

Folk Elements and Signs in the Poems of Hafez

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Abstract: Undoubtedly, there is direct relationship between literature and folklore by which can relate the history of this relation to the invention of alphabet. Through alphabet invention, human being could transfer their inner willingness, influence each other, teach their experience, record their custom and then present them skillfully and artistically to the next generation with literary form. So interaction of literature and folklore plays important role in independent of writers and poets' works. Regarding that, origin of the Persian literati's poems is social and cultural theme, also regarding Persian literature extension and independence, variety of social issues and discussions, can ascertain that literary valuable texts are kind of artistically recreation of truth especially social and cultural truth. So literary masterpieces especially Saadi, Hafez, Rumi are accepted for they are integrated with people and society. They have created such beautiful works by using folkloric genre by which their works have specific popularity among people and society. Custom and behavioral traditions and utterance of folkloric elements existence in the most of their sonnet is picture of society of that time. Research of folkloric element in Hafiz's poem, in addition understanding his role in independence of formal literature of 8th century, enable us to ascertain his influence on oral literature.

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1. Introduction

First time "folklore" term was introduced in 1885 by Ambrose Morton to Europe literary society. In Persian it means populace knowledge, common culture; etc. In fact folklore is a science which investigates all activity of person from birth to death.

Alan Dundes calls folklore as a myth, legend, proverb, invocation, curse, oath, vituperation, josh, repartee and even vitriol. He believes that most of non-literary written words such as wall posts, signs, words of tombstones, overstatements and even verbal endearment in dandling children is a part of folklore. (Dundes. 1995.p:3). With this totality, folklore not only posses history but even in myths has a tangible presence. Most of the aspects of popular culture is a memorial of our fathers' high culture which keeps its place in our memory until now. Although some of the aspects has been rejected scientifically and we called them superstitions, they have had a specific place in last time and in our ancient culture, so because today generation do not understand its origin and emergence, in their opinion it is worthless. Meanwhile the Western countries have shown a special care to collect aspects of folk and even assigned a special major in universities. C.S. Bern, folklore researcher, has included folklore subjects to three major categories and several sub-categories. These three categories are:

A) Beliefs, custom and habit concern with earth and sky, world of plants, animals world, human world, human artifact creature and objects, self spirit and

other world, superhuman beings, necromancy, miracles and munificences, magic and medicine.

B) Custom concern with political, social and economic institutions, ritual and rite of human life, jobs and career, calendar and celebrations, games and entertainment leisure.

C) Tales, songs and proverbs, stories (real and fun), chansons, conundrum. (bayhagi .1985.p:21)

All three categories mentioned, are reflected in Hafez poem and shown directly. Hafez beside enjoying people's oral traditions, uses official literature which makes his poetry be pleasant. He makes a pleasant link between people and literature through use of literary and popular values and innovative array and also sociology. From today's perspective, Hafez is a sociologist who could depict his society and put most Walks in visibility range of his works reader. Researchers investigate Hafez poem as an important part of social sense not a fancy subject. Cultures and subcultures invisible in Hafez poem have considerable reflection among people. Hafez scholars not only know him as a nice speaker, but as a sociologist who show the society of his time with realism. If we understand Hafez's sonnets depth, we will notice that in addition to social, political and mystical poetry, he has referred common traditions of the period which can discover valuable point by searching them in cultural aspect. Custom such as: wearing papery garment, standing under justice flag, to fold up tent, burning rope, breaking lute, turning on light, pouring the wine on the soil, washing out

paper, taking blood-price from slain, opening banquet-cloth of plunder, donating glorious vestment, filling mouth by gold,sacrificing,sending to hostage, ascending the throne of Norouzi King,etc.

Also through the view of culture can see the slang and ironic in his sonnets, such as to have wind in the hand (tobe proud), standing on the wall (to ignore people),boats,ignore,etc.

Almost all of folk elements are observable in Hafez poem. Except for the above; some of these elements can be divided into:

1) Myth: In Hafez poem myth is included several groups:

A) National myths: Jamshid, Siyawash, Rostam, Keykavous,Afrasiyab.

