The Influence of Ḥāfīẓ on Muḥammad Taqī Bahār

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Abstract
Looking through the eyes of Persian culture, we see that man is not all noetic; he is not driven by intellect or consistent in his use of reason. On the contrary, he is most moved by emotion. A perfect example: Persian philosophy is most commonly uttered in both poetry and prose. This is, I believe, where the brilliance of Persians rests, in the beauty of its language and the expression of its culture. The endurance of Iranian literature and language over two and a half millennia is remarkable and thus deserving of both thorough research and an in-depth study. Here, I attempt to demonstrate the influence of Ḥāfīẓ, one of the greatest classical poets of Persia who ever lived, on the thoughts, poetic language, and philosophy of the gifted nineteenth-century Persian poet Muḥammad Taqī Bahār, otherwise known as Malik al-Shuʿarā'. I will accomplish this feat through close readings of the parts of Ḥāfīẓ’s poems and juxtapose them with Bahār’s poems. My contention here, is to demonstrate any direct or indirect influence Ḥāfīẓ had on Bahār, and to also measure the extent of Ḥāfīẓ’s reception during Bahār’s period. With some modifications, the translations of Ḥāfīẓ’s ghazals used herein follow those of Peter Avery, while other translations throughout the book are my own, unless otherwise stated.

Keywords: Persian literature, languages, Persian contemporary and classical poetry, Hafiz, Styles and manners

1. Introduction
Observing society through the filter of Persian culture we see that human beings are not motivated by intelligence or consistent in their use of reason. On the contrary, they are most moved by emotion; as Ḥāfīẓ puts it, “One cannot love and be wise.” Persian philosophy, which recognizes this ambiguity, is most frequently expressed in both poetry and prose. As Ḥāfīẓ also wrote,

ورای طاعت دیوانگان زما مطلب

(Ḥāfīẓ, Divān 1362/1984, 1: 48, v. 4)
Seek not from us anything within the boundaries of sanity,
For the Master of our order knew rationality to be sin.

Here, I attempt to demonstrate the influence of Ḥāfīẓ, one of the greatest classical poets of Persia, on the thought, poetic language, and philosophy of the gifted nineteenth-century Persian poet Muḥammad Taqī Bahār, otherwise known as Malik al-Shuʿarā'. Through juxtaposed close readings of their poems, I will demonstrate the direct and indirect influence of Ḥāfīẓ on Bahār, and measure the extent of Ḥāfīẓ’s influence during Bahār’s period generally.

Bahār believed that Fatḥ-ʿAlī Shāh’s reign (1797–1834) — also known as the Qājār period—was a brilliant time for poetry, a view in striking contrast to that of many scholars, who hold that the poetry of this period was essentially useless (Bahār 1351/1932, 1: 49). Although Bahār’s view is barely supported by evidence, the poets of the Qājār period certainly performed a great service to neoclassical literature by reviving the words and thematic styles of the master poets of the past. For many critics today, however, the Qājār poets were unoriginal imitators. Poets such as Şābī, Fūrūği Baştāmī, Ṣafī ’Alī Shāh, Sabzivārī, and many others continually manifest the influence of classical poets like Rumi, Sa’dī, and Ḥāfīẓ. Their attempts to emulate this remarkable poetry led to a revival of neoclassical literature that continues to this day.

I am not fully convinced that the negative views held by numerous critics of the poets of this period are fair and just. By reviving appreciation of the works of masters such as Firdawsī, Rumi, Sa’dī, and Ḥāfīẓ, the neoclassical movement performed a great service. In what follows, I will examine the work of Bahār, a writer of the late Qājār and early Pahlavi period whose literary criticism is of great significance.

2. A Summary of Literary Progress in Iran (1908–78)
Early in the Constitutional Revolution, around 1284/1905, many political assemblies were formed. While some were comprised of true activists with nationalistic ideas and honorable intentions, the leaders of other movements sought only to protect their own interests and not the good of the state. One of the latter assemblies was Anjuman-i Himmat (The
Katouzian, a prominent Persian scholar at the University of Oxford, I raised this issue and he replied as follows:

Through poetry, to advocate a language closer to colloquial speech, to connect ancient Iran to the present, and to program of the Persianists was to denounce the use of Arabic terms and terminologies, to improve the Persian language.

Four), headed by Maktab-i Sa'di's Society)—and published translations of Western articles and short stories were disseminated. Western writings gained admiration and replaced them to read, previously an activity of the learned minority. As exchange with the West increased and the population became more familiar with European countries and customs, the school of romanticism began to flourish in Iran. These scholars helped transform the Persian language, making it more accessible to everyday Iranians and encouraging poets of eloquence and clarity. These journals had an enormous influence on the common writing style of the people of Iran.

During this period, poets focused on nationalistic poetry; among poets such as Bahār, 'Ārif Qazvīnī, Mīrzādā 'Ishqī (d. 1303/1924), and Adīb Nayshābūrī, nationalism became the predominant theme (Āryānpūr, 2: 20). However, some poets of this period still followed the style of the old masters, such as Sa'dī and Hāfiz, and avoided politics. Parvin ʿĪt̵āmī, a celebrated poetess of the early Pahlavi period, primarily composed qaṣīda, qaṭ'a, and mathnāwī; her chefs-d'œuvre can be found in her couplets, and throughout her poetry one senses a certain mysticism (Parvin ʿĪt̵āmī 1382/2003, 13–18). After the Constitutional Revolution, poetry thus moved in two different directions: classical poetry and new poetry. Classical poetry followed the styles of the old masters and was bound by their rules of prosody and meter. New poetry was not limited in prosody and meter; its object was profundity of meaning, not rhyme (Subhānī, 634). Gradually, new writers confronted the traditionalists in a more organized way. The traditionalists, indeed, already had their own societies—including Maktab-i Sa'dī's School and Anjuman-i Niẓāmī (Niẓāmī's Society)—and published articles in journals such as Naw Bahār (New Spring) and Āzādistān (The Land of Freedom). The modernists formed similar official establishments, such as Dānishgāh (The Place of Knowledge), and informal groups such as Rabʾ (The Four), headed by ʿĀdīq Hīdāyat (Talatof 2000, 21).

