

Original Research Article

Analysis of the Ironic Implications of the Visual Elements of Color in Hafez's Poems

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Abstract

Although colors in their physical form are only a reflection of a certain wavelength, they have become a means of expressing emotions, descriptions, imaginations, codes, and symbols in human culture. In the western and eastern perspectives, many sources have been written to study the semantic meanings of color, but unfortunately, in the Iranian-Islamic civilization, despite a large number of mystical and literary texts, not much attention has been paid to this issue. Colors have been used in Persian literature, both in poetry and prose, with various forms and concepts. Which do not conform to the principles of Johannes Itten or Kandinsky et al. From this perspective, Hafez's poetry is a remarkable example due to its literary and spiritual richness. The question is, what functions of color does Hafez's poetry have, considering its unique characteristics in the field of form and meaning? What is the semantic range of the ironic functions of color in his poems? this research, with a descriptive-analytical method that has been done through the collection and classification of colors in Hafez's poems, concluded that the colors in Hafez's poetry, either ironically or non-figuratively Ironically, they are present. Hafez has also created ironic meanings with a special irony style, combining colors with other words, such as "black slogan", "black eye", "black dot". Hafez's most use of colors is as an allusion to an adjective. The main and important finding of this research is that Hafez has used the visual element of color in its inherent meaning and not in combination with other words metaphorically. In the expressions "black combs", "crooked black", "after black should not be colored", "white face", respectively, black allusion to "violet" (irony of the name), "hair style" (irony) He used "noun", "the essence of everything" (irony of relation) and "divine names and attributes" (irony of adjective), which confirms Hafiz's visual knowledge in the field of color principles.

Keywords: *Irony, Color, Irony style, Visual elements.*

Introduction

The semantic implications of colors have received special attention in many civilizations. And their written sources are available to artists and art

philosophers, as can be seen from Goethe's writings on the color cycle and color harmonics. In this classification, the ratio of the area of color contrasts to create harmony, with the numbers Yellow = 9, Orange = 8, Red = 6, Green = 6, Blue = 4,

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Violet = 3, which represent the area of participation of each color in harmony (Anderson Feisner, 2006, 69). Also, Johannes Itten has presented the color cycle and theories of color expression and impression. (Itten, 2013, 50-100) In the book *Spirituality in Art*, while pointing to the inner necessity of the artist, Kandinsky has expressed the semantic meanings and color expression (Kandinsky, 2013, 25-45) in a different way. Unfortunately, fundamental research on color has not been conducted in the texts of Iranian Islamic civilization; research on literature, painting, and other areas of the humanities has generally been based on Western sources. Iranian art has always had a wide and deep connection with literature and mysticism. The present study tries to extract the basics of semantic and expressive meanings of color from important texts of this land and provide a new context for constructing practical information for use in the great Iranian Islamic civilization system. Basically, the history of Iranian visual art is correlated with the pen. The master of the brush worked in alignment with the master of the brush in areas such as leaf arrangement, coloring, and metamorphosis and calligraphy. During the patriarchal era, two library institutions and the library were formed about the reed pen and the pen in the courts (Azhand, 2014, 27-30). Therefore, in Iranian painting, we are faced with two areas of literary text and artistic text (Namvar Motlagh, 2015, 260). In fact, the ultimate goal of the master of the two pens in creating Iranian painting is to illustrate the text; and readers may pay attention to the words and the image together. They read the word and then look at the pictures and maybe vice versa, but the important point is that words and images go hand in hand (Lyman, 2012, 256). Therefore, at the very beginning, we must look at language again. Languages have never been created for the sake of languages themselves, but have always been in the service of various aspects of human life and in order to improve their living conditions. The language also carries very important information such as social structure, building the values of society,

