), The Beggar Smelling Dog (Ibid. 393), Arch Stars (Ibid. 50), Round Vault (Ibid. 262), Fire Waterfall (Ibid. 200), Arched Ceiling (Ibid. 267), Blue Arch (Ibid. 232), Hay Loft (Ibid. 191) and Twelve Doors Palace (Ibid. 590). Additionally, a phenomenon like a sun is attributed to metaphorical images such as Joseph Sitting in the Welkin (Ibid. 523), Edification Mirror (Ibid. 586), Stylish Roman Woman (Ibid. 200), Gold Dibs (Ibid. 243), Fiery Feather Peacock (Ibid. 201 and 274), Christian's Chador (Ibid. 243), Hexagon's Gold (Ibid. 586), and dozens of more images which can be the

subject for an independent article.

Methods of Khaqani's in Making Metaphors

He uses a variety of methods in metaphorization, some of which are the poet's initiative, and no other poet has used it before. Khaghani is one of the poets of Azerbaijan style and his frequent use of metaphor is one of the most striking features of his style. He uses a variety of methods in metaphorization, some of which are the poet's invention and no other poet, before him, has used.

4.1.1. Frequent Use of Strange and Far-fetched Metaphors

In general, the metaphor is either universal or specific: "a specific and strange metaphor is comprehensible only by special people - those who have a mind greater than those of the masses." (Taftazani, 2009: 353).

نای است بسته حلق و گرفته دهان چرا کز سرفه خون قنینه حمرا برافکند
(Khaqani, 2013: 192)

Meaning: 'The throat tube is closed and it does not talk / because the wine glass is spewing blood'

This verse is a metaphor for pouring wine from the narrow crater of the flagon. The simulation of a sound coming from a flagon when pouring wine is to cough which is a strange simile.

گویی که خرمگس پرد از خان عنکبوت بر پر سبز رنگ غییرا برافکند
(Ibid. 191)

Meaning: "The green and yellow sparkles and the flames of the fire come out from the ash."

The horsefly is a metaphor for fire or part of a fire. This is a far-fetched analogy because the blaze of fire, as it is so colorful, is a search for the two. The frequency of such metaphors has become a staple of Khaghani's poetry and there are many examples of it.

4.1.2. The Use of Compound Metaphor

Another kind of metaphor that is not mentioned in the rhetorical books and is considered as a kind of rhetorical norm is the compound metaphor. This type of metaphor is one of the features of Khaghani's style. "The compound metaphors are usually made up of three terms and their combination has a new meaning that is distinct from the meaning of each of the independent terms. These metaphors have a special characteristic that distinguishes them from the common definitions of metaphor. In the common definition of a metaphor, a word is used instead of another word (explicit or implicit) or phrase instead of another phrase (allegorical metaphor), but in this kind of metaphor, a combination of several nouns is used instead of one word (the person, object or concept) which is none of the words alone. Compounds such as Hiedar Ahmad Flag, Moon, Fishmonger, Spear, Keikhosro Rostam's Bow, Sea Whale Dagger, and Alexander Fire Spearhead are the examples of this kind of metaphor" (Parsa & Hosien Panahi, 2011: 31-32).

جمشید سام عصمت، سام سپهر سطوت دارای زال همست، زال زمانه داور
(Khaqani, 2013: 277)

Meaning: "Mamdouh (a person who is praised) is Jamshid and has Sam's innocence, and is like Sam who has the grandeur and magnificence / He is like Dara and has Zal's determination, he is like Zal, the judge and the just of the times."

There are four hybrid metaphors in this verse. In the first image (Jamshid Sam Purity), Khaghani likens Mamdouh to Jamshid, who not only possesses all of Jamshid's characteristics but also has the ancestry and

purity of Sam, Rostam's ancestor. In the second image (SaamGrandeur Sky), Mamdouh is likened to Sam who is assumed not only to have all the characteristics of Sam but also to the dignity awe of the sky. In the third image, (Dara Zal Determination) Mamdouh is assumed to be Dara and not only possesses Dara's characteristics but also Zal's will and determination. In the fourth image (Zal Time Judge), Mamdouh is supposed to be Zal and by referring to the time of the judge, illustrates the relationship between Zal and time. (Parsa and Hosein Panahi, 2011: 82-91). Parsa and Hosseinpanahi (2011: 82-91) apply functions and features such as thematic creation and avoidance of repetition, familiarization, accentuation, symbolic use of personalities, compact allusion, laconism, coherence, hyperbole, untranslatable panegyric to Khaghani's hybrid metaphor and present examples for each mentioned feature (Ibid).

