

Research Article

A COMPARATIVE STUDY OF MA'SHUQ OR BELOVED IN THE GHAZALS OF HAFEZ AND SONNETS OF SHAKESPEARE

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ABSTRACT

Comparative literature examines the intersection of literature in different languages and its complex relationships in the past and present as well as its historical relationships in terms of influence in the fields of art, literary schools, currents of thought, subjects and individuals. The importance of comparative literature is not limited to the study of literary genres, intellectual movements, and human issues in art; but it also reveals the influence of poets and writers on world literature. Most of the world's great poets had verses in the form of sonnets: Hafez, Goethe and Shakespeare, to name a few. Ghazal is a love poem that expresses the emotions of men and women and exalts human relationships. Ghazal is the romantic aspect of literature and extends the romance of the universe to any phenomenon. If in the sonnets of Hafez, the everlasting and eternal lover is out of reach, in Shakespeare's sonnets, the beloved is here in this world and her feet are on the ground; nevertheless, at the peak of each sonnet, the poet's feelings and emotions go beyond earthly concepts and touch the inner world and soul of the human. It moves from the outside or appearance to the inside or heart and walks from the surface to the depth. Indeed, Shakespeare's brilliant sonnets are like a platform to broaden the imagination of the reader.

Keywords: Beloved, Ghazal, Hafez, Poetry, Shakespeare, Sonnet.

INTRODUCTION

"Ghazal" or "Sonnet" in Persian means "talking to the beloved and expressing love to her, a story of youth and the narration of romantic sensations." In literature, a sonnet is a form of poetry that has five to twelve verses. Of course, there are poets whose sonnets are of more than twelve verses. But it is common that a poem with less than five verses is not considered a sonnet. Moreover, it should be noted that the number of verses of the sonnet depends on the taste of the poet. For example, it can be said that Hafez's sonnets are almost one or two verses fewer than Saadi's sonnets. Some of Shakespeare's sonnets are comparable to classical Iranian sonnets and have similar themes. But in general, unlike classical Iranian sonnets, which give a mystical insight into existence and deal with spiritual and universal themes, Shakespeare's sonnets deal with the tangible and real themes of "this material world" and not abstract or heavenly themes. Meisami (1987, p.239) argues that "The ghazal is, perhaps, the most opaque- and elusive of Persian poetic genres. The initial impression of spontaneity, or of 'sincerity,' produced by its ostensible status as a love lyric that expresses personal emotion gives way, on reading many such poems, to a conviction of its repetitiveness and extreme conventionality." While Hafez's sonnets mostly deal with discovery, intuition, hearing and travel in the mystical realms of the soul with various interpretations and symbolic language, Shakespeare's sonnets express profound feelings and thoughts about the palpable phenomena of this world with ambiguous and sometimes humorous language; phenomena such as annihilation, permanent passage of time, deceptions and complexities of love. Thus, the language of lyric poetry is explicit and conveys meanings by creating images, and if there is any ambiguity, it is due to the use of irony and ambiguity, not due to complex symbolic interpretations and metaphors. This stylistic development of Persian ghazals (sonnets) in the course of its long history is a subject which cannot possibly be dealt with here properly.

It should be admitted that the subject itself still escapes the grip of literary scholarship, and it will continue to do so until the time when the works of at least the most important masters of the ghazal will have been investigated in sufficient detail (Bruijn, 1997, pp. 76-77). In Italian, nevertheless, "Sonnet" means a small hymn, which has consisted of fourteen verses. The subject of this type of poems is often love and it can be considered the closest form to Persian lyric poetry. The different types of sonnets are characterized by the order of the rhymes. Shakespeare began a certain form of sonnet which was characterized using the last two rhyming stanzas as a general conclusion to the poem.

Hafez Shirazi

Hafiz, whose given name was Shams-ud-din Muhammad (C.1320. 1389), is the most beloved poet of Persians. He was born and lived in Shiraz, a beautiful Garden City where he became a famous spiritual teacher. His Divan (collected poems) is a classic in the literature of Sufism and mystical verse. The work of Hafiz became known to the West largely through the passion of Goethe. His enthusiasm deeply affected Ralph Waldo Emerson, who then translated Hafiz in the nineteenth century. Emerson said, "Hafiz is a poet for poets," and Goethe remarked, "Hafiz has no peer." Hafiz's poems were also admired by such diverse notables as Nietzsche and Arthur Conan Doyle, whose wonderful characters Sherlock Holmes quotes Hafiz; Garcia Lorca praised him; the famous composer Johannes Brahms was so touched by his verse he put several lines into compositions; and even Queen Victoria was said to have consulted the works of Hafiz in times of need. The range of Hafiz's verse is indeed stunning. He says, "I am a hole in a flute that the Christ's breath moves through- listen to this music." In another poem Hafiz playfully sings, "Look at the smile on the earth's lips this morning, she lay again with me last night (Ladinsky, 2010, p.2). Jones (2013, p.30) emphasizes the majestic literary prominence of Hafez in the eyes of Iranians when he says: "Mohammed Schems-ed-din Hafiz the prince of Persian lyric poets is to us the most familiar of all the poets of the East with the exception of Omar Khayyam."