political structure, family relations, economy and views of the world (Al-Qazwini, 2003, 3); (Cover, 1975, 235-339) and (Trudgil, 1967, 13). Accordingly, colors in the structure of language, special conceptual forms as signs, symbols, allusions, metaphors and other cases have been assigned to us, which we see in Persian literature, these functions. Shafiee Kadkani divides poets into two broad categories in relation to the use of color. He believes that a group of poets has shown more sensitivity to color and has considered the element of color more carefully. But the other group has a kind of color blindness. That is, they do not see any other color except a few colors of black and white and green, and they do not use the same few colors that they feel when presenting an image and in imaginary forms. Or if they take the name of color, it is as if colors, in their language, have no original and clear meaning, and the words related to color in his poetry are weak words and come only to fill weight (Shafiee Kadkani, 1987, 267). It seems that Hafez is in the first group and colors are used in his poetry with considerable sensitivity. The main question is how the ironic functions of color are realized in his poems? Also, considering the unique characteristics of Hafez's poetry in the field of form and meaning, what semantic functions does color have? What is the semantic range of the ironic functions of color in his poems? It should be noted that due to the deep connection between literature and painting, the study of the ironic function of color in the works of Iranian poets and writers also opens some of the knots of color harmony in Iranian painting. As an example, we can refer to a painting attributed to Behzad, taken from a copy of Al-Tair area in the Metropolitan Museum of Art in New York (Grabar, 2011, 179) in which the painter depicts the afflicted child in a blue dress. . Because, "blue shirt; It is an allusion to wearing mourning clothes" (Dehkhoda, n.d, 5165).

Research Method

The method of the present article is descriptive-

analytical. This has been done by studying the library and collecting and classifying all the verses of Hafez Divan in which color has been used, and then analyzing and classifying them.

Research Background

Studies in the field of color in Persian literature, either on the basis of mystical sources or on the basis of Western sources, have examined the poems of the Persian texts in question. However, no research has been done on the ironic meaning of colors in Hafez's poetry. There is little research on color in Hafez's poetry. An article entitled "Hafez's personal style in coloring poetic images" written by Shamisa & Karimi (2005) shows how Hafez, by putting a few words together, visualizes a color without direct discussion of it, in front of the reader's eyes. In another article entitled "Functional analysis of the poet Hafiz color" written by Nazaribagha & Dehghan (2015) An article entitled "Non-Verbal Communication in Hafez's Poetry" by Ghobadi & Zare Mehrjerdi (2016) Also refers to communication that takes place through the human body, such as the eyes, lips, and so on. The difference between the present study and other researches is that in this research, the semantic and expressive meanings of colors have been tried, which have emerged in Persian literature based on metaphorical style and have not been considered so far, through the lens of Hafez's poetry, which It is rich both in terms of literature and mysticism and is very close to the text of the Iranian-Islamic civilization, ie the Qur'an.

Theoretical Foundations: Irony, definitions

The unique capabilities of irony have given it a wide range of functions in the literature. Reasons for the use of irony in the literature include "awareness of too much power", "testing the audience's ingenuity", "leaving the word to what is more beautiful", "saying the word well", "the intention of rhetoric", "the intention to exaggerate in praise or admiration"

"Awareness of the end of something", "Abbreviation", "Expressing a sentence whose meaning is contrary to its appearance", "Presenting abstract concepts in a tangible form", "Because of fear", "Stopping and bowing" and "Proving the argument" And "claim" (Taheri, 2015, 103-107) pointed out.

Shafiee Kadkani believes that a set of expressive and virtual possessions (such as similes, metaphors, allusions, authorized metaphors, allegories, symbols, exaggerations, figurative documents, recognition, sensibility, paradox, etc.) are referred to (Shafiee Kadkani, 1987, 9-12). According to the definitions, irony is the expression of one thing and the reception of another (Shamisa, 2014, 65-66) "So that the true meaning can be used as well" (Tajlil, 2011, 80). "When you are covering something, say" the essence of the thing "and the irony is called irony because it covers one meaning and reveals another meaning. (Al-Thalabi, 2003, 241) The irony has two elements; One is "Mokanni Beh" and the other is "Mokanni Anne". There are many types of irony in Mokanni Aneh. One type is an allusion to the noun. In this type of irony, we describe the name instead of the noun (Kazazi, 1989, 165).

The second type is an allusion to the adjective. When the apparent meaning is an adjective from which we must understand another adjective, the esoteric meaning. For example, in Khaghani's poem: "Everybody is a black man, we are all his guests / Bimnamki is embedded in his salt reader" Sihkaseh, an allusion to the filth and stinginess of the times and Bimnamki, conveys life without attraction (ibid.).

Another type of irony is the irony of the verb. In this kind of irony, we attribute the present to something or someone, but derive another meaning from it (ibid., 167). Like Saadi's lyric "Ask for a mirror to see yourself / And keep your finger in your mouth", in which the metaphor of "finger to mouth", the current meaning of "astonishment" is mentioned. The fourth type of irony, the irony of relation, is an irony in which the relation of one thing to another is negatively or

positively willed. Like verse 60 of Surah Al-Ma'ida: "Those who are evil in their place" which proves evil for their place is an allusion to proving evil for themselves (Al-Zamakhshari, 1997, 653). Hafez has benefited a lot from these ironic qualities in giving meaning through colors discussed below.