4.1.3. The Chain of Metaphor

In the poetry of other poets, sometimes there are several metaphors for a person or object, but each of them is a characteristic of a metaphor. The Arab poet Abolfaraj Dameshqi writes in the following verse:

وامطرت لوءاً من نرجس و سقت ورداً و عضت على العناب بالبرد

Meaning: "The pearl (a metaphor for dew) dropped from Narcissus (a metaphor for the eye) / and watered the flower r (a metaphor for lover's face) and with hail (a metaphor for the teeth) rubbed the jujube (metaphor the lover's lips)."

Dameshqi mentions five metaphors: pearl instead of dew, narcissus instead of the eye, red rose instead of the face, hail instead of teeth, and jujube instead of lover's lips. There are many examples of this kind of metaphor in Persian poetry. The above poem has been translated into Persian by a poet named Saman Dehghani who uses the same metaphors in the same manner as below:

لوءاً از نرگس فرو بارید و گل را آب داد
وز تگرگ روح پرور مالش عناب داد
(Parsa.2018: 78)

This type of metaphor is also found in the poetry of Nezami and Khaghani.

فندقى رنگ داده عنابش
سرخ سيبى دل از ميان كننده
كهرباى ز قير كرده خضاب
گشته شنگرف سوده سيمابش
بسه دلش ناردانه افكنده
آفتابى ز مشك بسته نقاب
(Nezami, 1384: 566)

[This poem is about ignited charcoal.]

Meaning: The ignited charcoal is changed from hazelnut-colored into red jujube, and from the color of mercury into powdered red cinnabar color.

Apple black seeds (charcoal) have been turned into pomegranate seeds by fire.

The fire in the black smoke is like amber that has been painted with bitumen instead of henna, or the sun is covered with a mask of smoke black musk.

In these verses, Nezami has used eleven strange or far-fetched metaphors of jujube, powdered cinnabar, pomegranate seeds, amber, sun, Turk (lover) for Fire; and hazelnut, mercury, red apple (apple black seeds) for charcoal; and bitumen, musk mask for a smoke

طاووس بين كه زاغ خورد وانگه از گلو
گاورس ريزه هاى منقا برافكند

Meaning: "Look at the colorful fire which swallows the black coal then throws up the round and tiny sparkles."

Three strange and far-fetched metaphors of a peacock, crow, and green foxtail have been applied in the paradigmatic axis respectively for fire, coal, fire sparkle. In Khaghani's poetry, he sometimes uses several metaphors for one term, giving a similar form to his poetry. The present study investigates this lesser-known feature of Khaghani's poetry. For what makes Khaghani's style unique in this regard is to deal with the metaphor and the formation of chains in the vertical axis with a single metaphor, which is a deviation in the norm of creating metaphors. In other words, Khaghani has done something similar to plural similes in this regard. For instance, the two motifs of the Prophet's grave soil and Khaghani's poetry are the opening lines of his odes:

صـبـحـ و ارم كآفتـابـي درنـهـان آوردهـام آفتـابـم كـز دم عيسـي نـشـان آوردهـام

The poet here has applied forty-four metaphors for the Prophet Jesus's grave soil (peace be upon him) (there is one metaphor in every two verses) and fourteen metaphors in his adulation in the paradigmatic axis.

The verse is an octameter (Faelaton, Faelaton, Faelaton, Faelon). The line of this ode is a transitive verb of 'I have brought.' The poet puts the passive in 38 verses related to the soil of the Prophet's grave (p.b.u.h) and in 10 verses related to self-praise. The rarity and variety of the metaphors in each verse used for the Prophet (peace be upon him) and his grave soil demonstrates Khaghani's expression of the depth of his feelings in paying homage to the Prophet's shrine. Because of the importance of the subject on the one hand and to prevent repetition, on the other hand, Khaghani uses a wide variety of metaphors leading to innovation in his metaphorization. In every verse, a different metaphor is attributed to the Prophet's grave soil, distinguishing Khaghani from other poets.