B) Religious myths: Solomon,Moses,Jesus,Adam, Noah, Khizar.

C) Historical myths:Alexander,Plato,Sheikh Snan

D) Love myths: Leili and Majnoon, Farhad and Shirin and Khosrow, Owrang and Golchehre, Vafa and Mehr, Joseph and Zlykha.

E) Mythical creatures: demon, fairy, antichrist, ascetic cat, desert giant, haroot and maroot, gryphon and phoenix.

2) Games: Glass game, Backgammon, Polo, Chess.

3) Medications: Rosewater and Sugar Syrup, Opium, Flowers Forums, Mandragora, Sulphate, Ruby fun, Kohl al-jvahr.

4) Diseases: Months of sickness, Peri sickness, Burner liver, the eye disease

5) Clothing: Cloak, Golden Cassock, Felt hat, Turban, Lakhlakhe,Woolen reed, Veiling(mask).

6) Tools: Tin cup, Carboy.

Proverb as a part of folklore has allocated a special part of Divan of Hafez to them.

Although Hafez's sonnets have examined by researcher in aspect of text, specially describe and explain the verses, aspect of version, poetic language and style, rhyme and literary array, there has not been a research to examine his poem only in folklore traditions and people culture. This article tries to answer to questions existing between literary traditions and folklore ,also tries to show the link between people, their customs ,official literature and Hafez's poetry

1.1. HAFEZ and People

Shams-al-din Mohammad Hafez Shiraz ,the famous poet in 8th century, is a man of genius in literary world whose poetry after passing centuries is transferring person to person and land to land. From Indian parrot , Kashmiry blacked eyes , Samarkand Turkish,Anatolian,Far and Near East till Egypt, China, Rome, Kharazm, Khudzhand and Rey ,all admire his pleasant nature. In addition to people in ground, the Saints recite his poems and Heaven fling

her clustered Pleiades upon his poetry .He has influenced not only Shiraz, Fars and past Iran ,but today's world by his pleasant poetry. Today, Hafez does not belong to particular geography. He belongs to any enlightened man who has restless heart .He is the poet of all places and times; he has swept literary geography and has became universal. German Goethe, Bosnian Soodee,Indian Tagore, Egyptian Mohammad Ali Pasha,Lahori Khatmi,Italian Danila Mancini, English Wilberforce Clarke, Turkish Abdoulbaki Gulpinarli and hundreds researchers, translators and scholars in the world adore Hafez's poem. His poem from Adam's time decorated flowers' notebook papers. Hafez (Divan) is a house having been decorated with sorts of literal and spiritual array encouraging inquirer to read and learn. Hafez's life located in ambiguities, is a part of folklore. Some scholars draw a picture of his life according to their guess or by virtue of his own poem. Also people make myths and stories of his private life because of their love to Hafez and his poem. This myths are abundant about poets and mystics such as Rumi,Shams,Sa'adi and Hafez. Meanwhile there is not such stories about mentioned persons' contemporaneous like Zakani, Bokharayi, Ohadi Esfahan etc. About Hafez, the most trivial events are important and interesting. On the assumption that the stories be pure legend, they are important for tell fame and glory of Hafez and prove in any time how people with different thoughts pay attention to him and make such myths. Hafez's life and his livelihood- divination,shakh-e-nabat, wiseman, children and totally all his spiritual and physical dimensions ,are attractive for people. Of folklore experts all these stories and myths considered and quoted stiltedly by people, are a part of the Iranian folklore. Not only Iranian, but Persian language countries like Tajikistan and Afghanistan admire Hafez and his poem. For instance, he has a privileged position among Former Soviet Union as far as they put Hafez (Divan) at the bedside of children to keep them from injury and harm and Hafez (Divan) is located among scripture. Most of Hafez's sonnets is sung with music and lyric by famous singer.Tajik people are accustomed to Hafez poem since fourth grade textbooks and recite most of them forever.