Colors and their meanings in Hafez's poetry

It is necessary to mention that the political and social differences of Hafez's poetry compared to previous periods should also be taken into account. Persian literature in the Samanid, Ghaznavid and Seljuk eras has a special spirit and in the Mongol era has a different spirit. For example, shyness, connection and thoughtlessness are prominent features of the Samanid period. After the Mongol conquest, many poets called themselves the companion dog and the slave of the ring, the beggar of the dirt road, and so on. (Izadiar, 2014, 18) Hafez is a knowledgeable poet and has understood the socio-political conditions well and the colors used in his poems can not be used outside of this worldview. Hafez mysticism is a completely social and active mysticism and, unlike Qalandaria and Malamatiyeh, it is not individual and passive. Hafez's struggle with the hypocrisy of the apparent Sufis and the people of Jasher, as well as the rulers of Jair, as well as his subtle and artistic explicit and implicit explanations of hypocrisy, arrogance, piety, worldliness, inaction and apparent asceticism, and the pretext of Shari'a and Tariqah also confirm this (Emami, 2008, 11). In this regard, we can refer to the color blue, which describes the hypocrisy and salus of Zahedan and hypocritical Sufis with expressions such as the color of clothing, the owners of the color of the color and the wearers of the cloak of black, as well as the black color in their black heart. The study of the political concepts of the function of colors in Hafez's poetry can also be the subject of another research. What emerges from the poetry of Persian poets is that Persian poets did not have a comprehensive knowledge of color physics. "Persian

language in terms of vocabulary is not very broad in terms of colors, or it is better to say that the Persian language and literature is so, because many colors are in the common language of the people, which is not used in literature. "But Persian-speaking poets have always tried to compensate for this limitation of the colored circle through the special metaphors and interpretations they have created" (Shafiee Kadkani, 1987, 267). However, the variety of colors in Hafez's poetry is significant. After examining the lyric poems, poems, quatrains and fragments of Hafez's divan, it was found that Hafez have used the colors white (and white, white), yellow, red (red, purple, pearl), green (red), spectral. Blue color: Blue (Azraq), indigo (enamel) and turquoise, black (Moshkin, Sawad, Hindu, Medad) in his poems in the following form (Table 1)

• White

Hafez has also used white in the form of Bayza and Bayza. It is noteworthy that in only one verse did Hafez use white without being next to black:

"By the lapwing's crown, I conjure thee take me not from the path. For the mighty white falcon" (Khalkhali, 1928, 104). White in this verse, the color of the eagle bird is of a special type that has great awe and the poet emphasizes that this type of bird, unlike the bird "Basheh," he said. Here, white signifies a natural phenomenon in the animal kingdom: "White again, whose parents are camphor" (Nesavi, 1975, 91). But in the rest of the poems, white is mentioned next to black. "The water of Zamzam and Kowsar cannot be made white / the kilim of the fortune of the one who was woven is black" (Hafez, 2002, 701) or in the phrase "that it was my white day, it was a dark night" (ibid., 698). White luck indicates good destiny and white day also indicates happiness (Dehkhoda, n.d, 2235).

- The miracle of Prophet Moses (PBUH)

White color in the form of Bayza is also mentioned in the shutters: "Who is Sameri that, from the white hand superiority he taketh" (Hafez, 2002, 14) and

Table 1. Colors and use of irony color in Hafez's Poems. Source: authors.