The agent of this poem is Khaghani himself, meaning "I" in the poem is Khaghani and the transitive verb in "have brought" has made the linkage between the past to the present possible since Khaghani could move from Yathrib to the Prophet's (PBUH) grave soil until reaching Sherwan. The passive, which emphasizes the subject, is the grave of the Prophet (peace be upon him). The metaphor is replaced by metaphors at every verse in the paradigmatic axis; the choice of the term in addition to showing Khaghani's gifted mind also expresses the value of the metaphors that can be a substitute for another metaphor.

The object of most of the verses in this study is the soil, some of which are non-metaphorical (simile, parody, etc.). Khaghani speaks of soil in 64 out of 88 verses (72%) of this poem taking into account simile and irony (given his awareness of 89 objects). However, to avoid the repetition of the object, he uses multiple metaphorical images to describe soil in various ways and uses this technique each time in the paradigmatic axis.

Considering the importance of the metaphor of the Prophet's grave soil, Khaghani uses all his mental and scientific capabilities and expresses his great respect and value for poetic feelings in a way that is worthy of the claim (the used metaphor). In other words, he considers the traits and attributes of the soil that deserve this substitution, words such as the Qaroon treasure, the Shayegan treasure, gold, the blood of the soul, the Turkestan crown, the Qian crown, and so on. The transitive verb has provided the poet with a metaphorical context because of the need for the verb.

Since the main term which the metaphor is about has to resemble the metaphor, Khaghani has replaced various metaphors for various terms. Using forty-four metaphors for the soil of the Prophet's grave (peace be

upon him) has demonstrated this concept. This has led to Khaghani's metaphors in this context (regarding the Prophet's grave soil) to be broadly divided into several categories:

4.2. Valuableness of Soil¹

Khaghani has used various the following terms to attribute worth to 'the Prophet's (p.b.u.h) grave soil,':

4.2.1. The Sun

Khaghani has provided many metaphorical images of a single subject such as sunshine and the sun: Celestial Joseph (Khaghani, 2014: 523), Alexander's Mirror (Ibid. 586), Fiery Egg (Ibid. 132), Fiery Peacock Feather (Ibid. 274), Weaver of Sky Workshop (Ibid. 243). Additionally, some metaphors for the sun refer to it as the blacked-out sun in this verse. The sun is the metaphor for the Prophet's (p.b.u.h) grave soil.

صبح وارم کآفتابیی در نهمان آورده ام / آفتابم کز دم عیسی نشان آورده ام
(1/340).

Meaning: "I am the same as the morning which has brought the hidden sun / I am the sun which has brought a sign from the Messiah's breath (spirit)."

4.2.2. Moon

درگشاده دیده ام خرگاه ترکان فلک / ماه را بسته میان، خرگاه سان آورده ام
(9/340)

Meaning: "I saw the open door of the sky and I chose and brought the moon which was the most bright and beautiful."

4.2.3. The Moon and the Sun

هین صلا ای خشک پی پیران تردامن که من / هر دو قرص گرم و سرد آسمان آورده ام
(3/340)

Meaning: "Khaqani invites old sinners and puts the Prophet's (p.b.u.h) grave soil which is likened to the sun and moon on the dinner table."

On the one hand, the warm and cold pills in the sky are the metaphors for the sun and moon and on the other hand, they are clear metaphors for the Prophet's (p.b.u.h) grave soil the soil grave.

4.2.4. Treasure

Khaghani has likened the Prophet's (p.b.u.h) grave soil to the valuable treasures of the Qarun, the Shayegan, the hidden treasure, and the treasure of the soul.

گرچه عیسی وار از اینجا بارسوزن ب / گنج قارون بین کز آنجا سوزیان آورده ام
(5/340)

Meaning: "When Christ ascends the sky, he carried just a needle, but I will take a load of needles (worldly goods) when I go to Hajj and will bring back Qaroon's treasure."

خاکبیزی کن که من هم خاکبیزی کرده ام / تا ز خاک این مایه گنج شایگان آورده ام
(16/341)

¹. notice that the source for sample examples is the Khaqani's Divan emendated by Dr. Kazzazi, and in the citation of the sample examples, the right side of the slash is the page number and the left side slash is the verse number.

Meaning: "Endure abstinence and difficulties as I have to gain this valuable king's treasure."