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Shams-ud-Din Mohammad Hafez, nicknamed Khajeh Hafez Shirazi and known as the tongue of the invisible, is one of the most famous poets in the history of Iran. There is no precise information about Hafez's life, especially when he was born, but it is estimated that he was born around 1325 A.D (726 A.H) in Shiraz. Khajeh Shams-ud-Din Mohammad Hafez Shirazi, an eighth-century Iranian poet, is one of the greatest mystics and lyric poets of all time. In the Iranian tradition, he is called "the tongue of the invisible" and the "translator or interpreter of secrets". Based on an analogy, Thackston (2000, p.64) glorifies the ghazals of Hafiz by stipulating that if Sa'di's Gulistan has been read by more people, and Mawlavi's Masnav has been called the Koran in Persian, no book has been so revered, no poet so celebrated, and no verse so cherished as Hafiz's ghazals. Auguries from his divan have decided the fates of individuals and empires, rebels and heretics as well as the pious have died with lines by Hafiz on their lips, and religious and philosophic arguments have been won by apt quotation of a hemistich. Considering Hafiz's life philosophy, Arberry (1947, p.16) reiterates, because he loved truth, sincerity and unity, Hafiz railed against every manner of conflict and discord. He was especially pained and distressed by trifling quarrels and superficial differences, by the hypocrisy and imposture of false ascetics. He criticized bitterly those hypocritical Sufis who claimed to be following his own path but were in reality worldly men, parading their rags and making a display of their poverty. He had no desire to be numbered among them: 'The fire of deceit and hypocrisy will consume the barn of religion; Hafiz, cast off this woollen cloak, and be gone!

William Shakespeare

William Shakespeare was born on April 23, 1564, in Stratford, England. His reputation as a poet, writer, actor and playwright is unique and some consider him to be the greatest playwright of all time, but many of the facts of his life are still obscure. He died at the age of 52 on April 23, 1616. As much as Sa'di, Hafez, Rumi, and Ferdowsi are the embodiment of thought and the language of Iranian literature, and their sayings are well-known, equally Shakespeare has a very honorable place in English culture and civilization. Attridge (2019, pp.4-5) pays attention to Shakespeare's poetic reputation as in: Shakespeare's fame as a poet has long been eclipsed, at least in the popular imagination, by his fame as a dramatist, but for the Elizabethan literary elite, it was the printed books they could buy or borrow to read at home—Venus and Adonis and Lucrece—that marked him as a great writer. Moreover, Attridge (2019, p.301) goes on by saying that, "If Shakespeare initiated or at least acquiesced in publication, this may have been because, late in his career, he returned to the idea of himself as a poet as much as a dramatist." Gilbert (2020, p.35), on the other hand, refers to Shakespeare's definition of poetry: "Shakespeare gives us a hint when he says, "the truest poetry is the most feigning." Again, a paradox." Then, regarding Shakespeare's knowledge of poetic form, he makes the point that, "That Shakespeare was conscious of the power of form, that he thought of style as not merely a technique – but an idea – is evident." (Gilbert, 2020, p.34).

Nature In The Sonnets Of Hafez And Shakespeare

Both great poets, Shakespeare and Hafez, are inspired by nature to instill the themes of love, human and death; but despite their apparent similarity towards nature, their views and poetic applications of nature are quite different. Unlike Shakespeare, Hafez sees nature as something drowning in love. In his view, love is present in all elements of nature, and this forms the foundation of Hafez's intellectual system:

Nafase bâde sabâ mošk fešan xâhad šod = With the arrival of spring, the morning breeze blows like fragrant musk,

Âlame pir degar bâre javân xaâhad šod = and once again the world, which had fallen asleep and aged from the cold and winter, will wake up and be alive and young.

Arghavân jâme aqiqi be saman xâhad dâd = The Judas tree gives flowers like a cup of red wine to the semen flower,

Čašme narges be šaqâyeq negarân xâhad šod = and the eyes of the daffodil flower will observe the anemone.

in tatâvol ke kešid az qame heyrân bolbol = because of the oppression and cruelty she suffered from the grief of being away from the beloved due to winter,

Tâ sarâpardeye gol na?re zanân xâhad šod = now that spring has come, the nightingale will go to the flower tent all singing and dancing.

Gol aziz ast qanimat šemoridaš sohbât = The flower is precious and lovely, profit by having it,

Ke be baq âmad az in râh-o az an xâhad šod = because it has a short life as it comes to the garden today and leaves tomorrow.

Ey del az ešrate emruz be fardâ fekanı = O heart! if you postpone the joy and good moments of today to tomorrow,

Mâyeye naqde baqâ ra ke zamân xahad šod = who will guarantee you that the capital of life will remain until tomorrow and you will be alive until tomorrow? So, rejoice and take as much pleasure as you can today of life.

With this being said, Shakespeare resorts to bright shadow images of nature to persuade his beloved to express love:

Nay, if you read this line, remember not
The hand that writ it; for I love you so
That I in your sweet thoughts would be forgot.
If thinking on me then should make you woe
O, if, I say, you look upon this verse,
When I perhaps compounded am with clay,
Do not so much as my poor name rehearse,
But let your love even with my life decay
Lest the wise world should look into your moan (Sonnet 71)

Regarding the above, Shakespeare delineates that once his beloved reads these verses, she should forget who composed them because he cherishes her so much so that he finds it better for her to forget him than be despondent about him. Besides, he advises his beloved that, if one day, she looks at this poem when he's most probably dead, buried and mixed with soil, she'd better not mention his name anymore; this will make the love perish with his death. However, he urges his beloved to be aware that after his death, if his beloved does not follow what he said, everyone will realise the cause of her despondency and will ridicule her when he's not in this world. In addition to encouraging the beloved to express love through vivid images of love that are present in the components of nature, Hafez continues to arouse the desire for excellence and transcendence in the thirsty soul of man. The romantic relationships between the elements of nature depicted in the above verses owe more to Hafez's mystical view than to his poetic power of expression. The same message of temporary aspect of life and inevitability of death in Hafez's sonnets has been induced by creating much more visual and vivid images of the elements of nature.

