



**Influence of literature developed by Hafez Shirazi on poems of Mohammad Ali Shams-
Al-Din**

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**Influence of literature developed by Hafez Shirazi on poems of Mohammad Ali Shams-
Al-Din**

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Abstract

Hafez Shirazi has influenced on most Arab-speaking scholars. Mohammad Ali Shamsaldin, Leonean poet had maximally influenced by Hafez. When we read book “Fi Shirazat” compiled by Mohammad Ali Shams-Al-Din, we will found this important issue that he and Hafez smashed together. His odes in this book has indeed occurred by using his natural creative force. When reader looks at the volume of book “Fi Shirazat”, he can see the name of Hafez Shirazi in the right side of the book and name of Mohammad Ali Shas-Al-Din in the left side and expression “Shirazat” at the middle of both; consequently, he would find the clear technical and spiritual cooperation between both poems. This paper aims to prove the influence of Hafez on Mohammad Ali Shams-Al-Din according to French School; for this purpose, the author has sought for required references and books in national and international libraries; by analytical methodology, the poems of Mohamad Ali Shams-Al-Din were analyzed and compared to Persian Poems of Hafez to prove that he has influenced by Hafez’s Poets. Results of this study indicate that the influence of Hafez on Shams-Al-Din could be completely determined in his poems and only in his book called “Fi Shirazat”.

Keywords: Hafez, Mohammad Ali Shams-Al-Din, cause and effect, Fi Shirazat



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Introduction

Hafez Shirazi has a high place among Arab scholars and poets, someone who praised him and composed interesting and elegant verses for him. The fame and nationalism of this great Iranian poet became famous at his tongue such that it turned to a popular poet among all Iranian people and even a global poet particularly famous in Arabic nations.

Arab scholars believe that Hafez Shirazi is the poet of the first sonnet not only in Persian literature but also in the world literature with his fame attained to the skies and certainly, the poem of Hafez Shirazi is the actual festival of concepts, forms, thoughts and feelings as well as a clear mirror for Islamic rituals and a representation for purity and true love and a guiding voice for freedom, Jihad and revolution against dirty agents; in this case, his sonnets are among the most beautiful manifestations of art and human perfection; therefore, it encouraged Arab translators to translate their poems and despites having various translations, we can see new definitions of his works every year.

Thus, the literature of this great poet found its way in the heart of global scholars, particularly Arab scholars; consequently, they investigated his poems and translated it into order and prose to such extent that number of translations from his poems is over than twenty five translations (Gorbanzadeh, 2011: 42).

Accordingly, his fame has doubled in Arab world and after Omar Khayam and Saadi Shirazi has most popularity. Then, some Arab scholars and poets have deeply influenced by Hafez and this is clear in their poems and such effect could be directly seen in the poems of some of them such as Mohammad Ali Shams-Al-Din, Lebanon poet, Hossein Mojib Mesri, Egyptian poet and writer (Bekar, 2000: 21), Najib Mahfouz, Egyptian writer (Mirzaeenia, 1436:5) and Mohammad Mahdi Javaheri, Iraqi poet and writer (Azarshab, 2004: 155). However, some other people also composed poems about Hafez and wrote about him while praising him such as: Abd-Al-Vahab Bayati, Iraqi poet and writer (Bayati, 1999: 24), Saleh Savi, Egyptian writer, poet and translator (Savi, 1988: 47), Mostafa Akrameh, Syrian poet and researcher (Hamdan, 1996:91), George Shakour, Lebanon writer and poet (Shakour, 2004: 26), Najm-Al-Din Saleh (Saleh, 1989: 91), Molla Ahmad Jazayeri, Kurdish poet (Jazayeri, 2009: 12) and Ahmad Tavili, Tunisian writer (Tavili, 2006: 26).

In this study, we chose to investigate the relations between Hafez and Mohammad Ali Shams-Aldin to find out how much Shams influenced by Hafez and reflected it in his poems.