type of irony	Use of irony Color	Colors	type of irony	Use of irony Color	Colors
An allusion to the name	Black drop is an allusion to your role		An allusion to the adjective	White and black is an allusion to happiness and misery	White
An allusion to proportion	An irony of the essence of everything		An allusion to the adjective	An allusion to the divine names and attributes	
An allusion to the adjective	An allusion to the sinner		An allusion to the adjective	An allusion to suffering	Yellow
An allusion to the verb	An allusion to mourning people	Black	An allusion to the verb	An allusion to embarrassment	
An allusion to the adjective	Black heart is an allusion to ignorance		An allusion to the name	An allusion to the sun	
An allusion to the adjective	An allusion to youth		An allusion to the adjective	An allusion to valuable words	
An allusion to the adjective	The irony of ignorance		An allusion to the verb	An allusion to heartbreak	Red
An allusion to the adjective	An allusion to the supreme sinfulness		An allusion to the verb	An allusion to profound influence	
An allusion to the adjective	An allusion to the world of darkness		An allusion to the adjective	An allusion to the pleasure of parting	
An allusion to the adjective	An allusion to divine charm in eternity		An allusion to the name	An allusion to infinite sorrow	
An allusion to the verb	An allusion to disgrace, disgrace and shame		An allusion to the verb	An allusion to getting drunk	
An allusion to the name	An allusion to violet		An allusion to the name	Old safflower is an allusion to wine	
An allusion to the name	An allusion to the design of the hair		An allusion to the adjective	An allusion to the beard of young people	
					Green
An allusion to the adjective	Black irony of the night		An allusion to the verb	The irony of being ready for the joy of youth	
An allusion to the adjective	An allusion to the miser, the scoundrel and the villain		An allusion to the adjective	The irony of creating luxury	
An allusion to the name	An allusion to the sky		An allusion to the verb	An allusion to pride and arrogance	
		Livid			
An allusion to the verb	An allusion to the deceiver in religion and the pretense of asceticism				
An allusion to the verb	An allusion to pretending to asceticism		An allusion to the name	An allusion to the material "world"	
			An allusion to the name	An allusion to the sky	

also “Sameri had the cane but the white hands of Moses, seekest made” (*ibid.*, 96) which is a miracle of the Prophet. Moses (PBUH) is mentioned in the Qur’an.

- Description of the face of the Prophet

White is also used in the form of the word “Bayaz”; But again, it can be seen that it has been used to contrast with black. “The whiteness of mercy of thy face appeared more luminous than the face of day, The darkness of vengeance of thy tress ,more dark than the darkness of dark night .” The darkness of Dodge (*ibid.*, 182) which “refers to the spiritual status and appearance of the Prophet” (Saadat Parvar, 1989, 464). And it signifies the greatness and destruction of the rebellious (same).

- Getting old

“When the black - book of black hair of youth is closed ,The white hair becometh not less if many an extract of White hair goeth” (Hafez, 2002, 226). Hafez addresses himself in this verse as Bayaz, here he refers to aging (Saadat Parvar, 1989, 326) Also, “You said no color comes after black,I said my black hair to white degrade” (Khalkhali, 1928, 273). White also indicates aging.

- Divine names and attributes

“ Fit ,is no picture for the whiteness of Thy face because ,From the musky dark line of down blackness ,upon the ruddy arghavan the ruddy cheek Thou hast” (Hafez, 2002, 617) In the words of this verse, the attributes of God Almighty are (Saadatparvar, 1989, 10, 87) We are the color contrast between white and literacy. This contrast indicates the highest intensity of dark-light contrast among the colors (Itten, 2013, 68).

• Yellow

The color yellow is also used in Hafez’s poem with the words yellow, golden and sometimes with the color of straw. In verses:

- Yellow face

“My hue ,yellow with grief my lip ,dry with thirst my bosom wet with tears take” (Hafez, 2002, 363).

In this verse, the yellowing of the face is a means of staying away from the beloved (Saadat Parvar, 1989, 382). Also: “If the ruddish beard of the Friend display like this its face of splendour With bloody water, my yellow grief - stricken face painted ruddy I have” (Khalkhali, 1928, 183). In this verse, like the previous verse, yellow face indicates weakness and disease (Saadat Parvar, 1989, 354). Also: “The yellow grief - stricken face ,and the grief - stained sigh are For lovers, the evidence of affliction” (Hafez, 2002, 600). The yellow color in this verse also indicates the “suffering of true lovers” (*ibid.*, 396).

-Be ashamed

Or in verse: “For that nature ,tender ,sinless ,I endure yellow shame - facedness , O Sakl a cup give ,that my face rose of hue I may make” (Hafez, 2002, 481). In this verse, yellow face in the presence of the beloved indicates embarrassment. It has brought embarrassment (Dehkhoda, n.d., 420).

-Sun

In verse “Vienna Atlas Mogharnas yellow and Zarrangar” (Yousefi, 2002, 735) also “Shah Sepehr Choo Zarrin shield draws on the face” (Hafez, 2002, 651) In these verses, “Zarrin Shield” is an allusion to the sun and Mogharnas yellow The description of the sun is also used (Dehkhoda, n.d, 435).

• Red

The red color is expressed in Hafez’s poems with the words red, red, purple, flame, blood color, safflower and agate.

- Valuable and worth

“Hafiz silence and these subtleties like pure red gold, Keep .For the false coiner of the city is the Banker” (Hafez, 2002, 126); here, the red poet shows the importance of speech (Saadat Parvar, 1989, 480).