“Over hundreds of years, Hafez(Divan) like Rumi,sa'adi,Jami and Mirza Bidel was considered as an important curriculum book in Iranian, Afghanistan, Central Asia schools. Thesedays Hafez (Divan) is favorite book among families with Persian language. Hafez's divination is current among Persian-speaker in the world. People believe in result of his divination and use it in different cases. It plays important role in Persian literature and culture.

Collecting and teaching of popular beliefs through Hafez divination was very important. It can be valuable source for researches about Hafez and his connection to culture of people. (Rahim Ov, 2008, 65). Hafez's divination which draw people attention to itself, is the most important factor in link and connection between Hafez and people. People consider him as their confidant and have intimacy and affection with him. So he comes to their house and is their confidant, they tell him their secrets and expect him a proper response and sometimes despite disbelief, they receive pleasant response which recounts it for others. This divination whether or not will place in people memory and anecdotes about it will transfer chest to chest and generation to generation. Hafez's divination is printing as a published production with abundant circulation. For instance, in 2006 more than 200 divination books printed with different patterns, images and interpretations which show the people believed in Hafez.

2.1. Folklore in Hafez's Poem

Among dozens of cases identical with folklore theoretical foundations in Divan of Hafez, we express some most important elements and signs of folklore in Hafez poem. They are as following:

A) Myths: Knowing myth and mythological character is one of the indicators which plays important role in investigating folklore works. Myth always has been a source of creation in literary works especially in poetry and its world of mystery have stimulated most of the poets and writers' imagination to create poetry and stories based on myth. Hasan Anoushe, calls myth as a tale within Mythology "myth means the congruent system and set of old tales hereditary which were true in point of view of people at the time. Tales which explain why it is in this way, based on the goals and activities of supernatural beings." (Anoushe.1997.P:91). He believes that the most important function of myth is discover and reveal the typical patterns of all customs and all man's meaningful activity: "if the hero be one with natural character not supernatural, this tale usually will be called a myth, also if the hero be supernatural and the story be non-mythological, it will be called folk tale." (Anoushe.1997.P:91). "Poets' treatment about myths deepens on their skill and imagination in addition to historically the political and social atmosphere and their living environment. Hint to myths whether Persian or not, varies in poets' imagination. The study of evolution Persian poetry has shown that poets' enjoyment about myths has had more thanks and these mysteries have increased to the exact boundary of human and divine meaning. Totally there is two kinds of myths among myths which poets intended :First, the lyric myths and the

other epic myths. These myths can be divided to two kinds: Semitic myths and Persian myths which have existed the period before the Islam and have Semitic character." (Shafiee Kadkani. 2006. P:241-242). Mythologists according to function of myths divided them to 5 categories: Ritual myth, Origin myth, Religion myth, Character myth and World myth. Among this function Character myth is more visible in Hafez poem. Character myth function is that the important activity of hero is covered by an aura of mystery. Hafez, like other poets, has used myths in allusion. A poet like Hafez knows that artistically use of myths and tales causes reader to make new link with his distant past culture and history and tie two periods to a moment, in addition to exact comprehension of meaning. In part of national myths Hafez paid attention to characters who were mentioned in Firdausi's Shah-Name. The existence of such characters in Hafez show that he was familiar with mythological, heroic and historic characters of Shah-Name, but there is no certain idea whether he has studied Shah-Name or not. The tales of Shah-Name are so famous among Persian language people that there is hundreds tales and myths for its character. People manipulate tales and make new tales from story of Hakim-E-Toos. Hafez may has heard this tales from people and has used Shah-Name mythological subjects about that time society environment in his poems. Although he mentions a famous character only in one verse, he calls him so artistically that make reader to study biography of mentioned character completely and demand reading or listening verbal or non-verbal tales about the character to discover the meaning of the verse.