Challenge of the Research

The most important questions that we will answer in this paper include:

- 1- How Mohammad Ali Shams-Al-Din knew the thoughts and believes of Hafez Shirazi?
- 2- Why Mohammad Ali Shamd-Al-Din chose Hafez Shirazi as his popular poet and tried to investigate it in his Divan?



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3- Which cases in Hafez Shirazi influenced on Mohammad Ali Shams-Al-Din? And how much is its influence?

Methodology of Research

Our view on the phenomenon for influence of Hafez Shirazi on Mohammad Ali Shams-Al-Din and its effective reasons indicate that such a comparative study is according to French School and we thrive to make the influence of Hafez on Mohammad Ali Shams Al Din based on this school. Therefore, in Arabic and Iranian libraries, we sought for related references. Therefore, we dealt with analysis of poems by Mohammad Ali Shams Al Din and compared his poems with Hafez's to prove his influence from Hafez Shiraz by analytical method.

Literature Review

There have been conducted many studies about Hafez, however, no study has been yet done about the title of this paper. There are many studies also about Arabic translations of Hafez's Divan, however, for influence of Hafez on Arab scholars, some studies conducted based on following papers:

- A paper called "Literature of Hafez Shirazi in Al-Harafish Epic", compiled by Hossein Mirzaee, Mohammad Hashem Al-Koomi and Fereshteh Afzali. The authors tried to prove the influence of Hafez on Al-Harafish Epic by Najib Mahfouz. This paper was published in "Allogat Al-Arabiat and Adabs" magazine in 1436 Ah.
- A paper called "Reflection of Iranian Culture and Literature in the Poem by Abd-Al-Vahab Bayati" that was published in the Comparative Literature Exploration magazine in Kermanshah University in 1435 Ah. Its authors, i.e. Naser Mohseni Nia and Sepideh Akhavan dealt with the influence of Hafez on poems of Abd-Al-Vahab Bayati in addition to the influence of Khayam Neishabouri on Abd-Al-Vahab Bayati.
- A paper called "Abd-Al-Vahab Batati and Hafez Shirazi" was published in Lesan Mobin Quarterly in 2012. Its author, Ahmad Pasha Zanus, dealt with the mystical impact of Hafez's thoughts and beliefs on poems by Abd-Al-Vahab Bayati.
- A paper called "Criticism and Review of Translation of Hafez Shirazi Sonnets in Arabic Language" that was published in Arabic Literature and Language Magazine in 2014. Its author, Mohammad Reza Azizi, investigated the Arabic translations of Hafez sonnets and criticized them in a specific way.

A brief reference to the personality of Mohammad Ali Shams Al Din and his scientific life

Mohammad Ali Shams Al-Din was born in Beyt Yphoon located in the south of Lebanon in 1942 Ah. He could achieve bachelor degree in the Arab Laws and Literature field and after a while, he could attain his PhD degree in the field of History from Lebanon University. His poetry talent was boomed earlier such that he is considered as a modern poet in Arab World since 1973; he has



participated in many poetry festivals in Arabic nations. He wrote criticism and literal papers about poem and literature and thoughts in the Lebanon and Arabic magazines and newspapers; he is also a member of board of directors in Lebanon Unions of Writers. Poet Mohammad Ali Shams Al-Din is now live and is residing in the south of Beirut in Baer Hasan district. His most prominent works and activities in the field poem is that he is a modern poet with his poem products not attributed to one area and most of his poems are accompanying with the mysteries of Arab and Islamic history. His poems have been translated into many languages such as Spanish, French and English. His poem has widely extended and popularized in Lebanon and Arabic nations, he has also many Poem odes including:

قصائد مهربة إلى حبيبتي آسيا، (1975 و 1983) / غيم لأحلام الملك المخلوع (1977 و 1983) / غنوا غنوا (1983) / أناديك يا ملكي و حبيبي، (1979 و 1984) / الشوكة البنفسجية (1981) / طيور إلى الشمس المرة (1988) / أما أن للرقص أن ينتهي؟ (1988) / أميرال الطيور (1992) / المجموعة الشعرية الكاملة (1994) / منازل النرد (1999) / ممالك عالية (2002) / في شيرازيات (2005) / الغيوم التي في الصّواحي (2006). (انوشه، 1386: 491)