In general, the term Pārsāgīrāti (Persianism) best defines the nature of the literary movement during this period. The program of the Persianists was to denounce the use of Arabic terms and terminologies, to improve the Persian language through poetry, to advocate a language closer to colloquial speech, to connect ancient Iran to the present, and to eliminate centuries of Islamic authority from the memory of the nation (Talatof, 25). In an interview with Homayoon Katouzian, a prominent Persian scholar at the University of Oxford, I raised this issue and he replied as follows:

This national sensitivity about Persianism began during the period of Riḍā Shāh's reign. Some elites and scholars established a literary society called Farhangistān [Place of Learning]; its role was to remove all Arabic words from the Persian language and replace them with similar words in Persian and then submit them to the Shāh; once approved, this would be officially recognized as a new vocabulary (Personal communication from Homayoon Katouzian 2009; Solati 2013, 110).
Katouzian further stated that this became rather ludicrous when Sayyid Hasan Taqizâda, a renowned scholar and writer living in Berlin at the time, wrote an article criticizing Persianist language refinement. He appealed to the Shâh to reject it, arguing that Arabic had so thoroughly melded with Persian that efforts to remove Arabic influences would cause the very structure of the Persian language to collapse. Rîdâ Shâh was infuriated by this commentary and Taqizâda, fearing for his life, did not return to Iran until Rîdâ Shâh was exiled (Personal communication from Homayoon Katouzian 2009); (Solati 2013, 110).

3. Bahâr’s Life and Work

Muhammad Taqi Bahâr, one of the greatest poets and writers of contemporary Persia, was born in the Sarshûr District of Mashhad on 6 November 1884 (Gulbun 1351/1972, 1:1). Bahâr started his primary education when he was three years old under the direction of his father, Muhammad Kâzîm Sabûrî. Muhammad Kâzîm was the poet laureate of the shrine in Mashhad and had the honorific title of Malik al-Shu’arâ’ (King of Poets). In addition to his private education, Bahâr joined one of the traditional schools, Maktab Khâna, in Mashhad. To improve his understanding of Persian and Arabic, he attended the classes of Adîb Nayshâbûrî, an old-style poet and literary scholar who supported the Khurâsânî style of poetry, widespread during the early Islamic period, in the tradition of the Bâzgashti-âdabî (Neo-classical movement) (Cited in M. B. Loraine, J. Matini Elr, III: 476-479).

Many credible sources claim that Bahâr learned the better part of the Qur’an by heart at a very early age. Bahâr himself claims that at seven he read Firdawsî’s Shâh nâmâ (The Epic of Kings) and fully grasped the meaning of the poems (M. B. Loraine, J. Matini Elr, III: 476-479). When Bahâr composed his first poem at the age of eight, he decided to choose a pen name in honor of Bahâr Shirvân, a poet and close friend of his father’s. Bahâr began using his pen name shortly after Shirvân’s death (Âryanpûr 2:123).

Bahâr became fluent in Arabic and later learned to read, write, and speak French. Bahâr’s involvement in religious activities and preaching began shortly after his father passed away (Âryanpûr 2:123). He composed the following verse as part of a twelve-line elegy expressing his sadness at the death of his father:

Bahâr

کز جفای خرگ، خنکی تبرآ ما مسکن گرید

(Bahâr, Divân 1: 45, Q 1, verse 5).

Alas, that young-natured-old-soul chose the dark earth,
Due to the cruelty of fate, as his abode!

After the death of his father when he was eighteen, Bahâr began working as a local preacher and cleric. During this time he composed a long ode (Qasida) and sent it to Muzaffar al-Din Shâh, who was so impressed by this piece that he instantly selected Bahâr as his poet laureate and by royal decree at the shrine of Imam Rîdâ in Mashhad gave him the title of Malik al-Shu’arâ’ (M. B. Loraine, J. Matini Elr, III: 476-479). In 1942 Bahâr published his first book, Sabkshinâsî yâ târikhi-tattavur-i shî’r-i Fârsi (Stylistics or the History of Transformation in Persian Prose). Published in three volumes, the work examined grammatical and literary changes in Iranian prose literature from the Achaemenid Dynasty (ca. 700 to 330 BCE) to the early twentieth century. Bahâr’s primary purpose in producing these volumes was to enable students to identify various styles of Persian poetry. These volumes are one of the earliest instances of contemporary Iranian literary scholarship. Bahâr himself recognized this gap in Persian literature and called the subject a “new science” (Bahâr 1373/1994, 32).

Sabkshinâsî was based on a series of discussions Bahâr led at a literary society in 1930 and 1931. The study of prose literature had been abandoned in schools of all levels during this period, and the lack of an organized system of instruction became quite apparent. Later, in the journal Armaghân, edited versions of these speeches were published for one year, under the title “Literary Return” (“Bâzgashti-âdabî”). Rîdâzâda Shafaq soon published a chapter based on Bahâr’s talks in The History of Iranian Literature for High School. The articles ignited a debate about Sabkshinâsî among scholars and young people who knew little of the subject. Nevertheless, the discussion did not leave the boundaries of poetry, encouraging Bahâr’s in-depth examination of prose literature (Bahâr 27).