Zamân-e xoşdeli daryâb-o daryâb = Always try to be appreciative of good times

Ke dâ?m dar sadaf gohar nabâšad = since they are temporary (as pearl cannot be found in every shell).

Gol aziz ast qanimat šemoridaš sohbât = flowers are precious and must be valued

Ke be bâq âmad az in râh-o az ân xâhad šod = as they are short-lived coming today and fading away tomorrow.

Nonetheless, this sublime nature at the peak of greatness and glory in the absence of the beloved is meaningless.

Gol bi roxe yâr khšh bâšad = Even the flower is not beautiful without seeing the beloved
Bi lâle ezâr xosh nabâšad = and spring is not pleasant without drinking wine

Ĵân bi Ĵâmâle Ĵânân, meyle Ĵahân nadârad = I cannot live in this world without seeing the beautiful face of the beloved

Ânkas ke in nadârad, haqâ ke ân nadârad = when there is no love, indeed, there is no life.

In most of Shakespeare's sonnets, images of nature are more verbal than visual; for this reason, this kind of presentation of nature does not actually lead to a deep emotional connection although the message is the same as the message of Hafez. "You are the mirror of your mother, who remembers the spring of her youth in you. You will also see the same spring of youth in the glass of your life, despite all this torture" (Sonnet 3). In Shakespeare's sonnets, nature is more a symbol of the dying and passing quality of time. In an attempt to offer a solution to human mortality, Shakespeare suggests two ways: Immortality either by finding one's name in the poet's poems or by encouraging him to reproduce and continue his generation. "If you have a child, by the time you are old, you will indeed live twice, in the face of your child and in my poetry" (Sonnet 17). Shakespeare occasionally mourns the passing of time and when sees the coming of old age, by using the images of the nature's death or the expression of his weakness by mere similes and metaphors, he extends his hand to the beloved and asks for compassion:

You with me after I am gone
That time of year thou mayst in me behold
When yellow leaves, or none, or few, do hang
Upon those boughs which shake against the cold
Bare ruin'd choirs, where late the sweet birds sang
In me thou seest the twilight of such day
As after sunset fadeth in the west
Which by and by black night doth take away
Death's second self, that seals up all in rest
In me thou see'st the glowing of such fire
That on the ashes of his youth doth lie
As the deathbed whereon it must expire
Consumed with that which it was nourish'd by
This thou perceivest, which makes thy love more strong
To love that well which thou must leave ere long (Sonnet 73)

To illustrate, in this poem, the speaker invokes a series of metaphors to characterize the nature of what he perceives to be his old age. In the first quatrain, he tells the beloved that his age is like a "time of year," late autumn, when the leaves have almost completely fallen from the trees, and the weather has grown cold, and the birds have left their branches. In the second quatrain, he then says that his age is like late twilight, "As after sunset fadeth in the west," and the remaining light is slowly extinguished in the darkness, which the speaker likens to "Death's second self." In the third quatrain, the speaker compares himself to the glowing remnants of a fire, which

lies "on the ashes of his youth"—that is, on the ashes of the logs that once enabled it to burn—and which will soon be consumed "by that which it was nourished by"—that is, it will be extinguished as it sinks into the ashes, which its own burning created. In the couplet, the speaker tells the young man that he must perceive these things, and that his love must be strengthened by the knowledge that he will soon be parted from the speaker when the speaker, like the fire, is extinguished by time. While Hafez, at the same age, does not lower his lyrical tone in any way as if love permanently like the phoenix bestows another life upon him:

Garče piram to šabi tang dar aqušam gir = Although I'm old, hug me tightly this one night

Tâ sahangah ze kenâre to Ĵavân bar xizam = until I get up at dawn while being by you

Qadde xamideye mâ sahlât nemâyad ammâ = do not look down on my curved height

Bar čašme došmanân tiz, az in kamân tavân zad =because even this height can overcome the rivals and the malevolent ones.

In the first verse, the night that is the only natural element, fades with the glow of dawn and promises life again.