- The severity of separation pain

In the shutters of “If through my grief for Thee ,my tear issue red bloody what wonder” (Hafez, 2002, 167) and “To joy ,the ruddiness of my face attribute not For, like the cup ,Forth from my cheek, the ruddy reflection ,the heart’s blood giveth” (Hafez, 2002,

500) and also “From my tomb, the red rose in place of green herbage, shall blossom” (*ibid.*, 576), red indicates the intensity of distance from the beloved and also in the last two episodes, it returns to the color of blood (Saadat Parvar, 1989, 338, 104, 211). Also, red in the phrase “Let us see, it may be that, in his girdle, one’s hand one can fix Seated in the heart’s blood, like the red ruby, are we” (Hafez, 2002, 526) is to express the intensity of shame (Saadatparvar, 1989, 390). In another sense, the desire to plant a ruby in Lover’s belt reflects the intensity of his separation (Khorramshahi, 2001, 1036).

- The color of the object

“red of face, it giveth the hue of withered yellow grass” (Hafez, 2002, 593); in this verse, the color of straw is a sign of gold in yellow (Saadat Parvar, 1989, 338) or the yellow color that is created on the face out of fear (Khorramshahi, 2001, 1240). In Masra: “In respect of these blue garment - wearers lovers, fakirs, those possessed of divine knowledge my Pir murshid rose of hue” (Hafez, 2002, 273); safflower means the color of wine (Zarinkoob, 2014, 234).

- Blood color

In the verses: “For it the picture is the Heart - Possessor’s sword - wound and, with washing the blood - colour will not go” (Hafez, 2002, 317) and “If, with the colour of red cornelian, my tear be, what wonder For like red cornelian, is the seal of the seal - ring of my eye” (Khalkhali, 1928, 154) The color of blood directly and the color of agate, other Directly refer to the color red blood. (Saadat Parvar, 1989, 85, 366).

- Manifestations and intensity of divine beauty

In the lines of “O Saki give wine of arghavan hue To the memory of the eye of sorcery of Farrukh” (Hafez, 2002, 186) allusion to “wine of manifestations” (Saadat Parvar, 1989, 497) “To the wine - house, go and with wine make ruddy thy face To the cloister, go not for there, dark of deed, they are” (Hafez, 2002, 293) Purple in this verse, “making beauty more radiant” (Saadat Parvar, 1989, 346) and in the phrase:

“That thou mayest see the brightness of the wine of ruby hue or Fam” (Hafez, 2002, 76) L’Alfam promotes the concept of May to Jamal Yar (Saadat Parvar, 1989, 83). Also, “Love - playing and youthfulness and wine of ruby hue love The assembly of love kindly, and the companion concordant, and ever the drinking of wine love’s bounties” (Hafez, 2002, 393) passionate manifestations (Saadatparvar, 1989, 83) is meant. Khorramshahi, in the meaning of this verse, believes that there is ambiguity and proportion between Lal and Gohar. In general, in Hafez’s divan, pomegranate is used in four semantic forms known as red gemstone, metaphor of lips, metaphor of tears and metaphor of wine (Khorramshahi, 2001, 287-289). “Safflower” which is the same color as red in the shutters: “Of that wine, rose of hue, musk of smell, a cup bring” (Hafez, 2002, 380) and “The cup of rose - hue true love, that, at first is very bitter and strong and afterwards pleasant tasting, light” (*ibid.*, 493) which is Safflower “Wine means two fires of manifestations” (SaadatParvar, 1989, 118) and (*ibid.*, 55).

• Green

Hafez has also used the color green as an excuse. Sometimes uses green for the line:

- Divine Beauty (Beloved)

In the: “Desire of passion for Thy fresh down to whomsoever, shall be Forth from the circle of passion he planteth not his foot, so long as he shall be” (Hafez, 2002, 334), “I have made The fancy of one fresh of down, I have pictured a place” (Khalkhali, 1928, 271) and also “green Around Thy lip, Thy fresh - wearing black down, Is like the collection of black ants around the limpid water Thy resplendent face” (Hafez, 2002, 440). Dekhoda believes that “line” means: “a line that has just come out of the face of Khooban.” Also, “the world of purgatory according to the Sufis” (Dekhoda, n.d, 2225) Green in this sense indicates the beauty and beauty of the beloved (Saadat Parvar, 1989, 195).