"Frowsy is a storyteller and is careful in detail while Hafez is sonnet teller and briefs tales so renders the results briefly by a sentence or a verse. Ferdowsi recounts tales and Hafez mentions the result. For example, Bijan and Manije in Shah-Name has ten verses but Hafez brifes it only on one verse:

*When the King of Turkan decided to put me in the prison,
If the favored of Tahamtan does not help me, what should do?*

Or recounts Siyawah tale in such way:

*The King of the Turkan heard the speech of adversaries,
Of the oppression of Siyawash, his a great shame be."* (Rastegar Fasayi. 2009.p:142)

Skalmowski supposes that old kings whose name is in Hafez's poem suggests his attention to Ferdowsi's epics. However, some of these names hint

to his attention. In a verse of Hafez (Divan), he hints to metrical historian directly:

*The glory of Pashang's son, and his mythic sword,
Becometh the tale of each group in all
Kings' book*

As Skalmowski said, Hafez's multiple mentions to Iran before Islam in his poems is around in 1325-1390 cases which can be divided to three categories of several themes:

A) Zoroastrian Religion Theme.
B) Ancient History Theme. (Whether legendary and mythological or real history)
C) Subjects adopted from epic tales and their theme.
Hafez has used the name of old king ironical, rather than real historical events expression.

Function of name of Kawos, Parviz, Qobad, Bahram, Bahman in Hafez's poems is to show glory gone with the wind symbolically. For example:

*The up-lifted sky! Is it not the sieve blood-splattering,
Whose scattering, the head of Kasra and the crown of
Parviz is? (41/6)*

On the other hand, the old kings are occasionally prominent as an index and symbol of the highest manifestation of earthly glory to show them nothing in front of sweetheart.

*Hafez! utter not again the tale of pomp of Parviz,
Whose lip, the draft-drinker of the sweet Khosro of
mine is. (52/8)*

In Hafez's poem the symbolic value of hero like Fereydoon, Afrasiyab, Siyamak, Zo and Siyawash is that they are the manifestation of the break of world glory. Only there is name of Rostam that is used as a savior who is able to change the bitter destination miraculously:

*When the King of Turkan decided to put me in prison,
If the favor of Tahamtan does not help me, what
should do? (349/5)*

Also magical factors are considered as a part of symbolic functions of mythological character. For example, Jamshid and Salmon were so attractive for people, since they have had superhuman power and abundant wealth and tools like magic ring by which they dominated human being and demons also the existence of characters like demon and evil spirit. So in folklore, many myths and tales are told about their life. Hafez has attended to this matters but he follows another goal by reminding them. In Hafez poetry, like Prop's pattern, both hero (Jamshid and Solomon) counter false hero (demon and evil) through generosity and obtain magical factors, but none of them resist death. Variable factors in the tale of these characters are in the service of poet because of cultural and social changes and influence of new thought, for example, whenever Hafez mentions their character, after mention their power and glory

immediately reminds invalidity of their power and wealth.

*Isaid: "O throne of Jamshid! thy cup world-
displaying, where?
It said: "Alas! wakeful fortune slept." (81/6)*

*As naught, I take Sulaiman's seal-ring,
On which, sometimes, Ahriman's hand shall be. (160/2)*

*In thy hand is only wind, if thou place thy heart on
any thing:*

*In a meeting-place where to the wind, Soleiman's
throne goth. (100/4)*

Religious myths form another part of Divan of Hafez. Any character in Divan of Hafez has assigned a tale in Qur'an. Illiterate or low literate people who have studied in school (Maktab-Kane) and were less familiar with Qur'an, manipulated tales. Solomon's tale was very famous among people for its attractiveness. This tale has allocated many verses in Hafez poem. Tale of ant and Solomon, knowing birds' language, Solomon's throne and property, adventure of stealing his ring, queen of sheba tale, hoopoe and his dominance over wind, are most commonly use theme in tale and common among people and Hafez has mentioned them in his poem.

