

The Influence of Shahnameh Ferdowsi on the Hafez's Sonnets

** Ebrahim estaji *, Ahmad khajehim *, Abolghasem rahimi *, Moslem Rajabi

* Faculty member of Persian language and literature of Hakim Sabzevari University

** Phd student of Persian literature (Hakim sabzevari university-faculty of foreign language and literature- Persian literature group)

Address: Korasan Razavi – Torbat Heydarieh – saadi st. No. 1.

Email: moslem.rajabi@yahoo.com; Tel: 05312317071 - 09158300672

Abstract: Shahnameh Ferdowsi by the sophisticated *Hakim of Toos* has such grandeur of expression and thought that many poets are engrossed in him. One of these poets is Hafiz the sweet- language and the memorizer of Shiraz. Among the poets, he composed poems subtly and skillfully in light of suitable using and benefiting from others' language and also of making use of themes and compounds which shows his mastery over the existing books in his own time and his supremacy over poets' divans to whom he paid tribute or he confessed to the magnificence of the former poets by quoting from their utterances. The existence of mythical and epical characters in the novel and beautiful poems and appealing expression of Hafez the Shirazi shows that he was aware of Ferdowsi's firm language and he also was abreast of the themes and concepts of the Epics of Kings.

[Ebrahim estaji, Ahmad khajehim, Gholam reza rahimi, Moslem Rajabi. **The Influence of Shahnameh Ferdowsi on the Hafez's Sonnets.** *N Y Sci J* 2013;6(9):84-87]. (ISSN: 1554-0200). <http://www.sciencepub.net/newyork>. 13

Key Words: Shahnameh(the Epic of Kings), Hafez, Poem, Epic, Myth

We know well that Ferdowsi wrote Shahnameh with so much agony and sufferings; his aim was to eternalize the Iranians in the spatial and temporal dimension and to bestow upon us the everlasting honor; and because of this, his name like proverbs is uttered by everyone and his work became the unique treasure of the world literature. He, before finishing Shahnameh, shows his prediction that his fame will become worldwide and rife with these poems:

I am immortal; I am the eternal Lord For I have spread the seed of the Word. Everybody with tact, consciousness and religion applaud me after my death (Ferdowsi, 1379:37)

In Shahnameh, tone of the language is dominant over the themes and the appearance and going to this," for centuries on the account of historical and social context, Ferdowsi's poetry is the most popular in terms of attracting the interlocutors in this country." (Pournamdaryan, 85:1382) Hafez considers his poetry as "life water" and "the poetic jewel." (Zavar, 1385: 408) he calls the language essence of eternity and writes a poem:

"Hafez speak which in the world this shape remains from your pen as memento"(Hafez, 1375: 80).

Hafez had the mastery over the existing books of his own time and confessed to the greatness of the former poets. "All of us are aware that Hafez was beholden to the earlier and his contemporary poets, but what causes no feeling of repetition and imitation is the difference in the utterance and language of his poetry; even in most cases, themes and the claims which others used and spoke of before Hafez is used

in excellent way by Hafez. (Mortezaee, 11-12:1388 and Khoramshahi, 75: 1367)

From off thought's face none has drawn the veil like Hafez

Since the tress-tip, the brides of speech combed.

Hafez Divan is considered to be "a mystical divan" at the time, (Motahry, 15:1369) and his poetry is "the Ghazals of insight and vision" (Niyaz Kermani, 96:1376). His statements are perceived as "the expression of humanistic feelings and sentiments" and as "the fluent language of heart." (Farid, 8:1376). The Professor Bahaa'ldin Khoramshah states: "Hafez has got the status of mythical and surreal position and of course, by right, the position well beyond both the historical- literary status and the place of literary history; briefly he is distinguished from others in every facet." (Koramshahi, 1382: 124). Khoramshah states in another place: "Hafez have not composed poems using either his memory or his literary memory; he composed his poems with all his heart and being." (Koramshahi, 1380:243) Hafez divan is called "Rendinameh which creates the myths." (Koramshahi, 1367:4) Hafez creates the poems which take the realistic dimensions and the source of its unrealism is forgotten. Ferdowsi gives the mythical dimensions to Rustam; and for this he does the extraordinary and miraculous actions. (ibid, p6) The existing epical characters in Shahnameh stories, in the novel poems and the appealing language of Hafez the Shirazi shows that Hafez was aware of the firm language of Ferdowsi and of the themes and of the notions. We mention some cases of Shahnameh

which are more highlighted and we state them with the brief explanation:

The Narrators of the Epic of the Kings

Ferdowsi tells the stories, using two narrators:

1- Peasant

Ferdowsi tells stories in most places from the peasant's mouth. The peasants like the free and the aristocrats of Iran were the old cultural heritage and the manifestation of wisdom and perceptiveness. Ferdowsi has spoken of peasants in every place of Shahnameh: in the beginning of the story of Siyavoush we read:

From the words of peasant now I make the story from the legend (Ferdowsi, 1379:127).