Comparative Study

Mohammad Ali Shams Al-Din, Lebanon poet, who has a deep existence, is one of the most prominent contemporary poets influenced by Persian Sufi poetry, besides the field he was benefited of, the Sufi poetry of Iranian poets is considered as his most important cultural elements, as he stressed on it and says: “the essential basics existed from my childhood, particularly in Azan Minaret of the village, when Muezzin was saying Azan and his mentions at the heart of dawn was accompanying my heart for praying the God. The old man had a beautiful and effective sound. Thereafter, he become informed from culture and works of Khayam Neyshabouri, Sohrevardi, Hallaj, Nafari and Jalal-Al-Din Romi until he attained to Hafez Shirazi, at that time, he cornered for one year. He says, I became sick for a while and had a great sour feeling and my spirit awaked in the unseen world; then, I wrote Shirazat” (Al-Gabas, 2007: 453).

Familiarity of Mohammad Ali Shams Al-Din from Hafez Shirazi do not go back to time, during his visit by the invitation of Ministry of Culture of Iran, he found the great power of mystic poet (Hafez Shirazi) on national and official cultural qualities of Iranian people, despites passing about a few centuries. Thus, this poet bought various prints of Hafez’s Divan and took them from Shiraz to Beirut and investigated these books for five years and tried to perceive, interpret and compare them. Thereafter, he became sick and was away from the outer world for a few month; as he faced with a killing pain after reading Hafez’s Divan, in this case, Shams-Al-Din says: “abruptly, while I was sick, odes were beginning to give birth one after another, it was like rising from the heart of the mysteries; so I wrote them without any direct reference, it seemed that I was writing them by myself for the first time and floated in such a great beautiful sea and my work finished”. (Anayeh, 2006: 5).

Thus, Mohammad Ali Shams Al-Din published his poetry book called “Mamalik Maliat” in 2003 and at its end, he brought eight odes called “Shirazat” and in 2005, it was published by



Lebanon Arabic Writers Union. Shams Al-Din also compiled some odes from Hafez called as Shirazat in eight poetry pieces.

These eight pieces include:

«الحيرة»، «شيران»، «الطواف حول صاحب الخصر»، «قلبي بعيد»، «إشارة السحر»، «عدل الشراب»، «التيه» و«قبل أن يتحطم العالم».

The influence of Hafez on Shams Al-Din could be seen in various subjects such as:

الشوق إلى الله، انصهار في سبيل الحق، الدعوة إلى شرب الخمر، زوال الدنيا، زوال العمر و الاعتراف بالذنوب و الندامة عليه.

Passion for God and Melting in the Right Way

Hafez sacrifice himself to see the God and forgets his body and what his body needs and leaves his body without any attention, while his body is immobile, loose and motionless, like following couplet:

تادل هرزه گرد من رفت به چین زلف او زان سفر دراز خود عزم وطن
نمی شود نمی کنند
دل به امید روی او همدم جان جان به هوای کوی او خدمت تن نمی کند

(Sajadi, 2000: 196)

Shams Al-Din also follows from Hafez and says that his spirit has just left his body and he wishes to see great God and it could be seen in his sonnet called “Galbi Baeed”:

قلبی بعید و ها اینی آری جسدی ینأی کریشه عصفور علی الأبد
و الثالث الروح في أعماق غربته یرنو لییصر وجه الواحد الأحمد

(Shams-Al-Din, 2005: 21)

In sonnet No. 200, Hafez avoid accompanying with hypocrites whom their appearance is different from their spirit and wishes to see his God:

آناکه خاک را به نظر کیمیا کنند آیا بود که گوشه چشمی بما
کندند
دردم نهفته به ز طیبیان باشد که از خزانه غییم دوا
مندی
حافظ دوام وصل میسر نمی شود شاهان کم التفات به حال گدا کنند

(Sajadi, 2000: 236)