The Theme Of Love In Hafez And Shakespeare

Love is a universal theme for expressing human feelings and emotions. From the very beginning, it has been the subject of many great literary works of the world. Expressing this theme in the form of a lyric also requires special abilities that not every lyric poet has. Hafiz, this unique Iranian poet, and William Shakespeare, the famous British lyricist and playwright, both have written in this regard with some particular commonalities. With respect to the popularity of Hafez and the Europeans' knowledge of this famous Iranian poet, Shakespeare's place in Iran and with regard to the universality of literature and the beginning of this process among Persian literary works, this article tries to conduct a comparative study of these world-known authors and examine their commonalities so as to introduce their majestic literary capabilities to the world. This symbolic language developed gradually over hundreds of years. Hafiz brought it to perfection in his poetry. Even today, people argue about the "true" meaning of his verses—is he simply describing the joy of walking in the garden or speaking symbolically about God's delight in the material forms of His Creation? Or both? When he praises a wealthy patron or the charms of a young woman, is he really celebrating God, his true Patron and Beloved? Perhaps both. For Hafiz does not see God as separate from the world—wherever there is love, there is the Beloved. The Indian Sufi teacher Inayat Khan explained, "The mission of Hafiz was to express to a fanatical religious world that the presence of God is not to be found only in heaven, but also here on earth." In Persian, Hafiz is sometimes called the tongue of the invisible, for so many of his poems seem to be ecstatic and beautiful love songs from God to His beloved world. Hafiz shares his intoxication with the magic and beauty of divine life that pulsates everywhere around us and within us. He urges us to rise on the wings of love. He challenges us to confront and master the strongest forces of our own nature. He encourages us to celebrate even the most ordinary experiences of life as precious divine gifts. He invites us to "awake awhile" and listen to the delightful music of God's laughter.

What is this precious love and laughter
Budding in our hearts?
It is the glorious sound
Of a soul waking up! (Ladinsky, 2010, pp.15-16)

Examining The Beloved In The Lyric Poems Of Hafez And Shakespeare

The Beloved of Hafez

Avery and Heath-Stubbs (1952, p.9) elucidate the depiction of Maʔšūq (Beloved) in Hafez's ghazals as follows: The beloved becomes the Divine Lover; Separation from Him, in its various degrees, is the Dark Night of the Soul, union with Him the mystic's ecstatic absorption in the absolute. Oriental commentators, indeed, give a precise allegorical significance to every point which the poet enumerates in describing the beauty of his beloved. Thus, the mole of the cheek signifies the point of Divine Unity, the beloved's curling tresses are the glory which at once veils and reveals the splendours of God, and so on. Indeed, the beloved of Hafez can be examined from two perspectives of physical and behavioural attributes. As for physical characteristics, the following can be mentioned:

Beautiful face

Ârezaš râ be masal mâhe falak natvân goft = The gorgeous face of my beloved cannot be compared to the moon,

Nesbat-e dust be har bi sar-o pâi natavân kard = because she cannot be compared to any idiot.

Ruye xubat âyati az lotf bar mâ kašf kard = Your beautiful face revealed to us the grace of a verse, a sign of conquest,

Zân zamân ĵoz lotf-o xubi nist dar tafsire mâ = That is why, in our interpretation there is nothing but grace and goodness. Simply put, Everything I have seen from you so far has been full of grace and goodness and nothing else. That is, it is full of grace and benevolence, so that is why every word we say is grace and good. Elsewhere, Hafez expresses suspicion on the truth of religion or probably humiliates it via comparing its inferior nature to the splendid allure of his beloved and drinking wine with her: "How can we, now, bow to Mecca, With the Beloved here and drinking our wine?" (Crowe, 2001, p.68).

Roxe to dar delam âmad morâd xâham yâft = The thought of your face came to my mind, God willing, that this wish will come true,

Ĉerâ ke hâle neku dar qafâye fâle nekust = because having a good feeling always comes as a result of a terrific fortune telling. In other words, the depiction of your face in my memory is a blessing that will be followed by a romantic union with the beloved. As Crowe (2001, p.47) puts below, once again the lover (Hafez) is called upon to take action to reach his beloved so as not to regret later: "Hafiz, get up, and run to the Beloved before this goes too far. Don't be like that silly rabbit who built his lover's likeness out of tar!"

Hosne ruye to be yek ĵelve ke dar ayene kard = All these beautiful and imaginative images that are in the mirror of people's fantasies and imaginations,

in hame naqš dar ayineye ohâm oftâd = are due to the effect that the beauty of your face threw on the mirror of existence for only a moment.

Hâfêz az šoqe roxe mehre foruqe to besuxt = Hafez burnt with the desire of seeing your bright and radiant face,

Kâmkârâ Nazari kon suye nâkâmi čand = O You, prosperous girl! take a kind look at the helpless people around you who are desperately in love with you.

When the Veil lifts, a further arresting image struck in Hâfîz's verse is the miĥrâb-like shape that the lover perceives in the twin-arched eyebrows of the Beloved's countenance. The metaphor signifies unmistakably the mystery of tajallî, the Divine 'epiphany': the Beloved's face is the direction towards which the true devotee must turn, like the Koranic angels once commanded by the Lord to worship the human form as the supreme locus of God's chosen visible manifestation. Hâfîz writes in another ghazal:

Dar šawma'a-yi zâhid u khalvat-i Šûfî,

Juz' gûsha-yi abrû-yi Tu, miĥrâb-i du'â nîst. (Lewisohn, 2010, p.223)

Here, Hafez portrays his love philosophy when he utters: in the worship place of asceticism and in the privacy of a Sufi, there is no altar of prayer except the corner of your eyebrow, that is, the ascetic, the devotee and the Sufi are all in love with you and are your supplicants.

Hair

Ruze avval ke sare zolf-e to didam goftam = The first day I saw your hair, I said to myself that,

Ke parišâniye in selsele râ âxar nist = the distress of this chain is endless. That is, the more the hair is disheveled, the more the hearts are distressed because the place of solace for both heart and hair is the same. As a result, since the mess of hair has no end, the anxiety of the heart will be incessant either.