- Vegetable plants

In the shutters: “Green are the valley and the plain

.O Friend come let us not let go” (Hafez, 2002, 125), “O bulbul lover ask for life. For, in the end, Green will become the garden and into the bosom, the red rose will come .” (ibid., 289), “The air became Masih of breath, and the dust ,musk – diffusing Green” (Hafez, 2002, 213), “The green expanse of sky, I beheld and the sickle the crescent of the new moon” (ibid., 568) In these shutters, the color green, in the first level on plants and in the deeper semantic level, indicates youth and vitality. (Saadatparvar, 1989, 221-475; Khorramshahi, 2001, 235 & Saadatparvar, 1989, 221).

- Description of the material world

Sometimes he has considered green as a color for the sky: “Before they pluck up this fresh roof and azure arch the sky” (Hafez, 2002, 214); Green and the enamel arch are considered as a reference to the material world. (Khorramshahi, 2001, 749; Saadatparvar, 1989, 40- 229).

- The success of divine manifestations

Green, sometimes for the human head. Which, of course, describes the spiritual condition of man based on the success of “divine manifestations” (Khorramshahi, 2001, 849) and (Saadatparvar, 1989, 228): “Ever be thy head fresh ,and thy heart happy For of the line of mysteries of the true Beloved, a happy picture ,thou displayedest” (Hafez, 2002, 355) and also, “O cypress I conjure thee by thy verdant head ,when I become dust ” (ibid., 382).

• Blue

In Hafez’s poem, the color blue is also used in the form of Blue, and the types of semantic functions of this color can be categorized as follows:

- The natural world, the first heaven

“Beneath the azure vault, I am that slave of resolution” (Hafez, 2002, 90). Also, “If my helper be the circle of the azure sphere” (ibid., 370). The blue wheel, “The tangible world and nature” (Saadatparvar, 1989, 189) And is also an allusion to the first heaven (Dehkhoda, n.d, 630).

- The color of Sofia clothes

In the shutters: “Let I may pluck off this patched

garment of blue colour” (Hafez, 2002, 80), “I am Not of that crowd that are blue of garment outwardly pious and black of heart inwardly impious” (Khalkhali, 1928, 70), “In respect of these blue garment - wearers lovers” (Hafez, 2002, 273) Also, “Remain ,until the khirk a of hypocrisy ,accepteth Thy youthful fortune from the old ,tattered garment - wearing sky” (ibid., 405) and also “Evil of any we utter not inclination to the injustice of any we make not Black ,the face of any one and blue, our own religious garment, we make not” (ibid., 510) in the color of the cover and cloak of sweat Sufis refers (Saadatparvar, 1989, 620).

• Black (Siah, Meshkin, Aswad)

The most common color in Hafez’s poems is black, which is used with the letters black, black, black, Hindu, literacy and color:

- Description of divine power

“A hundred fountains of the limpid water of life from a small ink - drop opened” (Hafez, 2002, 593) and “On the day of eternity without beginning, from thy reed, a drop of blackness ink” (ibid., 443) Black drop, referring to the “pen of divine power” (Saadatparvar, 1989, 336 & Khorramshahi, 2001, 1239).

- Describes young hair color

In this verse: “I When the black - book of black hair of youth is closed” (Khalkhali, 1928, 273), black hair is a sign of youth and white hair is a sign of aging.

- Description of a natural phenomenon

“In the midst of the dark morning morning - twilight is thy eye of sorcery” (Hafez, 2002, 146), the literacy of magic, refers to the darkness of the morning.

- Aesthetic manifestations mixed with glorious attributes

In the verses of “If Thy dark eye - lash arrow - like made for our blood” (ibid., 78) and “A thousand breaches in my faith ,with Thy dark eye - lashes,Thou hast made” (ibid., 459); black means “the manifestation of beauty mixed with glory” (Saadatparvar, 1989, 107).

- The low price of something

“By whose ray ,the dull alloy becometh gold” (ibid., 94); black heart means a coin with a low

metal (Dehkhoda, n.d., 1632), which turns into gold through the alchemy of associating with their dervishes. Khorramshahi believes: “The black heart is ambiguous: a) fake criticism and therefore black; B) A hard and black heart, a heart that is short” (Khorramshahi, 2001, 294).