Hafez also stated this theme with this Ferdowsi's interpretation.

"The old peasant said happily with his son.

That the light of my eye, you reap what you sow" (Riyahi, 1358:195)

2. Nightingale:

There is sound of bludgeon, sword and drum of war in Ferdowsi's epic work and seemingly there is no place for song of nightingale; indeed who is this "nightingale" Reminded in such a way by Ferdowsi!?:

"I heard from the nightingale story told by heart a legend

And call the singers and the musician and everyone dazzled by the song of nightingale

Look till listen at the dawn from the nightingale speaking Pahlavi".

What kind of speaker is he who knows how to speak Pahlavi and tells about the old times?! If we are to be a little exact, there are subtle truths. In fact nightingale is the epithet given to the people like peasants who were narrators and retell the epic stories for the people orally. Exactly the same responsibility is taken in Shahnameh by the peasants. The nightingale also has the role of narrating. Professor Khaleghi Motlagh considers the nightingale to be "Gosan and Luri". (Khaleghi Motlagh, 1375:85) Hafez the Shirazi was aware of this point and put it in his sonnets. Hafez the Shirazi counts for the nightingale the features like (nightingale the narrator) and says this in a line in this way:

"The nightingale on the tree sings the lessons of spirituality with the language Pahlavi" (Hafez, 1375: 486)

The song of Pahlavi; that is to say, the song which is derived from the Old Iranian music and perhaps Hafez has taken this interpretation from Shahnameh of Hakim of Toos's:

"Look till listen at the dawn from the nightingale speaking Pahlavi". (Ferdowsi, 1379:297)

Which is the same as Hafez says:

"The nightingale on the tree sings the lessons of spirituality with the language Pahlavi"

"Where art thou, the Singer, with song of river, remembering that royal song?"

B. The legendary Creatures

1. Deev

Deev has been repeated nearly 246 in Shahname with compounds like the vicious deev, the black deev, the impure deev, the bewitching deev, the white deev... Deev in Ferdowsi's viewpoint is

"Ignorant and unthankful deev isn't wise and don't recognize the benevolence." (Ferdowsi, 1379:413)

Hafez also has talked about this deceitful foe in his poems six times and composed a poem in this way:

"The Azam name affect, o' heart, be happy because deev doesn't become Muslim with deceit and trick" (Hafez, 1379: 227)

2. Simurgh

Since "the myth and the history are blended in Shahname in such a way that many gods or the mythical heroes emerge like kings and the historical heroes" (Saffari, 1383:29), the myth of Simurgh has the glamorous presence in Hafez's poems as in Ferdowsi's Shahnameh and no one is able to wander in his territory and to assert in his presence:

O' fly, it isn't your field to move in Simurgh's presence to make trouble and to complain" (Hafez, 1379: 3650)

Simurgh in Hafez's divan of poetry is repeated four times and thirty nine times in Ferdowsi's Shahnameh; although this number indicates that Hakim Abol'ghasem Ferdowsi has taken more benefit from this legendary creature and as he says: "finally after many years story becomes laden with Simurgh and Za'al" (Ferdowsi, 1379: 312)

C. The kings

1. Alexander:

Both Alexander and Dara are connected to the compiled history of Iran, and Ferdowsi reminisces both of them in Shahnameh. Dara is Darius the third, king of Achaemenid Empire who was murdered by the Greek Alexander." (Hashemi, 1382:242)

Hafez has made the new theme out of combining the *Jam-e Jahannama* and the *Cup of Jamshid* and with this explanation he says: "the cup of wine is sikandar's mirror. Behold, so that it may show thee the state of Dara's kingdom."