با شما گویم نیارم گفت با بیگانگان
کاین نهان گنج از کدامین دودمان آوردهام
(53/344)

Meaning: "I will tell you as I cannot tell strangers which tribes I have obtained this hidden treasure from."

تو نپرسی من بگویم نر کسی دزدیدهام
کز در شاهنشاهی، گنج روان آوردهام
(60/345)

Meaning: "If you do not ask me, I will tell you that I have not stolen from anyone but I have brought Qaroon's treasure from the door of a king's palace (a metaphor for the Prophet, peace be upon him)."

4.2.5. Universe likened to Horse

رفته زین سو لاشه‌ای در زیر و زآن سو بین کنون
کابلق گیتی جنیبت در عنان آوردهام
(6/340)

Meaning: "When I went to Kabe, I rode a thin horse but on my return from Hajj I was riding the whole universe like a reined horse."

4.2.6. Hunting

در سفر می‌آیم و در راه، صید افکندهام
اینست صیدی چرب پهلو کار مغان آوردهام
(10/341)

Meaning: "I came back from a journey (Hajj) and set traps, look at the riches I have brought back with me as souvenirs."

بس که در بحر طلب، چهل صبح شست افکندهام
تا در آن شست سبک، صید گران آوردهام
(13/341)

Meaning: "At dawn, I prayed a great deal till I was successful in going to Hajj and brought back a fistful of the Prophet's grave soil (p.b.u.h) which to me is a precious catch"

4.2.7. Fierce Lion

اندگر سواران خنگ توسن در کمند افکنده
ام‌من کمند افکنده و شیر ژیان آورده
(11/341)

Meaning: "If the brave riders have caught a wild white horse, I have hunted fierce lions."

4.2.8. Gold

زردی زر شادی دلهاست؛ من دلشاد از آنک
ام‌رسان آورده‌ی رخ را زر شادی سگه
(19/341)

Meaning: "The yellowness of gold makes hearts happy, and I am happy that I have brought my yellow face as bringer of happiness."

چون کبوتر رفته بالا و آمده بر پای خویش
ام‌بسته زر تحفه و خط‌امان آورده
(28/342)

Meaning: This verse refers to pigeons being used for sending letters.

من کبوتر قیمتم بر پای دارم سربها
ام آن قدر زری که سوی آشیان آورده
(29/342)

Meaning: "I am like a pigeon that has gold tied to its feet and brought back to its nest and the gold is the Prophet's (p.b.u.h) grave soil .

4.2.9. Spit

ی خضر و کبوتروار آبام سرچشمه دیده
ام ریزی در دهان آورده خورده و بس جرعه
(27/342)

Meaning: "I saw the elixir of life and like a pigeon drank it and I stored a tiny amount of that water as spit in my mouth to bring back with me.."

4.2.10. Wet Nurses

لعبتان دیده را کایشان دو طفل هندواند
ام هم مشاطه هم حلی هم دایگان آورده
(32/342)

Meaning: "My two eyeballs are like two Hindu children whom I have brought beauticians as well as jewels, and wet nurses."

4.2.11. Confection

ام ز آنجا و یاران بیخبرنقل خاص آورده
ام کاین چه میوه است از کدامین بوستان آورده
(47/343)

Meaning: "I have brought special sweets (a metaphor for the Prophet's (p.b.u.h) grave soil), my friends do not know what fruit it is nor which garden I have brought it from ."

4.2.12. Fruit

ام ز آنجا و یاران بیخبرنقل خاص آورده
ام کاین چه میوه است از کدامین بوستان آورده
(47/343)

Meaning: "I have brought special sweets (a metaphor for the Prophet's (p.b.u.h) grave soil), my friends do not know what fruit it is nor which garden I have brought it from ."

4.2.13. The Tigris River

ام تا خط بغداد ساغر دوستگانی خورده
ام دان آورده ای در جرعه دوستان را دجله
(38/343)

Meaning: "At the shrine of the Prophet, I have drunk wine from the seven lines wine cup till reaching Baghdad (in ancient times wine cups had seven lines and each line was given a name – the second line was called Baghdad). I brought back wine in the amount of the Tigris River for my friends

4.2.14. The Soul

پاسبان گفتا: چه داری نورهان گفتم شما
ام کان زر دارید من جان نورهان آورده
(41/343)

Meaning: "The guard told me what gifts have you brought and I told him you have gold mines and I only have a soul which I brought for you as a gift."