In words and meanings, Mohammad Ali Shams Al-Din is influenced by Hafez as indicated in below poetry:



من طرف لحظتک تَأْتِي كِي تَبْعُثُ الأُمْلَ المحفوف
 كيمياء دمی
 يا ليت أنك عيناك دون جميع الخلق و
 نَحْوِي مرة الأُمم
 نظرت
 و أنت ترسل من خُـلْف إشارة البدء بين البرء و
 الحجاب لنا
 فإن رفعت حجاب جمال وجهك في دوامة
 الغيب أذهلنا
 الـظلم

(Shams-Al-Din, 2005: 23)

Hafez says about his hard and long attempt for attaining his God to heal his sad heart as indicated in his sonnet No. 40:

روزگاریست که سودای بتان دین من است
 غم این کار نشاط دل غمگین من
 دیدن روی تو را دیدم ده جان بین
 وین کجا مرتبه چشم جهان بین من است
 یار من باش که زیب فلک و زینت
 از مه روی تو و اشک چو پروین من است
 دهر

(Khoramshahi, 1993: 302)

Shams Al-Din also says about his hard eager to great God and wishes to see him as we can see it in his poetry called “Mah va Soraya”:

إِنْ كَانَ وَجْهَكَ فِي قَعْدُ دَمْعِي ثَرِيًّا
 عَلِيَّانَهُ قَمْرًا تَحْضُنُ الْقَمْرَا
 وَ مِنْ قَدِيمٍ وَ حُبِّي دِينِي وَ جَارٍ لِيخْدَمَ فِيكَ السَّمْعَ وَ
 دَمْعِي
 فَكُنْ صَدِيقِي فَإِنِّي إِنْ فَقَدْتُ عَبْدْتُ بِكَ الأوثانَ وَ
 تَكُنْ وَثَنًا الحَجْرَا

(Shams Al-Din, 2009: 92)

Hafez asks a wind coming from Aras River about his God:

ای صبا گر بگذری بر بوسه زن بر خاک آن وادی و مشکین کن نفس
 ساحل رود ارس
 منزل سلمی که بادش هر دم از ما صد سلام
 پر صدای ساربانان بینمی و
 بانگ جرس



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محمل جانان بپرس آنکه نیازی کز فراغت سوختیم ای مهربان
عرضه دار فریـــــاد رس

(Sajadi, 2000: 320)

In words and meanings, Mohammad Ali Shams Al-Din is influenced by Hafez as indicated in a sonnet called “Ey Bade Aras”:

یا ریح آراس مزی قرب و قَبْلِي وَجْهَهُ يَا رِيحَ
مَنْ نَزَلَهُ
إِنِّي أَرَاهُ قَرِيباً وَ هُوَ عَنِّي وَ يَقْرَعُ أَجْرَاساً
مَنْ تَعَدُّ
و لَتَحْمَلِي فِي مَطَاوِي الْبَيْدِ هَوْدَجَهُ وَ هُوَ الْمَسَافِرُ مُحْفُوفاً
بِخُرَّاسِ

(Shams Al-Din, 2009: 315)

Inviting to Drink the Win

In his sonnets, Hafez says more about win, particularly in sonnet No. 144, the cloth of a Sufi has smeared to the color of win and it is impossible to be cleaned even by the water of seven seas.

نَشِگفت ار گل طبعم ز نسیــــمَش مرغ شب خوان طرب از برگ گل
بِشِگفت سوری کرد
نه به هفت آب که رنگش به صد آتش نرود آنچه با خرقــــه صوفی
می انگــــوری کرد

(Khoramshahi, 1993: 574)

Shams Al-Din also influenced by this sonnet and composed a sonnet called “Abe Haft Rood” (water of seven streams) in which, he talked about the color of win that it is impossible to remove it:

لو أَنْ سَبْعَةَ جرت هنالك فوق السبعة البيد
أَنْهَارَ مَعْرِبَةَ
تمشي و تتبعها من نار سبع مَوْجَةَ الأعطاف و
خالقها
لن تذهب اللون عن ثوب تقلدة شيخ المساكين من خمر
العناقيد