Dr. Zarinkoub said: "Hafez beyond any doubt has familiarity with Ferdowsi's Shahnameh, and the familiarity with kings and the heroes of Shahnameh in his sonnets are witnesses of instability of times. It is true that the reminiscence of the past people has a long precedence and Abo' Ala Mo'ari talks about

those who are buried under the earth.” (Zarinkoub, 1366:67)

2. Kay khosro:

Kay khosro is “one of the half-spiritual and half- king myths. Half of his being embodies the grandeur and the worldly power and the other half the mortality of the human condition.” (Eslami Nedoushan, 1349:92-93)

He renounced the worldly works and contemplates over the afterworld and disappears through the snow in the mountain. (Razmjo, vol1, 1381:140) the Khwaja of prophecy knew that “the greatness and grandeur of Mahmoud GHaznavi will be destroyed, and on the other hand the magnificence of Ferdowsi will be everlasting.” (Beheshti, 1371:588)

He has harked back to Kay khosro’s majesty and fortune with regret and he said:

“on the dust, scatter the draught; and behold the state of people of rank:

For, of Jamshid and Kay Khosro, a thousand tales, it hath.” (Hafez, 1379:120)

3. Kay Kavous:

Kavous is the name of the king who has been one of the greatest in his own time. It is said that he reigned roughly 150 years. Hafez was aware of these points all and for he was vexed by Kay Kavous, he has brought his name only four times in his divan. Hafez says to the Saki:

“OSakibrings that wine whose picture of cup sends a message to Kay Khosro and Kay Kavous.)

“give me the wine till I tell you with the sing of reed who was Kay Khosro and Kay Kavos) (Hafez, 1379:407)

Hafez has brought “Jam and Jamshid” in forty three lines of his poems so that he appreciated the ancient kings of Iran and the great of its past history frequently. (Borhani, 1375:298) Hafez in his poems has repetitively talked about the heroes and the players of Ferdowsi’sShahnameh both in the recorded history and the non-recorded history. (Hashemi, 1382:242)

4. Freidoum:

He is a king whose throne has been appropriated by Zahak, but he imprisoned Zahak with the aid of people finally and became fortunate. Ferdowsisays:

“ he regained his power and goodness with justice and generosity

If you want to be Freidoum, you show justice and generosity.” (Ferdowsi, 1379: 215)

Hafez became aware of these pleasant features of Freidoum via Shahnameh, he says;

“if you want the royal crown, show the gem of your humanity

Even if your line is Jamshid and Freidoum.”

(Hafez, 1379:337)

D: the Heroes

1. Afrasiyab:he was the king of Turan and was at war with the Iranians for a long time. He was captured and killed at the time of Kay Khosro. His name is repeated 405 times in Shahnameh. Hafez also was aware of his status and rank in the stories of Shahnameh and heard statements about his power and his shoulders and arms and he said:

“who has seen Afrasiyab’s shoulders”

“Where are the judgements of the great men of his army? Where is Sheede with his sword?”

“The grandeur of Pashang’s son and his sword which is famous is in the whole of Shahnameh.” (Hafez, 1379:390)

2. Rustam:

He is the famous hero and champion and Ferdowsi is very fond of him in all stories of Shahnameh. Hakim of Toos has repeated his name 780 times in the battle field with appreciation and commendation for all his spirit of aiding and justice-demanding. He commends him with features like:

Victorious, upright, tough, the furious lion, champion, brave and

“Because there is no horse rider like Rustam in this world he didn’t lend an ear to the wise.”

Rustam is originally Rust and am, meaning “tough and powerful” (dictionary of Dehkhoda, entry, Rustam) he has the good characteristics and temperaments as well as the physical power. Hafez the Shirazi has found out the spirit of “justice-demanding and aiding” of Rustam with the study of Shahnameh and Hafez sings in the miseries and vicissitudes of life and is looking for a person like Tahmtan:

“ I told to a wise man and he laughed and said that times is hard and full of confusion

I was burnt in the well of patience for the beautiful eyes of Chegel and the king of the goodness isn’t aware of our situation. There is no savior like Rustam.” (Hafez, 1379:386)

And Hafez says somewhere else with agitation that “if he doesn’t help me what should I do with his kindness?!” (Hafez, 1379:302)

Tahmtan is the epithet of Rustam which means brave, unique and someone whose tough body will annoy his enemies. (FeghhiLahuri, 1374: 2182; Kazazi, 1376:445) Dr. Zarinkoub believes that “this fact that there is refernces toRustam and Esfandiyar is for “to know that these gods of land, with this situation, it isn’t strange that Hafez in all years of riots and revolution has made a mirror of the life and situation of champions and the king of Shahnameh for those who want to become aware.” (Zarinkoub, 1366:67)

3. Siyvoush:

Siyavoush is son of king of Kiyani, Kay Kavous, repeated 437 times in Shahnameh. It becomes evident from Shahnameh passage that Soudabeh is in love with him and he had to pass the fire to prove his innocence. Finally he went to Touran and gets married to Afrasiyab's daughter, Farangis, but he is murdered unfairly with encouragement of Afrasiyab's brother, Garsiuz. Hafez was cognizant of this fact and referred to it in a line:

“the king of the Turkmans heard the speech of the adversaries:

Of the oppression of Siyvoush, his a great shame be!” (Hafez, 1379:142)

Conclusion

Ferdowsi vitalized the notion of being an Iranian in all hearts with creating Shahnameh and eternalized in the heart of history. He gave a new spirit to the Iranians' body. Ferdowsi immersed himself totally in narrating and writing the epical and heroic stories and he had the responsibility of the Iranians' success and to evince the heroic spirit and awareness to all people; and on the other hand this fact resulted in safety of Persian language from the attacks of enemies and of the foreign languages. In fact, Ferdowsi carried out his dangerous duty in the best possible way. Hafez also brought the oral stories in some of his own poems which are transferred from heart to heart like Ferdowsi's poems at his own time; as if Hafez has done the same duty as Ferdowsi with reminiscing those epics and heroisms, and with this he reinforced and buttressed the “the high castle of Ferdowsi” and protected from the dangerous incidence as far as he could. In fact Hafez verified statements of sophisticated Hakim of Toos with retelling stories and characters existing in stories of Shahnameh.

Bibliography

1. Beheshti, Seid Ahmad. (1371). *The account of Jonoun*, Tehran: Rouzane Publication.
2. Borhani, Mahdavi. (1375). *From this Hidden Fire*, Tehran: Pazhang Press.
3. Dasti, Ali. (1364) *a Pattern from Hafez*. Tehran: Asateer publication.
4. Dehkhoda, Ali akbar. (1377) *dictionary*, Tehran: The institute of Dehkhoda's dictionary.
5. Eslami Nedushan, Mohammad Ali. (1349). *The life and death of Heroes in Shahnameh*, Tehran: Toos publication.
6. Estelami, Mohammad. (1383) *the explanations of Hafez's sonnets of divan*, vol2, Tehran: Sokhan publication.
7. FaghihiLahuri, Abol' hasanAbdo' Rahman. (1374). *The Account of the mystic Sonnets of Hafez*, Tehran: Ghatre Publication.
8. Farid, Tahereh. (1376). *The Puns in Hafez's Divan*. Tehran: Tarhe No Publication.
9. Ferdowsi, AbolGhasem. (1379) *Shahanmeh*, Tehran: Peiman Publication.
10. Hafez, Shamsod' din Mohammad. (1375). *Divan of Poetry*, with annotations of A'lameGhazvini-Dr. Ghani, Tehran: Jomhoury publication.
11. Hashemi, Jamal.(1382). *the Excursion of the Mystics*. Tehran: Sahami publication.
12. Kazazi, Mir Jalal'din. (1376). *The Dream of Myth Epic*, Tehran: Markaz.
13. KhaleghiMotlagh, Javad. (1375). *The old Remarks*, Tehran: scientific and cultural Press.
14. Khoramshahi, Baho'din. (1367). *Fourteen Narratives*. Tehran: Parvaz publication.
15. ---. (1367), *Hafez Name*, vol1, Tehran: Suroush publication.
16. ---. (1380), *the mind and the language of Hafez*, Tehran: Nahid Publication.
17. ---. (1381), *Hafez is the memorizer of the Epic*, Tehran: Ghatre publication.
18. Mortezaee, Javad. (1388). *From the Appealing Poem of Hafez*, Tehran: Moeen Publication.
19. Niyaz Kermani, Saeed. (1367) *the Undersatnding of Hafez*, Tehran: Pazhang Publication.
20. NomojtadedIrani, Esfahan: The committee of supporting the orphans.
21. Pour Namdariyan, Taghi. (1382). *The lost at the shore of the sea*, Tehran: Sokhan publication.
22. Razmjoo, Hossein. (1381) *the Territory of the Epic Literature*, vol1, Tehran: the humanism press.
23. Riyahi, Mohammad Amin. (1358) *The Place of jaunt*, Tehran: scientific publication.
24. Safari, Nastaran. (1383). *The satanic Creatures in ShahnamehFerdowsi*, Tehran: the Flower Vase publication.
25. Zarinkoub, Abdo'hossein. (1366) *From the Alley of Rendan*, Tehran: Amir Kabir Press.
26. Zavareh, Ali. (1385). *The group of the Flummoxed*, Tehran: Ghatre publication.
27. The Martyred Motahari. (1369). *The Mysticism of Hafez*. Tehran: AlameTabatabayi publication.