Shortly after 1933, he spent a year teaching the history of Persian literature at the Dâr al-Mu’allîmin-i ‘Âlî, an institution for tutors of secondary education (it was later named Dânîshsarây-yi ‘Âlî), and during this period he edited a few classical manuscripts, including Tâirîkh-i Sistân and Tâirîkh-i Tâbarî. Bahâr also published articles on “The Change of the Persian Language” in the journal Bâkhtr (The West). In addition, he was asked to lecture at the University of Tehran. Sabkshinâsî was subtitled The History of Transformation in Persian Poetry and Prose (Bahâr, 28). Bahâr’s contribution to Persian poetry is immense. His Divân includes more than 40,000 couplets, including rubâ’î, ghazal, qasida, qa’â’a, and mathnavi (Khalkhâlî 1331/1953, 28). Throughout his life, Bahâr wrote poems in all the classical styles; he occasionally tried his hand at verse forms from other countries, but near the end of his life he foresaw new forms of verse and reverted exclusively to the old style of poetry, following the classical masters. His themes, and often his phrasing, however, are clearly contemporary (M. B. Loraine, J. Matini Elr, III: 476-479). Bahâr died in Tehran in 1330/1952.
4. Terms and Phrases Employed in Ḥāfiz’s Poetry

According to Muhammad Ḥasan, an Iranian contemporary scholar, the mystery of Ḥāfiz’s poetry does not rest simply in his language; the rudiments of his poetry, idiom, music, expression, and meaning mix to form a living entity. Therefore, the efforts of commentators and critics to examine and interpret his poetry generally fail to grasp the heart of his poetic language (Nudshah Iran Nameh, 6: 4 [Summer 1988], 521).

Ḥāfiz

طیع چون اب غنیهای روان ما را پس

(Ḥāfiz, Divān 1362/1984, 1: 262, v. 8).

It is unjust, Ḥāfiz, to judge your fate harshly:
The flow of verses from your spring-like nature is quite enough.

In this section, I review terms and phrases that Ḥāfiz used in his poetry and briefly summarize his poetic style and the devices used in his poetic language. This will enable us to better understand his influence on Muhammad Taqī Bahār. Ḥāfiz mostly composed his poems in forms of ghazal (lyric style). The theme of the ghazal is mostly love, be it worldly or divine. A few lyrics and odes convey political messages as well as advice on morality. To the untrained reader, however, the poems may appear to lack rational development. They seem to be tied together mainly by the rhyme, and Johann Wolfgang von Goethe was indeed correct remarking that this form, instead of accumulating the spirit, scatters it as the rhyme points to entirely different and apparently unrelated things. This results in the poems’ appearance of prescribed end rhymes; to engender something delicate in this style, great poetic skill is required (Schimmel 1992, 22).

In some cases, for example in a few of Rumi’s poems, a ghazal appears as a reasonably closed unit, simply carried by meter and rhyme. Even the most painful images and the poet’s most agonized sighs are expressed with such delicate skill that they do not upset readers but rather stimulate in them a kindred feeling of gloom. The ghazal articulates the never-altering human sentiments of love, sorrow, desire, courage, and misery—the delight of spring, an autumnal melancholy—with traditional images in which the experience of millions of human beings is refined to a sweet-scented spirit (Schimmel 1992, 22). Ḥāfiz in turn, drives the ghazal to great heights and delivers it to the reader with delicately and delightfully composed messages of counsel, direction, and wisdom.

Ḥāfiz understood his poetic standing and his ability, and he referred to his own achievement in many verses. The mastery and skill of Ḥāfiz’s poetry make the works of other poets—whether his contemporaries or modern-day poets—pale by comparison. Poetry is the prevailing branch of Iranian literature, Persian verse being recognized as superior to Persian prose. Ḥāfiz’s style of poetry results both from his poetic persona and from other factors we will discuss later “Sincerity is a function of style, involving a relation between the artist and the public; it has to do with the presentation of a self-appropriate to the kind of verse being written, to the genre, not with the personality of the poet. . . . In ancient literature it is the personality expressed in the poem, not the personality of the historical poet, that signifies.” (Elliot 1982, 43–45). Many aspects of Ḥāfiz’s ghazals seem to have originated with earlier poets. By Ḥāfiz’s time the ghazal already had a long history, going back almost two centuries. It would be difficult to point to any single element of Ḥāfiz’s ghazals, either formal or thematic, that is not visible in the works of his predecessors (Bruijn EIr, 11: 400–474).

In order to assess Ḥāfiz’s personal contribution to the development of the ghazal, we must take into account his debt to his predecessors—and even to his contemporaries who cultivated the same genre. We can only accurately assess his originality after examining all possible influences on his work (Bruijn EIr, 11: 400–474). In this regard, Muhammad Reza Shaf’ti Kadkanī, a current-day scholar, poet, critic, and author, believes that the clarity and fluency of Ḥāfiz’s verse results from his vast knowledge of the Persian language and the poems of both his predecessors and contemporaries.