- Fornication and sin

In the shutters of “Wine, give. For, though black of book of the world” (Hafez, 2002, 283), “I do not see anyone blacker than myself” (Khalkhali, 1928, 104), “The black book of sins I fear not. For, in the day of assembling By the bounty of His grace, a hundred books of this kind, I would close” (Hafez, 2002, 467) and “O Zahid For recorded open blackness of sin reproach not me intoxicated” (ibid., 179) Black in the black letter means: “An allusion to the rebellious. Is a tyrant ”(Dehkhoda, n.d., 2230). The black man is described as “an allusion to the wicked, the wicked, the oppressor, the deceiver, the sinner” (ibid., 2227), so the black man in “the cloister, go not for there, dark of deed, they are” (Hafez, 2002, 293), on the same meaning implies (Saadatparvar, 1989, 2201). Khorramshahi has also considered the “black letter” as an allusion to the rebellious and sinful (Khorramshahi, 2001, vol. 1, 772).

- Heart satiety and illegitimacy

“It was counterfeit coin. Therefore into the unlawful it hath passed” (Hafez, 2002, 130) Black in this verse means “satiety of the heart” (Saadatparvar, 1989, 2217) and illegitimacy (Khorramshahi, 2001, 415), allusion has it.

- Description of cruelty

In the shutters of “I am the slave of the man of vision” (Khalkhali, 1928, 193), “O beloved I have seen that eye of black heart that Thou hast ” (Hafez, 2002, 267), “For the way of that Bold One God black of heart ,my heart knew . “(Ibid, 145) and “For to do deeds like these ,the power of every black one the black tress and dark mole is none” (Hafez, 2002, 132), “Clothes and delusions” (Khalkhali, 1928, 70) black, to “Not of that crowd that are blue of garment outwardly pious

and black of heart inwardly impious” (Khorramshahi, 2001, 951) and “black-hearted” means “black inside, bad-hearted and hard-hearted” (Saadatparvar, 1989, 2217) indicates.

- Darkness and misguidance

“In this dark night the world lost to me became the path of my purpose knowledge of the true Beloved” (Hafez, 2002, 154) and “Evil of any we utter not inclination to the injustice of any we make not Black, the face of any one and blue, our own religious garment, we make not” (ibid., 510), black here means darkness (Saadatparvar, 1989, 242).

- Describes a member of the face

“From the musky dark line of down blackness, upon the ruddy arghavan the ruddy cheek Thou hast” (Hafez, 2002, 617), “in the picture gallery of Arzhang the musky line of shading is not strange” (ibid., 331). Here, the black line means “the black line of the good benefactor” (Dehkhoda, n.d., 835) is. Black spot, “For seekers, it refers to the point of unity, I am the secret, which is the source and end of plurality.” “I am like an unseen identity, which is hidden from perception and consciousness.” (Saadatparvar, 1989, 624) which in the shutters: “And the musk dark fragrant tress, the censer - circulator of the dark mole of Thine” (Hafez, 2002, 558), “At the glad tidings, in a moment, its life to the breeze, the candle gave, When, a message to it, from the candle of thy face ,it (the breeze) conveyed” (ibid., 575) and black eyes In the phrase: “The sin fault of Thy dark eye, and of Thy heart - alluring neck, it was, That, like the wild deer ,from man I fled” (ibid., 470), it indicates “divine charm in eternity” (Saadatparvar, 1989, 297). In the verse: “O beloved hath risen the perfume ,of the rose by the door of friendship come and union choose O fresh spring of ours the auspicious face is the omen of Thine ..” (Khalkhali, 1928, 211). The meaning of this verse: “The black or black dot or pupil of my eye, which is the orbit of vision, in the vision of vision in the sentence It is a picture of your mole.” (Khorramshahi, 2001, 1126) Also, the black eye is “the attribute of

the beloved in two ways: one, that the black of the eye causes goodness and goodness; “The other is that the black-eyed bird of prey is unfaithful, unlike the yellow-eyed bird, which is traditionally called the full-eyed bird.” (Dehkhoda, n.d., 2220), also in the verses: “I know not why the colour of constancy, they have not Those straight of stature, dark of eye, moon of face the prophets in the garden of the shar” (Hafez, 2002, 79), “O sorrow that, for that musky deer, dark of eye, Like the musk - pod, much heart’s blood, into my liver, hath fallen” (ibid., 209) Khorramshahi believes that “it is not clear that Hafez’s interest in the black eye is based on tradition and poetic habit or personal interest” (Khorramshahi, 2001, 714).