Key dahad dast in qaraz yâ rab ke hamdastân šavand = God, when will my wish come true that

Xâtere maĵmueye mâ zolf-e parišâne šomâst = I will have touch the messy and troubled hair of my beloved with a peace of mind?

Kas nist ke oftâdeye ân zolf-e dotâ nist = O my beloved! Everyone is in love with and hooked on you one way or another; Your curly and messy hair is like a snare that is spread on the path of all lovers

Dar rahgozare kist ke dâmi ze balâ nist = and no one can be found on whose path, there is not a snare of love.

Zelle mamdude xame zolf-e to?m bar sare bâd = The wide shadow of the twist of your hair will always be on my head,

Kandarin sâye qarâre dele šeydâ bâšad = because my crazy heart can rest only in this shadow. "Ruze avval ke sare zolfe to didam goftam= The first day when I beheld Thy tress-tip I spake

Ke parišâniye in selsele râ âxer nist = Sating: "End to this chain's confusion is not" (Homayoun Far, 2001, pp.141-142)

Given the above verses, utilizing hyperbole, the poet exaggerates about the beloved's hair by phrasing that: the day I saw your hair, I said that the distress of this chain is endless. That is, the more dishevelled Zulf (The beloved's hair) is, the more hearts are disturbed because the position of hearts and their serenity are the beloved's Zulf. So, once Zulf gets dishevelled, hearts get upset as well. However, since the agitation of Zulf has no end, the anxiety of the hearts will not terminate either.

Eyes

Ze čašme šuxe to ĵan key tavân bord = How can I get away from the magic of your rhythmic eyes and pleasant looks

Ke da?m bâ kamân andar kamin ast = which is constantly lurking with the bow of your eyebrow? That is, the wind and the arched eyebrows are perpetually hunting for hearts. So how can I get rid of it?

Elm-o fazli ke be čel sâl delam ĵam? âvard = I am afraid that the knowledge and virtue that I have accumulated for forty years.

Tarsam ân nargese mastâne be yaqmâ bebarad = will be plundered by the drunken and charming eyes of the beloved at once. In other words, I fell into the drunken eyes of my beloved, who robbed not only my heart, but all my knowledge and elegance.

Man az range salâh ân dam be xune del bešostam dast = From the moment the beloved invited even the sober to her party with her hangover and intoxicating eyes, I gave up my peace and piety

Ke čašme bâde peymâyaš salâ bar hušyârân zad = and joined the gathering of her enthusiasts and drunkards of her love.

Ân čašm-e ĵâvdâneye âbedfarib bin = Look at those charming eyes which can deceive even an ascetic

Kaš kârvâne sahar be donbâle miravad = that a caravan of magic and sorcery are following them.

Magaram čašm-e siyâh-e to biyâmuzad kâr = Unless your black eyes teach me this skill,

Var masturi o masti hame kas natvânand = otherwise, not everyone will be able to reveal the secrets of love while drunk.

Lips and Mouth

ĵân fadâye dahanaš bâd ke dar bâqe nazar = May my life be sacrificed for you because in the garden of beauty, the creator of this world

Čaman ârâye ĵahân xoštar az in qonče nabast = did not create a more beautiful painting than the bud of your small mouth.

Bedân havas ke be masti bebusam ân labe la?l = Just like drinking multiple cups of wine,

Če xun ke dar delam oftâd hamčo ĵâm-o našod = I drank a plethora of difficulties to kiss her red lips while drunk, but I did not achieve my dream.

Height

Ba?d az in daste man-o dâman-e ân sarve boland = From now on, I will be the only companion of that beautiful beloved and I will continue to love her and take refuge in her hug,

Ke be bâlaye čaman az bon-o bixam bar kand = The lover who has made me miserable with her height which is like a tall cedar.

Mišekoftam ze tarab zân ke čo gol bar labe ĵuy = I was blossoming with joy, like a flower,

Bar saram sâyeve ân sarve sahi bâlâ bud = because the shadow of the beloved like a stature had fallen on me.

Eyebrows

Beĵoz abruye to mehrâb-e dele Hâfez nist = Except for the bow of your eyebrow, the heart of Hafez has no qibla

Tâ?te qeyre to dar mazhabe mâ natvân kard = because in our religion, only You (The Beloved) can be worshiped.

Gušeye abruye tost manzele ĵânâm = The shelter and home of my soul is in the corner of your eyebrow,

Xoštar az in guše padešâh nadârad = even the king has no better corner/dwelling than this place (your eyebrow).

Eyelashes

Moĵeye siyâhat ar kard be xune mâ ešârat = If your black eyelashes decided to murder us, beware of her deception and do not do anything wrong. That is, if the black eyelashes used cunning and deceit to shed our blood,

Ze faribe u biyandiš-o qalat makon negârâ = Do not be deceived by her and do not ignore her trick either, because if you kill us, you will regret killing us since you will not find a lover like us anymore.

Be moĵgâne siyah kardi hezârân rexne dar dinam = O Beloved! With your black and beautiful eyelashes, you created thousands of gaps in my shaky religious faith and took them away from me.

Biyâ kaz čašme bimârat hezârân dard barčînam = in gratitude for the service you have rendered to me, let me remove thousands of pains and calamities willingly from your charming and deceitful eyes.