Kadkanī further argues that Ḥāfiz comprehended the wealth of the culture embodied in the Persian language itself (Kadkanī 1380/2002, 154–57). Ḥāfiz’s style of poetry was derived from the ‘Irāqī style and some aspects of the Khurāsānī style. However, some scholars today believe that a style of poetry is merely a vehicle the poet uses to deliver his message (Mahjūb 1363, 40–41). Muhammad Jalāl Mahjūb, a prominent current-day Iranian scholar, was of the opinion that poets compose poetry according to their own sociopolitical perspective; he viewed the environment in which the poet lives as having the greatest impact on the poet’s style of delivering his or her message. Another contemporary scholar, Sirus Shamīs, views Ḥāfiz’s ghazals as an echo of the ‘Irāqī style. He also asserts that this style of poetry should have ceased to exist in the fourteenth century but that the socioeconomic conditions of the fifteenth century kept new master poets and new styles from emerging to replace it. In the fourteenth century, the attack on Persia by the Turkic conqueror Timūr (Tamerlane) brought about a cultural and social decline. In literature, this decline continued into the first half of the fifteenth century, sometimes known as the Age of Shāhrukh (the fourth son of Timūr, r. 807–850/1400–1443) (Losensky 1998, 50).

During Shāhrukh’s age, the poetry market was buoyant; both literature and art were sponsored and cultivated. However, after Shāhrukh’s death, this attention to the arts faded away and was never recovered. This decline was a result of the problems the state faced, particularly the poor economic and sociopolitical situation. There was neither social nor economic security, and high rates of unemployment and crime existed (Losensky 1998, 50).
Since literary works of high quality could not thrive, the customary creative practice was imitation of the works of old masters (Yarshater 1334/1956, 79–81). Ehsan Yarshater asserts that during the latter half of the fifteenth century, many poets imitated master poets such as Sa’dî and Hâfîz. One of the last great poets of this period was Jámi, who also followed the ‘Irâqi style. He flourished shortly before the Indian style emerged (Shamsâ, 256–57).

Shamsâ believes Hâfîz’s genius is partly a result of this Sufi element in his ‘Irâqi-style poetry (Shamsâ 1383/2005, 98). Hâfîz’s status and importance as a poet does not spring solely from his poetic skills; it is partially attributable to his forthright challenge to duplicity and dishonesty.

According to Abu’l Khayr, deception is a disease destroying all societies from within—in particular, the Eastern civilizations. Unless it is opposed and stopped, in Abu’l Khayr’s view, the damage will be irreversible. Abu’l Khayr counseled cherishing the moment—vaqt. This is a term largely used by the Sufis. It refers to the time a Sufi spends in solitude—in a state of meditation, time has no significance and the Sufi is in neither the past, the present, nor the future. This is considered the moment in which the Sufi experiences life in its true essence (Abu’l Khayr, ed. Kadkanî, 1: 93). The following verse illustrates Hâfîz’s philosophical parallelism to the vaqt:

Hâfîz

حاليا مصلحت وقت در آن می‌بینم که کشم رخت به میخانه و خوش پیشیم

(Hâfîz, Dîvân 1320/1941; 1381/2003, g 355, v. 1).

The only wise course for me at this moment is
To move my possessions into the tavern and there
Cheerfully settle down.

Hâfîz is exclusively known for his ghazâls, lyric poems of approximately seven to nine lines. His poems in other categories have barely earned a place in the general consciousness, with the possible exception of his Sâqî-nâma, a poem in couplet form about wine and drinking, frequently harmonic in a specific style of traditional Persian music. His ghazâls comprise mostly independent lines, tied together by a single meter, a single rhyme, and sometimes a radif—a word or phrase repeated at the end of each line.

The first line, matâ’a’, usually sets the mood of each ghazal, but this is rarely followed through in all the lines. The feeling and emotion in other lines is determined by numerous characteristics: the overall mood or inspiration involved in composing the ghazal; the requirements of the rhyme and the radif; the poet’s undulating elegance; and perhaps a reflection of the harmonious mode or melody envisioned for each line. Hâfîz appears to have written his ghazâls to be sung as well as recited. Unequal and randomly chosen as the contents of Hâfizian ghazâls seem, they all fit into a magnificent thematic structure, slowly established as the poem progresses, from which the poet may choose the subjects of his choice and suggest his own distinctions among them.

Among the figures offered or confirmed by Hâfîz are ones common in Persian lyrics, such as those of “the beloved,” “the poet-lover,” “the giver of advice against love,” “the guardian of the beloved turned rival,” “the Sâqî, or youth, who serves wine in drinking sessions,” as well as such themes as “the adoring lover,” “the indifference of the beloved,” “the symbolic love of the nightingale for the rose,” and “the devotion of the moth to the candle flame” (Yarshater Elr, 11: 461–65). Hâfîz employs various poetic terms for hypocrisy and deception. He makes frequent attempts to repent for insincere asceticism:

Hâfîz

تشادرت بر به کوی می‌فروشان

که حافظ تنوه و زهد ریا کرد

(Hâfîz, Dîvân 1362/1984, 2: 126, v. 10).

Take the good news to the vintners’ lane
That Hâfîz has repented of false devotion.

Hâfîz informs the reader of his verses about Sufi spiritualism, with its ciphers of fake devotion, also known as dalq-i riya’t (the cloak of deceit) (Lewis Elr, 11: 483–91).

Hâfîz

خوش می‌کنم به باده مشکین مشام جان

کز دلق پوش صومعه بوی ریا شدید

(Hâfîz, Dîvân 1362/1984, 2: g 238, v. 5).

With the scent of wine, I fill my soul with joy,
For, from the cloak-wearer of the monastery, I sniffed the odor of hypocrisy.