- Shame

Hafez says: “Strive for truth that, from out of thy soul, may arise the sun As from falsehood, even the first dawn became black of face false” (Hafez, 2002, 117), that this phrase “has a good explanation. He says that if you are truthful, like the honest morning from your soul, the sun will appear, i.e., your words will be enlightening, as opposed to the false morning (which has ambiguity 1. false 2. liar), which becomes obscure. (Which obscures obscurity: 1. Russia means shy and passive 2. Dark as a false morning). (Khorramshahi, 2001, 230) In the phrase: “So that black of face becometh every one, in whom is alloy” (Hafez, 2002, 327) also “After From the fact that in the first verse he spoke of the critique of the Sufi heart and in the second verse of his windmill, how good it is that there should be a criterion for testing these critiques and nonsense. Inevitably, any criticism that is blasphemous should be disgraced like a bastard with the help of a benchmark” (Khorramshahi, 2001, 619). In these verses, black means “disgraceful, disgraceful and shameful” (Dehkhoda, n.d., 2224) implies.

- The face of divine glory

“Blessed is the black that is permanent” (Hafez, 2002, 186), which means “multiplicity in the world”. (Saadatparvar, 1989, 501). Also in “Behold thou what conceit in the brain ,the black slave violet of

little value hath.” (ibid., 242), “Who is there ,who ,the stain of this black tress ,hath not.” (ibid., 267), “He spake saying To me ,the ear of attention this black curly tress maketh not.” (ibid., 275), “Of His black tress the world complaint I have to such a degree that ask not” (ibid., 389), “From that black tress ,courteously scatter musk” (ibid., 416), That mole in the curve of thy tress knowest thou what it is, It is a dot of ink ,that ,in the curve of jim f e u “ (ibid., 146), “The Hindu of the tress of the idol the true Beloved me ,beringed as His slave maketh” (ibid., 499), “The coil of Thy black tress ,the snare of my path was.” (ibid., 246), “Dweller in Thy tress ,became that heart that experienced sweet madness” (ibid., 323), And “For that tress of night hue of His many a deceit shall make” (ibid., 195), dot of ink, Hindu, madness and night hue, indicate that the hair is black.

- Description of a natural phenomenon

The meaning of black under – garment in: “The dawn ,that desire rent the black under – garment” (ibid., 576), It is the blackness of the night, which Bad Saba learned from the divine saints (Saadatparvar, 1989, 211) and in “the ruddy tawny lion ; or the black deadly snake” “ (Hafez, 2002, 501), The color black corresponds to the color of the animal in nature.

- Being stingy

dark cup in: “in the end ,this dark cup of avarice slayeth the guest” (ibid., 77), It means “miser and vile” (Dehkhoda, n.d., 2227). (ibid., 267)

- Destruction

In the phrase “Dark be the day of disjunction ,and the house of separation.” (Hafez, 2002, 186), The color black indicates the destruction of the parting. (Saadatparvar, 1989, 44).

Discussion

As noted, Hafez has used a wide range of colors in composing his poems. He uses a combination of words, in which color is also used, to use irony to enrich his poems. Phrases like “yellow face” are in

some cases an allusion to suffering and in others an allusion to embarrassment. The phrase *agate tears* means redness of tears and an allusion to infinite sorrow. Sometimes these ironic expressions, “yellow *moqarnas*”, “golden shield” refer to celestial bodies, such as the sun. Or “bay courser of the sky”, also refers to the sky. Sometimes, like the phrase “black under-garment”, they express the color of the darkness of the night in a metaphorical way.

Conclusion

One of these poets who has a deep understanding of colors and has expressed different semantic functions of colors in his poetry is Hafiz. He has achieved the following results:

- Colors are present in Hafez’s poetry, both ironically and non-ironically.
- Colors are a combination of words that are made using the colors white, yellow, red, green, blue and black, and are also used metaphorically in his poetry. Color in combinations such as “black eye”, “black dot”, “black bowl”, “black slogan”, “blackness” and other mentioned cases, along with other words, participates in the construction and processing of metaphorical meaning .
- In unique cases, color in Hafez’s poetry is, in essence, an allusion to something. These exceptions are:
 - A) In the composition of “Black Combs”, it is an allusion to violet. The type of irony is also an irony of the name.
 - B) In the combination of “black crooked” crooked, the adjective and color black is an allusion to the design of the beloved’s hair. The type of irony is also an irony of the name.
 - C) The combination “after black, there was no color”, black here is an allusion to the mite and the end of everything. Which is a kind of irony of proportion. Because in this quatrain, we read that we should tremble like a willow from the passage of time. And he asks that it was said that there is no other color

after black, so why is the black color of my hair now white? Thus, a change in color from black to white indicates a change from youth to aging.

Therefore, Hafez, in many cases, has used the visual elements of color in the form of a metaphorical style. He has also used the ironic meaning of the mafia of the nature of black and white colors in his poems.

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