Šarm az an čašm-e siyâh bâdaš-o moĵgâne derâz = Shame on anyone who sees the black eyes, long eyelashes and the charm of my beloved,

Her ke del bordan-e u did-o dar enkâr-e man ast = yet, he denies me. That is, shame on the one whose benefit denies my madness and disgrace. Because once my beloved notices anyone with those gorgeous eyes and eyelashes, they can make him like a captive with the rope around their neck (a symbol of madness and insanity). Put it differently: The purpose of denying me is to deny my love. It means you are not in love. Taking behavioural characteristics into account, Hafez's beloved is of the qualities below:

Torturing the lover

Bar ân čašm-e siyah sad âfarin bâd = Hundreds of blessings on those black eyes

Ke dar âšeč koši sehrâfarin ast = that kill the lovers in a magical and enchanting way.

In Metaphor and Imagery in Persian Poetry, Seyed-Gohrab (2012, p.100) demonstrates the lover's seriousness in achieving the beloved in the following verses:

"Send me a moth/permission of union in the night of separation, Otherwise, I will burn a world through pain for you, like a candle.

In this couplet, Hâfiz uses a hyperbole, warning the beloved that if he does not send a moth as a symbol of union, he will burn the whole world like a candle. The image turns on the double meaning of parvâna: in relation to a candle, it means 'moth,' but in combination with the verb 'send,' one thinks of the meaning 'letter of permission.'

Being away from the lover

Šarbati az lab-e la?laš načešidim-o beraft = When my beloved left, I failed to accompany her and did not kiss passionately her hot red lips

Ruye mahpeykar-e u sir nadidim-o beraft = nor did I see her adorable sexy body, which was as beautiful as moon before she left.

Infidelity and breach of promise

Dey mišod-o goftam sanamâ ahd bejây âr = Last night, he went; and I said: O, Idol! Fulfil thy covenant

Goftâ qalati xâje dar in ahd vafâ nist = he said: "O khwaja! Thou art in error: fidelity in this covenant is none.

Affectation and coquetry

Zolf bar bâd madeh ta nadahi bar bâdam = Do not open and scatter your pretty hair away as it blows me away (the lover sees himself living always among the beloved's hair).

Nâz bonyâd makan ta nakani bonyâdam = and do not lay your behavior on the sweetness and coquettishness for it destroys the foundation of my existence.

Intoxication

Dar deyre moqân âmad yâr qadahi dar dast = My beloved, in an intoxicated state, entered the solitude of the drinkers with a cup in her hand,

Mast az mey-o meyxârân az nargese mastaš mast = and the drinkers became intoxicated and unconscious by the state of her drunken eyes.

Having multiple beloveds

Key konad suye dele xasteye Hâfez Nazari = How can it be possible that your drunken eyes pay attention to the tired and sick heart of Hafez?

čašme mastaš ke be har guše xarâbi dârad = her drunken eye, on which there are many hooked on.

Ignoring the lover

Piše kamân abruyaš lâbe konam vali = I constantly moan in front of her arched eyebrow,

Guš kešide ast az ân guš be man nemikonad = however, she has pulled the corner of her arched eyebrow and does not listen to me. It also means her eyebrow is like an archery ready to shoot me.

Cruelty and oppression

Nagereft dar to geryeye Hâfez be hič ru = Hafez's cry did not affect you in any way,

Heyrân-e ân delam ke kam az sange xâre nist = I'm really shocked at your stony heart that feels no pity.

Eternal beauty

Qobâr-e xat bepušanid xoršid-e raxš yâ rab = Cover her radiant face, which is like the sun,

Baqâye Jâvdânaš deh ke hosne jâvdân dârad = Oh, God! give her eternal life because she has permanent beauty.

As pictured above, Hafiz believes that the beloved's beauty is everlasting, which is also endorsed by Shakespeare with respect to his various sonnets. The two poets jointly opine that they are mortal and earthly, nonetheless the beloved is immortal and perpetual. The following illustrates this: "Mortality and immortality are concerns of the

Renaissance sonnet, and in this Shakespeare is no different than his predecessors" (Hart, 2009, p.45). What went above was a very brief description of Hafez's beloved. Picturing the image of the beloved and the extraction of this image through the intertwined lines of exhilarating lyric poems of Hafez is a very arduous task because the beloved shows herself at every corner of this court and since no one paints the face of the beloved more beautiful and sweeter than the lover himself, and no one can speak of her better than him, it goes without saying that the analysis of this image through the verses of such intertwined and continuous sonnets was difficult. In any case, the exhilarating verses of the Divan were the best interpreter of love expression, of which only a few examples were mentioned in the first part of this article. On the other hand, to a rather similar degree, Shakespeare portrays his beloved through roughly the same features. For instance, in the case of her eyes, he remarks that: From thine eyes my knowledge I derive, and, constant stars, in them I read such art (Sonnet 14). In fact, for Shakespeare, his knowledge is rooted in her eyes, hundreds of stars reveal the road to him. Schoenfeldt (2010, p.8) restates this by referring to the Sonnet 130 when he says: "My mistress's eyes are nothing like the sun."

Lips

Love's not time's fool, although rosy lips and cheeks within his bending sickle's compass come; (Sonnet 116). The poet here underscores that although love is not a toy of time and is lasting, the red lips of the beloved will be the victim of the cruel sickle of minutes.