According to Hâfîz, extreme hypocrisy puts the whole basis of religion on unstable ground:

Hâfîz

حافظ این خرقت به شمشینه بیدان و برو

اخت زهد ریا خرمدن در خواهد سوخت
The fire of a deceitful cleric will eventually consume the harvest of Faith; throw away this woolen robe, Ḥāfiz, and be on your way.

Through the dynamic voice and images of his ghazals, we can often observe the poet accusing himself of hypocrisy and deceit:

**Ḥāfiz**

کفلتی از حافظ ما بیوی ریا می‌آید

(Ḥāfiz, ۱۳۶۲/۱۹۸۴, ۲: ۹۷۶, v. ۸).

You said: “Our Ḥāfiz smells of hypocrisy.”

Bravo on your breath, you so well got the wind of it (Avery ۵۷۶, ۹۷۶).

Ḥāfiz hopes to escape all contact with “hypocrites” such as the muḥtasib, who is deeply involved with his insincere show of piety. Indeed, very few people are free of deceit; if the nightingale sings motivated by deep friendship or az sar-i sidq (through sincerity), the general public displays impudent hypocrisy or riyā-i khalq (hypocrisy of the nation):

**Ḥāfiz**

بی خبرند زاهدان نفخ بخوان و لاتخف

(Ḥāfiz, ۱۳۶۲/۱۹۸۴, ۲: ۲۹۰, v. ۷).

Phony ascetics are ignorant—

Sing the song and tell it not.

The Sheriff “muḥtasib” is elated with hypocrisy.

Give wine and fear not.

**Ḥāfiz**

ای گل خوش نسیم من بیل خوشی را مسوز

(Ḥāfiz, ۱۳۶۲/۱۹۸۴, ۲: ۴۳۰, v. ۲).

O my freshly scented rose, do not scorch your nightingale

Who in pure sincerity nightly, the whole night,

Remains lingering and emotionally commits to you.

**Ḥāfiz**

ما پیش خانک پای تو صد رو نهاده ایم

(Ḥāfiz, ۱۳۶۲/۱۹۸۴, ۲: ۳۵۷, v. ۱).

A hundred times have we bowed and laid

Our face in the dust beneath your foot

While putting aside the hypocrisy of people.

Duplicity is interpreted as a concept opposite the veracity or “truth of drinking wine.” In fact, wine washes away the stains of pretense:

**Ḥāfiz**

ز خانقاه به میخانه می رود حافظ

(Ḥāfiz, ۱۳۶۲/۱۹۸۴, ۲: ۱۷۱, v. ۸).

Ḥāfiz is leaving the Sufi temples for the tavern;

Perhaps he has come to his senses from the inebriation

Of the phony clergy.
Drink wine, for a hundred sins committed behind the veils
Preval over insincere and slavish devotion.

Hāfīz

به دور لاهه قح گیر و بی ریا می باش

(Hāfīz, Dīvān 1362/1984, 2: g 269, v. 1).

In the season of the tulip, take the cup and be sincere
With the attar of the rose, for a moment be a confidant of the breeze.

Hāfīz

مکمن عرب زر رنگ ریا می شویم

(Hāfīz, Dīvān 1362/1984, 2: g 373, v. 5).

Although the multicolored cassock does not go with the color of wine,
Do not fault me, for I wash away the stains of hypocrisy with it.

However, closing maykhāna (the taverns) will lay the grounds for the doors of the house of hypocrisy to open—that of riyā and tazwīr (Lewis, Elr, 11: 483–91).

Hāfīz

که در خانه تزور و ریا ببگشایند

(Hāfīz, Dīvān 1362/1984, 2: g 197, v. 6).

They have closed the tavern door. O God, consent not,
For they will be opening the door of the house of fraud and sham.

A term used frequently throughout the Dīvān is sălūs, employed as an adjective for khirqa (robe) or other type of garment that broadcasts the Sufi’s divine state; it always means counterfeit or pretense. It also conveys deceptiveness and falsity in regard to moral deeds—adhering to moral principles—the hypocritical claptrap of the cleric, or just general piety:

Hāfīz

که جامه سالوس برکشم

(Hāfīz, Dīvān 1362/1984, 2: g 2, v. 3).

My heart withered away because of the convent and the cloak of hypocrisy:
Where is the Magian Temple, where the rare wine?

Hāfīz

وین نقش زرچ را خط پیمان به سر کشیم

(Hāfīz, Dīvān 1362/1984, 2: g 368, v. 1).

Come, Sufi, let us take off the robe of hypocrisy
And repel this image of fraud.

Hāfīz

کاتش از خرمان سالوس کرمان برخاست

(Hāfīz, Dīvān 1362/1984, 2: g 28, v. 7).

Hāfīz, leave behind this tattered gown; perhaps you will save
Your soul, for from the heaping harvest of sham a fire has sparked.

Hāfīz

به آنکه بر در میخانه بر گرم علمی

(Hāfīz, Dīvān 1362/1984, 2: g 462, v. 5).
From hypocrisy and acts of mendacity, my heart withered away
—better to raise a flag of higher standards at the tavern’s door.

Hāfiz

chod ney yak nigar hum toor mi kando
(Hāfiz, Divān 1362/1984, 2: g 195, v. 9).

Bring wine! For clerics, Hāfiz, erudite-learned, and religious emissaries,
When you look closely, are all filled with lies and deceit.

Hāfiz

dor sho az barg ay wa'az o bighohde maghui
(Hāfiz, Divān 1362/1984, 2: g 339, v. 7).

Go about your own business, O preacher, end this muttering nonsense—
I am not the one to lend an ear to lies and deceit again.

Hāfiz

hamutzor makan chon dargan القرآن را
(Hāfiz, Divān 1362/1984, 2: g 9, v. 10).