(Shams Al-Din, 2009: 302)

On another occasion, Hafez speaks about taking care of the opportunity of remaining life and invites people to drink win as in sonnet No. 468:



عمر بگذشت به بی‌حاصلی و ای پسر جام می‌ام ده که به پیری
بوالهوسی بوسی

(Sajadi, 2000, 531)

Mohammad Ali Shams Al-Din also influenced by such sonnet of Hafez and speaks about taking care of the remaining life and invites to drink win:

یرکض کحصان خبّ في ماء الحفر
الــــعمر إلى
غــــايتــــه
هات كأس الخمر حتّى قبل أن يسبقنا كأس القدر
نرتوى
ملأت أجراسهم رحب فاغتنمها إنما العمر
الفضا خلس

(Shams Al-Din, 2005: 86)

Mohammad Ali Shams Al-Din compose a sonnet called “Adl Sharab” in which talks about butler who distributes the win fairly and if anybody drinks it, God will forgive his sin.

لو بائع الخمر بالقسطاس ورّعها لكان أقرب من عُفران مولاة
عدلُ الشرابِ أساسٌ في شريعتنا فمن تملكه تمحي
خــــطــــاياهُ

(Shams Al-Din, 2009: 306)

In this poetry, Shams Al-Din influenced by Hafez Shirazi in his sonnet No. 189 that is:

رندی آموز وکرم کن که نه چندان هنر حیوانی که ننوشد می و انســــان
است نشود
گوهری پاک بیاید کــــه ورنه هر سنگ و گلی لؤلؤ و مرجان
نشود قابل فیض

(Sajadi, 2000: 271)

Mohammad Ali Shams also talks about drinking Sufi win for dressing up your soul:

ناولُ طُيورک من خمرٍ و اسقِ التّمورَ التي في الغابِ
مُــــتــــنــــتــــه
و اسکب على البحر من رمضائها تُشعل به المّوج و الأسماک
شــــرّاً
و ارو الترابَ فــــطینُ إلى الشرابِ و تُغزُ الماء و
الأرض في ظمأ الشجرُ



هي الدموع التي من تهوي السيول و يستعلي
أصل نبتعتها بها المطر

(Shams Al-Din, 2005: 36)

As Hafez invites people to drink Divine Win in his sonnet No. 51 and stresses that there is no difference between Sufi and worshipper of win and its guard and king before God:

بيار باده كه در بارگاه چه پاسبان و چه سلطان چه هوشيار و چه مست
استغنا

(Sajadi, 2000: 74)

Mohammad Ali Shams Al-Din also influenced by this couplet of Hafez and says:

و اشرب على خذها حمراء يا عابد الخمر يا صوفي يا
صافية رجو
هذا زمان صلاة لا فرق عندك من صاموا و من ثملوا
الحيان قائمة

(Shams Al-Din, 2005: 42)

Hafez says I chose a solitary life and became like a consignor who am turning around a point and finally I will be located at the middle of the circle. At that day, my cloth was burnt in the fire because of my eager to wineglass, thus, one must drink win to reduce the sorrows as indicated in sonnet No. 89:

آسوده بر كنار چو دوران چو نقطه عاقبتم در
پرگار می شدم میان گرفت
بر برگ گل به خسون شقایق كان كس كه پخته شد مي چون ارغوان گرفت
نوشته اند
می خور که هر که آخر کار جهان بدید از غم سبک بر آمد و رطل
گران گرفت

(Sajadi, 2000: 114)

Shams Al-Din also speaks about win and drinking win and believes that it is the mean for saving the humanity:

املاً الكأس بماء و خذ الحكمة من خمر
الأرغوان الدينان
ليس يُنحيك سوى أن تنتمي للثمالي في
نهيات الزمان
إبني مُغْتَبَطٌ في مثل بركار على قوس
غزلاتي المكان