Cheeks

Thus, in his cheek the map of days outworn. (Sonnet 68). To elucidate, the poet sees the role of the past days in the beloved's cheeks.

Melodious voice

Music to hear, why heart's thou music sadly? (Sonnet 8). When it comes to her voice, the sweet voice of the beloved, like the pleasant music, calms the soul of the lover. Furthermore, the poet wonders why his beloved, who is the source of others' happiness, is herself sad. "O you who are so full of pride and without love, get out of my sight" (Crowe, 2001, p.56) Thinking of the behavioural characteristics, one can turn to the following:

Distance from the lover

How far I toil, still farther off from thee (Sonnet 28). The poet, deprived of peace of day and night, remembers the suffering as a memento that being far away from his beloved has left in his heart.

Ignoring the lover

When thou shalt strangely pass (Sonnet 49). The poet complains about the beloved's disloyalty once he says, the beloved also passes by the lover like a stranger.

Having more beloveds

The region cloud hath masked him from me now (Sonnet 33). Here, the poet considers his rivals as black clouds that cover the sunny face of the beloved.

Power

That god forbid that made me first your slave (sonnet 58). Lowering himself, the lover considers himself the slave of the beloved. These features, along with other features such as "making false promises," "torturing the beloved", "complete beauty", "infidelity", etc. are the

main themes of Shakespearean sonnets in the description of the beloved. Now, we examine the two great East and West poets' differences and similarities on the description of beloved.

Similarities

Applying simile

It is customary to liken human beauties to those of nature, such as the likeness of a beautiful face to the sun; however, in some cases, in the sonnets of both poets, we see the opposite of this tradition. In Hafez, for example, it can be seen that:

Banafše torreye maftule xod gereh mizad = Banafsheh, out of embarrassment, was tying her twisted and intricate hair and twisted it

Sabâ hekâyate zolf-e to dar miyân andâxt = When Saba (early morning gentle breeze) told the story of the goodness and beauty of your hair. Likewise, Shakespeare in Sonnet 99 declares: The forward violet thus did I chide. That is to say, violet smells good from your breathing. According to Hafez, the eyes of the beloved are unique:

Ânan ke xâk râ be nazar kimiyâ konand = Hafez wants those who can make soil gold simply with one look, to look at him out of the corner of their eye to make him feel better,

Âyâ bovad ke gušeye čašmi be mâ konand = but at the same time, he refuses to go to hypocritical doctors to treat his pain and asks God for healing, instead.

Against that time when thou shalt strangely pass, and scarcely greet me with that sun thine eye (Sonnet 49). Shakespeare melodramatically depicts the eyes of the beloved as: your eyes, which are like shining sun, do not leave my broken heart alone during the famine. Additionally, Hafez underlines that the beloved is a road torch when he says:

Dar in šabe siyâham gom gašt râhe maqsud = In this dark night of being far away from the beloved, the road to the beloved has disappeared

Az gušei borun ay ey kokabe hedâyat = if you come out of a corner, the road to the beloved can be revealed because you are like a guide who can lead me to my love.

From thine eyes my knowledge I derive, and constant stars, in them I read such art (Sonnet 14). Similarly, Shakespeare states that my wisdom is rooted in your eyes which are like hundreds of stars showing the road to me. For Hafez, the beloved's beauty is innate:

To râ ke hosne xodâdâde hast-o hejleye baxt = You, who have innate beauty and happiness by your side,

Če hâjat ast ke maššâte? biyârâyad = what is the need for a hairdresser to take care of your make-up? That is, your God-given beauty does not require any make-up!

I never saw that you did painting need (Sonnet 83). Equally, Shakespeare holds her in high regard believing that his beloved is of such a natural unrivalled gorgeousness that does not need any make-up or cosmetics to wear.

From the viewpoint of Hafez, beloved is the lord and king:

Čon man gedâye binešân moškel bovad yâri čenan = For an anonymous poor man like me, having help in that high position is out of reach

Soltân kožâ eyše nahân bâ rende bâzâri konad = how is it possible for a king to have a secret opinion and love with a slovenly and improvident person like me, who lives in the down part of bazaar?

In line with Hafez, Shakespeare also magnifies and glorifies the beloved by elevating her to a king's status: Being your salve, what should I do but tend Upon the hours and times of your desire? (Sonnet 57). Having said that, he considers himself as her servant who cannot do or wish anything but to have her by his side, so to speak. In the eyes of Hafez, the beloved tortures the lover:

Bar ân čašm-e siyah sad âfarin bâd = Hundreds of blessings on those black eyes

Ke dar âšeq koši sehrâfarin ast = that kill the lovers in a magical and enchanting way.

..... But since I am near slain Kill me outright with looks and rid my pain. (Sonnet 139)

In agreement with Hafez, Shakespeare is also enchanted by the charming eyes of the beloved when he utters: kill me, this half-life man with your gaze, release me from the suffering of being. For Hafez, the beloved has messengers while being far away. The following lines shed light on this:

Sabâ vaqte sahar bui ze zolf-e yâr miâvard = The wind of dawn in the morning brings a scent to us from the hair of my beloved

Dele šurideye mâ râ be bu dar kâr miâvard = and arouses my loving heart by conveying this scent. The subject of this sonnet is the news of the consolation to the lover. When the lover receives the heartening news from his beloved, a new light shines in his life and he begins to live more hopefully.