Hāfiz, drink wine, be roguish and elated, but
Do not, as others do, use the Qur'ān to lay a net of deceit.

Similar to sālus, zarq repeatedly modifies the nouns jāma and dalaq (or clothing). Zarq can be the dishonesty of a design or naqsh (a pattern), of a cloak that conceals a wine carafe, or the social rank suggested by a uniform that must be discolored with wine to prevent vanity. Often wine is advised as the cure for such dishonesty, which may be equated with dust that must be washed away by wine. Hāfiz pledges not to forgive dishonesty (Mu’īn, 1389/2011, 476).

Similarly, he uses the term galb u daghal, a kind of counterfeit sham of sanctity to fool the general public, or even God. The zuhd-furūsh is one who seeks to sell his piety through impudent hypocrisy, which is, unfortunately, often the inspiration to help others.

Hāfiz

man anin dalal melme ra baghaham soxhun roozī
(Hāfiz, Divān 1362/1984, 2: g 469, v. 2).

Bestow the heart to wine so that like a man
You may snap the neck of piety and deceit.

Hāfiz

bi wa az gin eain salomisain between
(Hāfiz, Divān 1362/1984, 2: g 379, v. 4).

Come and from these cheating phonies, perceive,
The heart of a goblet filled with bloodlike wine
And hear the lament of the lute.
One day I shall burn this stained, patched-frock
That the Elder of the vintners won’t exchange for a cup of wine.

Ḥāfiz

که مست جام غروریم و نام هشیاریست

(Hāfiz, Divān 1362/1984, 2: g 67, v. 3).
Fetch wine for us to color the gown of hypocrites:
We are elated with pride, yet sobriety is the name of our ecstasy.

Ḥāfiz

گو در حضور پیر من این ماجرا یگو

(Hāfiz, Divān 1362/1984, 2: g 407, v. 10).
Tell he who is forbidding us the tavern,
To repeat in my Elder’s presence this refusal!

Ḥāfiz

غبار مق به فیض فتح فروشیم

(Hāfiz, Divān 1362/1984, 2: g 373, v. 9).
Bring wine because, by the declaration of Ḥāfiz from an untainted heart,
With a goblet of wine, the filth of deception we shall launder.

Ḥāfiz

بهتر از زهد فروشی که درو روی و ریانی نیود

(Hāfiz, Divān 1362/1984, 2: g 25, v. 4).
A wine-drinker in whom there’s neither deviousness nor hypocrisy
Is better than the abstinent clergy in whom there are both.

Although zarq does not normally explicitly signify concealment and sham, Ḥāfiz consistently uses it to modify ṭawba (repentance) in contexts of insincerity. “Repentance” suggests renouncing the evil ways of drink and other unlawful desires, and a sensible mind finds this hard to envisage (Lewis EIr, 11:483–91).

Ḥāfiz

تصوریست که عقلش نمی کند تصمیم

(Hāfiz, Divān 1362/1984, 2: g 292, v. 5).
Come, because repentance of the idol’s ruby-lips
And the laughter of the bowl of wine is an illusion that reason does not confirm (Avery 364, g 292).

5. Ḥāfiz and Bahār

Many believe that Ḥāfiz was a political poet, or at least that some political expressions can be detected in his poetry. Throughout his Divān, we encounter sharp language used for kings and rulers; these can be interpreted as statements of the poet’s disapproval of monarchs. Some scholars also believe that he was a court poet and thus rendered literary services to kings and rulers in return for income. However, this claim seems dubious and has very little support. Many instances in his Divān indicate his disassociation from kings and sovereigns.

Ḥāfiz

از پادشاه و گدا فارغم بهمداده

(Hāfiz, Divān 1362/1984, 1: g 54, v. 3).
I am free of both king and beggar, God be praised!
The least beggar at the door of the Friend is my king (Avery 91, g 54).
Go, Ḥāfiẓ, although all are performing service to the king, You do not.

We do not betray the dignity of penury and contentment; let the king know that our daily sustenance is preordained.

In this regard, I would draw attention to the following comment by Leonard Lewisohn, with whom I discussed the issue of Ḥāfiẓ’s political stance.

Ḥāfiẓ was an anti-Monarch poet too. In some instances he harshly criticizes the king. Of course, this goes back to the malāmaṭī (Blameworthy) Sufi order he followed and believed that one should not bow and pay homage to social authorities, kings in particular. Therefore, those who believe or claim that Ḥāfiẓ was a court poet are very much mistaken. If he was a court poet, he would not have expressed his views, sharply spoken, towards kings and rulers. If he did, he would have probably been afraid of his income “from the court” being cut. We would be right to some extent to refer to Ḥāfiẓ as a political poet, but not one like Shāmlū or Bahār. The political side of Ḥāfiẓ’s poetry is one layer out of many . . . . Besides, he does not directly discuss politics, his words of wisdom make references to the unsatisfactory political situation that existed during his time. There are, however, some political angles and dimensions visible in his poems (Personal communication from Leonard Lewisohn, Exeter, February 2014).

Bahār, in contrast, believed in simple writing, and demonstrated this in his poetry. He was a strong political poet and, like Ḥāfiẓ, opposed the absolute power of kings and advocated democracy for all. In many of his poems he fearlessly insults the kings of his time. Bahār composed the following verse about the incompetence of Nāṣir al-Din Shāh Qājār in 1290/1911.

He is a European-worshiper, why do you desire anything of a European-worshiper?

They have ripened him in Europe— and he has become intoxicated with all of this ripening.