غَيْرِ أَنِّي فِي الْمَدَى نُقْطَةً يَجْزَعُ مِنْهَا
مُحْتَبِسٌ الْوَنِيْرَانِ

(Shams Al-Din, 2009: 88)

Hafez believes that man cannot avoid drinking the wine from the hand of butler, unless a person who is equal to Sohayb (one of the friends of Prophet Mohammad) in piety, as he says, the key of happiness treasure is in the hands of Sufi as indicated in sonnet No. 193:

چنان زنده ره اسلام غمزه که اجتناب ز صهبا مگر
ساقی صهبا یب کند
کلید گنج سعادت قبول اهل دل است مباد کس که درین نکته شک و ریب
کند

(Sajadi, 2000: 228)

Mohammad Ali Shams has composed a sonnet called "Sohayb" influenced by Hafez in meaning and literal:

خذ يا صهيب فم الإبريق في شغف و اسكب شرابك من أصل الفرديس
فلا يعيب على الندمان إلا الذي لم يجزب "حادي
خمرتهم العيس"
علي الصراط أرى الساقى كأس الشراب و يرعاهم
يناولهم كقديس
أهل القلوب أرى مفتاح ناراً ترءت لهم في
بهجتهم ركن إبليس
تمشي الهويينا مطاياهم على مهل و نقفيم على ضرب
النواقيس

(Shams Al-Din, 2009: 293)

Hafez talks about the castle of his weak dreams and invites drinking the Divine Wine:

بیا که قصر امل سخت سست بنیادست بیار باده که بنیاد عمر بر بادست

(Sharzadeh, 1983: 264)

Shams Al-Din has composed a poem called "My castle is falling" influenced by Hafez Shirazi:

قصری علی الریح لا تَعْلُو بِهِ مِنْ الرُّخَامِ وَ لَا یَسْمُو بِهِ
عَمْدٌ حَجْرُ
حَطْمٌ قُبُودَكَ فِي أَرْضٍ إِلَى الْجَحِيمِ وَ كُنْ جِسْرًا لِمَنْ
عَبَرُوا
بَابُ الْمَجْرَةِ مَفْتُوحٌ مِعْرَاجُهُ الطَّيْرُ تَفْنَى فِيهِ وَ
لِسَالِكِهِ الْبَشَرُ

(Shams Al-Din, 2005: 69)



Once more, Hafez talks about win and invites drinking it and before destruction of mortal world, he pour win into the cup as indicated in sonnet No. 205:

| | |
|----------------------------------|----------------------------|
| دور فلک درنـــــگ ندارد | صبح است ساقیا قدحی پر شراب |
| شـــــتاب کن | کن |
| ما را ز جام باده گـــــلگون | زان پیشتر که عالم فانی شود |
| خـــــراب کن | خـــــراب |
| گر برگ عیش می طلبی ترک خـــــواب | خورشید می ز مشرق ساغر |
| کن | طلوع کرد |

(Khoramshahi, 2001: 1099)

Shams Al-Din talks about hustle to drink win, because in his belief, the world is destructing and then he says, the sun of the win rose from the east of its cup and sets in the west of the spirit. Literally and conceptually, he influenced by Hafez in these couplets:

| | |
|---------------------------------------|----------------------------------|
| على الصّخور فـــــعجل يا مـــــغنيها | إني أرى الأرض تـــــهوي مـــــثل |
| حـــــتى يـــــحطّمنا إـــــغـــــواء | مـــــركبة |
| ما فيها | و اسكب شرابك في كأس |
| لمغرب الرّوح تـــــفنى في | مـــــوردة |
| مـــــعانيها | من مشرق الراح شمس حـــــرة |
| | طـــــلعت |

(Shams Al-Din, 2009: 341)

Confessing the Sins and Regret of Sin

In his sonnet No. 50, Hafez talks about his confession to sins in the world, while stressing that finally he will go to the heaven:

| | |
|-------------------------------------|------------------------|
| که گرچه غرق گناه است می رود به بهشت | قدم دریغ مدار از جنازه |
| | حافظ |

(Khoramshahi, 1993: 393)