کیست خاقانی که گویم خونبهای جان اوست
ام خونبهای جان صد خاقان و خان آورده
(57/344)

is blood-money, but I have brought the blood-money of a hundred khan and Khaqan."

4.2.15. Crown

ام بر در او چون درش حلقه به گوشه رفته
ام تا پی تشریف سر تاج کیان آورده
(43/343)

Meaning: "I went as a slave to court but because of the Prophet's (p.b.u.h) grave soil I brought back with me, I returned as a king."

از چنین گوهر زکاتی داد نتوان بهر آنک
ام تاج ترکستان به باج ترکمان آورده
(55/344)

Meaning: "Zakat (a form of alms-giving treated in Islam as an obligation or tax paid by Muslims who can afford it) is not paid on this precious gem which is like Turkestan's crown and is unlike Turkestan's taxes which Zakat must be paid for."

4.2.16. Tiny Musk Stone

از نسیم یار گندمگون یکی جو سنگ م
ام بسا دل سوزان و چشم سیلران آورده
(44/343)

Meaning: "I have brought a tiny amount of sweet-smelling musk stone of the Prophet's (p.b.u.h) grave soil, which is a remedy for tearful eyes and broken hearts."

4.2.17. Wet nurse

اندلعبتان دیده را کایشان دو طفل دیده
ام هم مشاطه هم حلی هم دایگان آورده
(31/342)

Meaning: "My two eyeballs are like two Hindu children whom I have brought beauticians as well as jewels, and wet nurses."

4.2.18. Food

عیسیم از بیت معمور آمده وز خوان خلد
ام خورده قوت و زله اخوان را ز خوان آورده
(2/340)

Meaning: "I have returned from heaven with my Messia's breath and have eaten from the food of paradise, portions of which I have brought back for my friends "

4.2.19. Relief

باز پرسى شرط باشد تا بگویم کاین فتوح
ام در فلان مدّت ز درگاه فلان آورده
(55/349)

Meaning: "If you ask me, I will say that I have brought this relief from the door of that person (the Prophet (p.b.u.h))."

4.2.20. Fortunate

بس طربناکم ندانید این طربناکی ز چیست
ام کز سعود چرخ بخت کامران آورده
(55/340)

Meaning: "I'm so happy and you do not know the source of my happiness because I am fortunate to have brought heavenly fortune with me which is the Prophet's (p.b.u.h) grave soil. "

4.2.21. Six Days

امی هفت گردون برده نقد شش روز از خزانه
ام گرچه در نقب افکنی چل شب کران آورده
(14/341)

Meaning: "Although I have worshipped far from human sight for 40 days and nights, I have obtained creation from the treasure of the seven Heavens."

4.3. Elegance and Ornamentation of the Soil

Elegance and ornamentation in some of Khaghani's metaphors are comprehensive. These metaphors are as below:

4.3.1. Jewel

ام بهر عروسان بصرزیوری آورده
ام گویی از شعری، شعاع فرقدان آورده
(30/342)

Meaning: "I have brought pure soil which is like kohl and decorates the eyes like two shiny stars ."

4.3.2. Dress

ام بهر عروسان بصرزیوری آورده
ام گویی از شعری، شعاع فرقدان آورده
(30/342)

Meaning: "I have brought pure soil which is like kohl and decorates the eyes like two shiny stars ."

4.3.3. Two Stars

ام بهر عروسان بصرزیوری آورده
ام گویی از شعری، شعاع فرقدان آورده
(30/342)

Meaning: "I have brought pure soil which is like kohl and decorates the eyes like two shiny stars ."

4.3.4. Beautician

ان لعبتان دیده را کایشان دو طفل دیده
امهم مشاطه هم حلی هم دایگان آورده
(31/342)

Meaning: "My two eyeballs are like two Hindu children whom I have brought beauticians as well as jewels, and wet nurses."

4.3.5. Comb Box (A Bag Holding Brush and Comb)

این فراویزی و آن باز افکنی خواهد ز من
من زجیب آسمان یک شانهدان آورده ام
(33/342)

Meaning: "Everyone asks a little of the gifts I have brought but I have only brought as much as a comb box (the size of my gift is as small as comb box and not enough for everyone) from the sky's pocket.."