In 1295/1916, Bahār composed the following to urge Ahmad Shāh to care for his people:

Seize the moment, once opportunity knocks, For the mother of fortune shall not give birth every year.

Manage the kingdom with great determination and gallantry, State affairs cannot be resolved through fear and weakness.
By the following year, his criticism of Ahmad Shāh had turned harsh:

Bahār

 hend dawān, e mid malk rātī dawān

(Bahār, Divān, 1: 316).

To expect a state to come from this ignorant king
Is like expecting a thief to act as policeman.

To compare the two poets’ words of wisdom on the ways kings did and should rule, let us juxtapose the following verse from Ḥāfīz. It offers advice to Timūr circa 790/1390, shortly before the poet’s death (Ghanī 1344/1966, 1: 35).

Ḥāfīz

 عنان كشیده رو ای پادشاه کشور حسن

(Ḥāfīz, Divān 1362/1984, 1: g 76, v. 7).

O King of the land of beauty, go with your horse reined in,
For on no highway is there not a seeker of justice (Avery 116, g 76).

The following examples demonstrate different styles in which Bahār and Ḥāfīz complain about the political situation of their times. One can clearly feel the reigning discomfort in their utterances. While their styles are far apart, the message is the same. This probably reflects the different political eras to which they adapted themselves. The verses given by Ḥāfīz are clear evidence of Lewisohn’s statement above: “He does not directly discuss politics, his words of wisdom make references to the unsatisfactory political situation that existed during his time.” Bahār’s elegy offering advice to Riḍā Shāh in 1307/1928 is merely related to greed and obstinacy; while Ḥāfīz’s advice is not aimed at a particular figure and is milder in tone and wiser in context.

Bahār

 پادشاها ز نجاج و ز طعم بدر تکارد

 تو درگ شاه شدی، نان رعیت مستان

(Bahār, Divān, 1: 437).

O King, give up obstinacy and greed,
For there is nothing nastier than them both.

You are the king now, do not take the peasants’ bread—
You are the king now, do not squeeze the hungry.

Or

Bahār

 روی درهم مکش و بشن و خاطر بسیار

 خلق، تقدیم نمایند ز، شاه و دربار

(Bahār, Divān, 1: 444).

My word of advice will sound bitter, yet it is as effective as an antidote,
Do not frown, listen, and keep in mind—
Bribery, corruption, insincerity, and disloyalty,
Are improper deeds from which the nation will learn and follow their king and the court.

Ḥāfīz

 در معرض که تحت سلیمان رود به باد

 حافظ گرت ز بند حکیم ملامت است

(Ḥāfīz, Divān 1362/1984, 1: g 96, v. 4, 5).
If you fall in love with worldly property, you will have nothing to show,
Under this firmament, even the throne of Solomon dissolves in the wind.

Ḥāfiz, if you view the advice of the wise as reproach,
Let us cut the story short and “wish you a long life!”

The following verse was composed by Bahār while imprisoned by Riḍā Shāh. He calls to the Shāh to give him some credit as well as all the blame. Ḥāfiz utters words similar in meaning but with a much broader radiance.

Bahār

گر گناهی کرد هم، هم کرده ام خدمت پسی
گر گنه بیدا یود، خدمت چرا پنیان یود؟

(Bahār, Dīvān, 1: 467).

If I have committed a sin, I have also done good,
If the sin is so apparent, why then is the good concealed?

Ḥāfiz

عبیب می گذمیت چو گفتی هر چه نیز یگو
نفی حکمت مکن از بهر دل عامی چند

(Ḥāfiz, Dīvān 1362/1984, 1: g 177, v. 6).

Since all the defects of wine you have declaimed, tell of its virtue as well;
Deny not wisdom in order to please a few.

Bahār’s poetry followed Ḥāfiz’s style in meaning and philosophy, but in a way that is somewhat simpler and easier to grasp. With much less ambiguity, Bahār emphasizes his view in the following verse:

Bahār

شاعر باید سایک سروود و روان
نه گراستگ و مغول و دشوار

(Bahār, Dīvān, 1: 265).

One must compose poetry that is simple and light,
Not abstruse and hard to grasp.

When we study Bahār’s collections of poems, it becomes clear that his poetry has an elegance of its own. In some aspects, especially meaning and rhyme, Ḥāfiz’s influence is apparent, but only a small percentage of Bahār’s poetry was directly inspired by Ḥāfiz. The following pair of examples show one instance where Bahār’s debt to Ḥāfiz is obvious:

Bahār

وفا ندیدم از این روزگار عهد گسلم
کدام مرد بدیدست ازین عجوز، وفا

(Bahār, Dīvān, 1: 151).

I have not seen any fidelity from this world.
What man has seen fidelity from this old hag?

Ḥāfiz

مجوز درستی عهد از جهان مست نهاد
که این عجوز عروس هزار همادست

(Ḥāfiz, Dīvān 1362/1984, 1: g 37, v. 7).

Seek no allegiance from this insecure world.
This old hag is the bride of a thousand bridegrooms.
In the following verse, Bahār follows Ḥāfiz to some degree in denotation and concepts. There are also some parallels in rhyme and meter, as in the taḏmin (insertion of another poet’s hemistich into one’s own poem):

Bahār

"Bahār," the hair-like veil bears no honor!
Here are a thousand points finer than a hair string.

Ḥāfiz

Here are a thousand points finer than a hair:
Not everyone who shaves his head becomes a nomadic dervish.

Bahār

Do not pursue arrogance, for sudden
Destruction arrives from it!