By those swift messengers return'd from thee, who even but now come back again, assured of the fair health (Sonnet 45). Shakespeare, similarly, refers to those messengers as ones who come from the beloved and are the ambassador of her health. From Hafez's perspective, the beloved is always in the mind of the lover:

Rafiq-e xeile xiyalim-o hamnešin-e šakib = We, the lovers, are the comrade of the imaginary corps, the companion of patience

Qarin-e âtaš-e hejrán-o hamqerân-e ferâq = and being far away from the beloved; that is, I am perpetually in constant thoughts and fantasies that go nowhere and I'm burning as my beloved is detached from me.

Is it thy spirit that thou send'st from thee So far from home...? (Sonnet 61). Shakespeare, on the other hand, hints at the green fantasy of her preoccupying him as something which has become his guest every night although the beloved is far from this close fantasy.

Hafez takes one step further and claims that the beloved does not care about the lover:

Makon be češm-e heqârat negah dar man-e mast = Do not look at me, this drunkard and sinner, with a view of humiliation and contempt

Ke âberuye šariat bedin qadar naravad = because the honour and dignity of the Shari'a /religion are not destroyed by this small sin. This verse is addressed to ascetics and religious people whom the poet says my drinking wine is a small sin and does not harm religion whatsoever. When thou shalt be disposed to set me light and place my merit in the eye of scorn (Sonnet 88). Concerning the above, Shakespeare emphasizes that the day you look down on me and despise my values, I'll take your side and blame myself, revealing that you're righteous even when you're angry and lie about me. Unlike his

extreme admiration of the beloved, Hafez holds that the beloved is disloyal:

Nešân-e ahd-o vafâ nist dar tabassom-e gol = You should not expect the stability of that smile and prosperity in the smile of a flower with all its beauty and prosperity. Beware! O nightingale! You are in love with the stability of the flower, and now you are faced with its wilting

Benâl bolbol-e bidel ke jâye faryâd ast = lament that it is a right time to mourn for someone who has not realized the instability of the world and its fleeting desires.

The looks with me, thy heart in other place. (Sonnet 93). Equally, Shakespeare confirms the unfaithfulness of the beloved by saying that your eyes are with me, but your heart is with someone else. Contrary to many readers' belief, some sort of Man's love to man (homosexual love) can be found in few of his poems:

Sabz pušân-e xattat bar gerd-e lab = The green line of beautiful hair behind your lips is lined up next to your lips

Hamčo murânand gerd-e salsabil = like ants gathered around a life-giving clear spring of Salsabil (Heavenly Spring).

Two loves I have of comfort and despair, The better angel is a man right pair. (Sonnet 144) With this in mind, Shakespeare explicitly mirrors his homosexual desires once he utters, I have two loves: one is a source of calm and the other is a source of pain. My angel is that beautiful man. One of the important commonalities of these two great poets is that the beloved of both was a male figure. In many cases, this matter is evident in the poetry of the two poets. By and large, "Some poems explore the speaker's love for a young man whose beauty will decay, while others analyze the Young Man's reciprocal affection for the aging speaker" (Schoenfeldt, 2010, p.80). Unlike the few plain verses of Hafez suggesting his rather homosexual propensities, Ingenito (2021) is of the opinion that, "My own three decades of study of Hâfiz's Dīvân convinces me of the truth of Isti'lâmî's judgement that 'the term shâhid in Hâfiz's writings simply has the meaning of a person with a fair face [zîbârû'î] and a beloved female mistress [ma'shûq], and if critics have said or written that it refers to pretty-faced boys, this is wrong" (as cited in Lewisohn, 2021, p.72).

CONCLUSION

In general, what emerges from this article is that Hafez Shirazi and William Shakespeare, the two prominent and cultured poets of the world literature, are of abundant parallels regarding their poems and biographies. What is more, studying and comparing the works of these great literary men make us acquainted with the evolution and thoughts of intellectual movements and learn that how and why two outstanding and everlasting literary works that had been created in different centuries, each on one side of this vast universe, could be this close and similar to the other one. Besides, they have crossed the geographical borders and conquer territories with the magic of their words which is not limited to specific areas and environments. In a nutshell, this can be summarized in the following verses from Hafez:

Be še'r-e Hâfez-e širaz miraqsand-o minâzand = The poetry of Hafez is so melodious, pleasant and soul-touching that arouses the dance and song of

Siyah çešmân-e Kešmiri-o Torkân-e Samarqandi = the black-eyed Keshmiri girls and Samarqandi gorgeous Turkish girls.

Indeed, Hafiz with that high talent, spiritual subtlety, natural gift of language, minute meditation, mystical experience and passionate gnosis which were vouchsafed to him, evolved such a construction of words and a mingling of varied expressions and ideas that he created an independent style and characteristic form of mystical lyric; so much so that connoisseurs of Persian literature can immediately recognize his poetry and identify his accent. (Arberry, 1947, p.17). On the other hands, according to Cheney (2007, p.8), "During the past few years, Shakespeare studies has indeed entered a new phase of criticism, producing a large number of monographs, editions, collections of essays, and even international conferences devoted to the poems." Last but not least, As Gilbert (2020, p.39) put, "Shakespeare, when exercising his craft to the utmost, succeeds in delighting and persuading us – even bewitching us – only to undercut it with critiques of language."

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