4.4. Soil as Savior

Khaghani believes that the Prophet's (p.b.u.h) grave soil has saved him and thus uses the following metaphors to describe the soil as savior: the salvation monument, the rescue line, the key to the eight doors of paradise, chestnut tree and arrowhead.

4.4.1. Rescue Command

آیم از رنجی که بردم زین جهان زآن جهان می
ام لیک طغرای نجات آن جهان آورده
(26/342)

Meaning: "I came back from another world and I have brought the rescue /command which is the Prophet's (p.b.u.h) grave soil because of my toil in this world."

4.4.2. Rescue Line

چون کبوتر رفته بالا و آمده بر پای خویش
ام بسته زر تحفه و خط امان آورده
(28/342)

Meaning: This verse refers to pigeons being used for sending letters.

4.4.3. The Keys to Eight Doors of Paradise

هشت باغ خلد را در بسته بینی بر خسان
ام کآن کلید هشت در در بادبان آورده
(49/344)

Meaning: "The eight doors of heaven are seen to be closed to despicable people but I have brought the keys to the eight doors of heaven with me. "

4.4.4. Arrow

ی دیوان عشق یک خدنگ از ترکش آن شحنه
ام نزد عقل از بیم چرخ جانستان آورده
(69/345)

The meaning of this verse is that the Prophet's (p.b.u.h) grave soil will save me from calamity.

4.4.5. Guard's Arrow

حاسدانم چون هدف بین کاغذین جامه که من
ام تیر شحنه از پی امن شبان آورده
(70/345)

Meaning: "The jealous will be at my arrow point because they wear clothes made of pape/ And because I want to be safe at night I have brought the guard's arrow (which is the Prophet's (p.b.u.h) grave soil) with me."

4.5. Healing Properties of the Soil

Muslims believe the Prophet's (p.b.u.h) grave soil has healing properties, thus the metaphors applied have remedial meaning: eyeliner, the spell which reduces fever, the spell which rescues the human and so on.

4.5.1. Spirit Kohl Eyeliner

چشم بد دور از من و راهم که راه آورد عش
امی چشم روان آورده ره روان را سرمه
(12/341)

Meaning: "May jealous eyes be kept far from me and my path because I have brought the spirit's kohl eyeliner (which is the Prophet's (p.b.u.h) grave soil) for this on this path ."

4.5.2. Branding Iron Which Reduces Fever

ام از نسیم وصل مُهر تب نشان آورده
 ام گر چه شبها از سموم راه تبها برده
 (25/342)

Meaning: "Although at night I have gotten a fever from the warm winds on my path, I have carried with me a branding iron that reduces fever to get to the Prophet (p.b.u.h.)."

4.5.3. Talisman

الله همه حرز شفا س خاک بالین رسول
 ام حرز شافی بهر جان ناتوان آورده
 (62/345).

Meaning: "The Prophet's (p.b.u.h) grave soil has healing powers and I have brought this remedial talisman to heal the sick and the incapacitated."

Khaghani - in this ode - has used 14 metaphors to describe his poetry, using the metaphorical chain technique each time in the paradigmatic axis to substitute terms: Charter (2014: 345), Nisan Fire (Ibid. 346), Autumn Fruit (Ibid. 346), Caravan (Ibid. 346), Sugar (Ibid. 342), Salt (Ibid. 342), Gem (Ibid. 345), Chinese Silk (Ibid. 345), Basil (Ibid. 346), Rose Water (Ibid. 347), Flower (Ibid. 347), Sea (Ibid. 345), Clear Water (Ibid. 347), Autumn Rain (Ibid. 346). In all of these metaphors, the poet has praised his poetry but to avoid wordplay, classification has not been carried out.

5. Conclusion

The Persian language has a great capacity for metaphorization and the poetry of Khaghani Shervani is significant in this regard. The creation of strange metaphors, the frequency of hybrid metaphors, and the chain of metaphors has given him a distinctive style of poetry. The combination of syntax and rhetoric in the odes and their present tense which has turned transitive verbs into passive has given Khaghani the appropriate capacity for metaphorization. The constancy of the entity (the actor) and the action (the verb) has put the focus of the verse on the passive. This has provided the poet with a good platform for the metaphorical chain. This new rhetorical technique which has not been mentioned in the rhetoric books seems to be a modified form of collective simile with a slight difference: the poet, by eliminating the metaphor, claims similarity with different metaphors.

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