Ḥāfiz

O heart, to seek a good name, beware the companionship of the wicked.
Approval of malevolent ways, my dear, is proof of ignorance.

Bahār

If hopeless in a love affair, I shall not worry,
For the Lord shall be my protector.

Ḥāfiz

Were those acquainted with the trail of love to slay my soul,
I’d be a despicable person if complaining I approached the stranger.

Bahār

On the pulpit and in the adytum once again, the clergy began to preach,
The deceit and guileful acts once again began to spread.
The Sufi laid a snare and began to play tricks—
He laid the basis of deceit against the cunning sky!

Here, Bahār complains about the unsatisfactory situation, but he attempts to match Ḥāfiz’s irony. As the literati were held in low regard during his time, he composes the following satirical poem. The verses follow Ḥāfiz’s poetry in rhyme, but not in meaning. The underlined words indicate similarities of rhyme.

Bahār

عاقل واقعی آن است که مالی دارد
(Bahār, Divān, 1: 314).
He who possesses knowledge and wisdom is no sage.
The true sage is he who has wealth and fortune.

Ḥāfiz

بنده طمعت او باش که آئی دارد
(Ḥāfiz, Divān 1362/1984, 1: g 121, v. 1).
A beloved is not defined by beauty and allure:
Be bonded to the countenance of he who has that special persona.

Bahār

ادمی شوی اگر عاقل عقلی دارد
(Bahār, Divān, 1: 315).
A wise man differs from a perfect human,
You can become a human if your intellect is compelled by wisdom.

Ḥāfiz

در ره عشق نشته کس به یقین محرم راز
(Ḥāfiz, Divān 1362/1984, 1: g 121, v. 7).
On the path of love, no one has become a true confidant to the mystery:
Everyone’s vision measures according to their own understanding.

Bahār

تا رعیت خر است رنگدان را
(Bahār, Divān, 1: 386).
For as long as the peasants are asses,
I foresee the devious on horseback!

Ḥāfiz

طوق زره همه بر گردن خمیبیم
(Although the above verse is widely believed to have been composed by Ḥāfiz, it is recorded in neither Khânlâri’s nor Qazvînî and Ghani’s edited versions of the Divān. I am thus doubtful of its composition by the poet).
The Arabian stallion has become feeble under the packsaddle,
Yet I see golden rings around asses’ necks!

Bahār

همانگانه کار کر در جهان
(Bahār, Divān, 1: 507).
There is no act more sinful in the world than setting to vex others.

Ḥāfiz

There is no act more sinful in the world than setting to vex others.

(Ḥāfiz, Divān 1362/1984, 1: g 76, v. 7).

Do not set to vex others and do as you please,

For, in our order, there is no greater sin other than this.

Bahār

The world has worrisome plans in mind, where is a companion

Whose grace of utterance can comfort the mind and soul?

(Ḥāfiz, Divān, 2: 461, v. 1).

The bosom is filled to the brim with pain. Alas for a calming liniment!

Because of loneliness, the heart’s at the end of its tether. For God’s sake, a companion!

Bahār’s discussion of the principles of neoclassical poetry appears in a two-volume anthology of his works titled Bahār va adab-i Fārsī. In it, while speaking about the Indian style during the Šafavīd period, Bahār emphasizes that many poets of the post-Šafavīd period emulated the old masters of poetry, such as Rumi, Sa’dī, and Ḥāfiz (Gulbun 1:54–55). Bahār acknowledged Ḥāfiz as a master poet whose unique and preeminent style has had a profound impact on the general public of Iran as well as on scholars and specialists. Bahār refers to him as a genius, a miracle in the world of poetry, and adds that Ḥāfiz was a mystic and a spiritual man (Gulbun 1:158). Bahār was a political activist who could have enjoyed a comfortable life and a prestigious position; instead he chose a humble life, in keeping with his ethical beliefs (Āryānpūr 2:328). The following verse clearly indicates his financial standing and the standards by which he lived:

The poet, while alive, remains poor and needy; but

Wonderful grandeur and glory awaits him after he’s gone!

According to Rastīgār, another contemporary Iranian scholar, Bahār spent the better part of his life defending his people against tyranny and hypocrisy; many examples of his love of freedom and disapproval of prejudice appear in his poetry (Rastīgār, 14). This conduct brings to mind Ḥāfiz’s philosophy, which Bahār had admired from the age of fifteen. Bahār sincerely believed that he was one of the best poets Iran had witnessed since Ḥāfiz and Sa’dī, as he states in the following verse:

It has been seven hundred years since Iran witnessed a poet like me.
This statement will be chanted by the people of Iran.
Since Sa’di and Ḥāfīz, whose spiritual glory
Places their very foundation in the heavens,
The other masters, such as “Imāmī,” “Humām,” “Sayf,” or “Salmān,”
Are all students of Bahār.

6. Conclusion
One finds originality and novelty in Bahār’s work, the beauty of his language is also remarkable. It is probably because his poetry is somewhat influenced by Ḥāfīz’s thought and philosophy. The poets and philosophers since the declining era of the Indian style of poetry emerging during the 15th Century, who remained in Persia and flourished there, writers like Sa’di, Fighāmī, and Jāmī, owed much of their success to Ḥāfīz. For Ḥāfīz had set such high standards in Persian poetry, especially for the ghazal, that anyone who came close to meeting these standards inevitably became illustrious.

As we have seen, Bahār pursued Ḥāfīz’s example to such an extent that anyone familiar with Ḥāfīz’s poetry could realize his influence on Bahār’s writing. This paper aims to demonstrate that most poets who achieved renown after Ḥāfīz took inspiration from him.

References