Mohammad Ali Shams Al-Din also composes a sonnet called "I am down in my sin, but I am going toward the heaven" in which, influenced by Hafez Shirazi, he says about his down in the sin but enters the heaven:

| | |
|-----------------------|------------------------|
| ملقى و من خـــــلفه | فإن رأيت غداً جسمي على |
| جمع المعاميد | خشب |
| و اعلم بأنك مـــــثلي | فاتبع جنازة أيامي |
| غير موجود | عـــــلى عجل |



عَرَقْتُ فِي الإِثْمِ لَكِن سَوْفَ إِلَى الْجَنَانِ يُدُ
تَحْمَلَنِي الرَّحْمَنُ وَ
الْجُودِ

(Shams Al-Din, 2005: 84)

Ruin of Life

In one of his sonnets, Hafez talks about his beloved, his beautifulness and his stature and at the end of the sonnet, regrets the ruin of his life that couldn't be returned back at all:

در دیر مغان آمد یارم قـدحی در دست
مست از می و می خواران از نرگس مستش مست

در نعل سـمند او شکل مـه نو
وز قـد بلـند او بـالای
پیدا
صنـو بر پـست
باز آی که باز آید عـمـر شده
هر چند نیاید باز تـیری که بـرفت از
حافظ
شـسـت

(Sharzadeh, 2001: 205)

Literally and conceptually, Shams Al-Din also influenced by this sonnet of Hafez and composes a sonnet called "arrow won't return back towards the bow":

لا يَرْجِعُ السَّهْمُ نَحْوَ
القوسِ ثَانِيَةً
وَإِلَى الْجَمِيلِ إِلَى دَيْرِ الْمُجُوسِ
نَشْوَانَ تَعَبُّ مِنْهُ خَـمْرَةٌ
يَخْتَالُ فَوْقَ جِـصَانٍ كَلَّمَا
ضُحَى
ضَرَبَتْ
مَشَى الْهَيْلَالُ عـلَى
و آثارِ خُطْوَتِهِ
فَالسَّهْمُ مُنْطَلِقٌ فِي مَهْمَةِ الرِّيحِ
أَقْدَامُهُ الْأَرْضَ مَا جَتِ بِالتَّبَارِيحِ
السَّرْوِ تَلْقَاهُ
بِتَسْبِيحِ

(Shams Al-Din, 2005: 48)

Hafez exemplify his beloved to a sacred bird who returns back to him once more to sacrifice all he has for seeing his beloved and also regrets ruining his life and wishes returning back to his young era:

اگر طائر قدسی ز درم
عمر بگذشته به پیرانه سـرم باز
بـاز آید
آید
دارم امید برین اشک چو
برق دولت که برفت از نظرم باز آید
بـاران که دگر



گر نثار قدم یار گوهر جان به چه کار دگرم باز آید
گرامی نیکنم

(Sajadi, 2000: 279)

Influenced by Hafez, Shams Al-Din also exemplifies his beloved to a sacred bird and talks about him and wishes to return back to home and thrives to attain it and sacrifice what he has to attain it:

أَوْ يَرْجِعُ الطَّائِرُ لَكَانَ يَسْجُدُ فِي
الْقُدْسِيِّ تَانِيَةً عَلَيَّهِ الْبَابُ
وَكُنْتُ أَغْسِلُ بِالذَّمْعِ الَّذِي انْهَمَرَتْ
أَمْطَارُهُ وَجَهَ مَنْ رَأَوْا وَمَنْ
أَبُوا
وَأَجْعَلُ الْبَرْقَ مِنْ خَدَامِ
الرَّيْحِ تَرْكُضُ فِي كَفِيهِ وَ
حُطُّوتِهِ الْغَابِ
لَهُ بِسَاحَتِهِ فِي وَ لِي بِدَوْلَتِهِ فِي
مُؤَلِّكِهِ سَبَبُ الْعِشْقِ أَسْبَابُ

(Shams Al-din, 2009: 235)

Destruction of the World

Hafez talks about a world that isn't stable and loyal; therefore, man should not regret for losing anything in the world:

ازین رباط دودر چون ضرورت است
رواق و طاق معیشت چه سربلند و چه
رحیل
به هست و نیست مرنجان ضمیر و خوش می باش
که نیستی ست سرانجام هرکمال
که هست
به شکوه آصفی و اسب
به باد رفت و ازو خواجه هیچ طرف
بمساد و منطق طیر
به بال و پر مرو از ره کوه
هوا گرفت زمانی ولی به
تیر پرتابی
خساک نشست

(Sharzadeh, 1983: 196)

Mohammad Ali Shams Al-Din has influenced by this sonnet of Hafez literally and conceptually in his poem called "my home has two doors":

لا تُتَّعِبِ الْبَالَ بِالْمَعْدُومِ فِي
زَمَانٍ
فَالْكَائِنَاتِ جَمِيعاً فِي
مَسَالِكِهَا
لَا عَرْشَ أَصْفَ بِلَاقِي
فِي مَنَاعَتِهِ
لَيْسَ الْكَمَالَ عَلَى نَقْصٍ لِمَنْ كَمَلُوا
تَهْوِي وَ تَخْبُطُ أَنْتِي
كَانَتِ السُّؤْلُ
أَوْ مَنْطِقَ الطَّيْرِ فِي مَا خَطَّهُ
الرَّسْلُ



أَوْ مَرَّكَبُ الرِّيحِ تَطْوِي وَ يَسْتَوِي فِي مَدَاهُ السَّهْلِ وَ
تَحْتَهُ مَدُنُ الْجَبَلِ
فَاطُو الْجَنَاحِ فَسَهْمَ الرِّيشِ إِلَى الْحَضِيضِ وَ سَهْمَ الْمَوْتِ
مَنْكَفِيءَ مَرْتَحِلِ

(Shams Al-Din, 2005: 42)

Conclusion

- As we stated above, influence of Hafez on poems of Mohammad Ali Shams Al-Din, particularly in Shirazat is very clear and no other influences could be seen in the poems of Shams Al-Din from Hafez in his other compilations. In Shirazat, the voices of Shams Al-Din and Hafez are the same; such a unity is clear initially when readout by reader such that in the right side we can see the name of Hafez Shirazi, in the left side the name of Mohammad Ali Shams-Al-Din and at the middle the expression “Shirazat”.

- The reason for selection of Hafez by Shams Al-Din might be a personal reason and or public and cultural. However, for personal reasons, it goes back to the visit of Shams Al-Din from Iran where he considered the importance of Hafez among different classes of people and community and saw that people are taking away from his poems as they use Quran for this purpose; then he found out that Hafez has dominated on Iranian culture; therefore, he took different prints of Hafez’s Divan with himself to Lebanon and began reading them and after a while he became sick and during his illness, the odes of Hafez found their way into the conscience of Shams Al-din and disturbed his heart and spirit and by reading such couplets, he could tolerate his illness; then, UNISCO and UN chose 2003 as the Global Year of Hafez Shirazi. Shams Al-Din interested in participation in a festival held by UNISCO in Beirut and reiterate his poems composed about Hafez; in addition, both poets have the same name, because the name of Hafez Shirazi is Shams Al-Din Mohammad and his name is also Mohammad Shams Al-Din (Shams Al-Din, 2009: 288).

- About genera reasons, Shams Al-Din says: “two points about Hafez poems should not be ignored:

- 1- The essence of the poem;
- 2- The historical time for returning his poems back in line with live languages in the world...we must dominate on the poems of Hafez, this great Islamic poet that is influencing on people even after 600 years. This great poet composed his nice poems about love and mysticism during the brutal attack of Mughal and their progress in that era...; thus, his poem is the translation of the deep consciousness and spirit of Islamic Arabic structure with no barrier among nations, races and colors and tribes except divine piety and piety is the same as love and believe as it was in the past and is in the present day” (Enayah, 2006: 5)



Influence of literature developed by Hafez Shirazi on poems of Mohammad Ali Shams-

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