*When the path of dust-kissing of this door is not for
kings,*

*How, the favor of an answer to the salutation of ours
falleth? (114/4)*

*O bird of morning! prolong the melody of Dawood,
For from the quarter of the air, the Soleiman of the
rose hath come back. (174/2)*

*The pomp of being an Asaf, the wind-steed, and the
language of bird,*

*Went to the wind, and from them, the Khwaja obtained
no profit. (25/7)*

*He who doubt about Solomon's wisdom,
Fish and bird will laugh at his wisdom and
knowledge. (491/4)*

*Fix not a knot on the wind though, on thy object, it
favorably blow,*

*For the Suleiman this speech, as a proverb, the wind,
uttered. (88/7)*

*Have a mercy on Dervishes is not against the dignity,
Solomon, who was a great man, did ant a
favor. (278/6)*

*O heart! Glad tidings that the morning breeze hath
come back,
From the quarters of Saba the lap-wing of good news
hath come back.(174/1)*

*Thy small sweet mouth is perchance Soleiman`s seal;
For, the world beneath the seal- stone,the picture of
the seal of its ruby hath.(121/3)*

*Because of his ruby seal I boast Solomon`s stories,
When with such greatness I deal, I put Satan on
parole. (327/6)*

*Zuhra`s singing should bring to dancing the
Mahsiha.(8/4)*

*The single Masiha, is deserved;
For he makes balance with the sun.*

*If thou depart the world with integrity and pure heart
like Christ,*

*Thy brightness will give a new start to the sun, even
shining at its crest. (409/3)*

In Divan of Hafez other religious characters like Adam, Noah, Khazr and Moses have an special place which is beyond of this article. In Divan of Hafez mythological creature, historical character and lovers that are the source of many folklore tales, have obvious manifestation. As said previously these tales have been mingled with poetical imagination and lead mind of curious reader to follow the origin of the tale.

3.1. Proverbs

Proverbs are the sentences which imply great wisdom and pure thought and their simplicity and clarity causes to be acceptable and admirable for all people, so that later have become common and placed in folklore like Saer proverb. Ahmad Bahmanyar has called proverb as an old invention of human "Human has invented proverb before composes poem and calligraphy and has used them in conversation. (Bahmanyar .1982). Large part of researches of folklore experts is allocated to search about proverb to realize social history of a nation included: cultural, social, scientific, artistic and subsistence situation. Since, proverb frequently has entered to official literary through non-verbal literary, so the works of poets who have took inspiration from people thought and experience, are more pleasant and more immortal. The large part of Persian apophthegm includes proverbs that have a historical past and originated from literary texts and famous poetry. The influence of Hafez poetry on culture and language of Persian is somewhat that makes myths about his life and causes many verses of his poetry be common proverb which people cite by them in proper times. The apophthegm hidden in Hafez poetry so

influences on people that make fictitious tales and strange dignity for some of them. The proverbs in Hafez poetry are divided totally into several kinds:

A) Some of them is based on an custom, tale or historical event which narrative form of them is kept till poet period and Hafez has used the wisdom thoughts existed on them:

*The tale of claimants and the fancy of thy fellow-
worker;*

*Resemble the tale of the gold-stitcher and the mat-
weaver.(44/6)*

The tale of gold-stitcher and mat-weave is this:"A King invited all gold-stitcher to prepare a golden cloth, all mat-weaver came too,the King astonishingly asked them:"why do you come?"they resposed:"If you mean weaver,we are weaver too."(Qani.Hafez with Qani`s notes. P: 109). Known proverb "Live beyond one`s means" is among proverbs that hints an old custom and is used in poetry of poet who lived before Hafez. This proverb calls about a custom in past that any child who was going to school carried a Kulim (kelim) for himself and sat on it.If any of them stretched his leg from Kilim and encroach on others', was contested, it is why "Live beyond one`s means", means encroach on others` right. Mentioned proverb is used in poetry of Nezami, Abou Shakour and A`atar:

*Do not search more degree than thy dignity,
Do not stretch leg more than thy killim.(Nezami)*

*Do not out of deal thy place,
Do not stretch thy leg more than thy killim.(Abou
shakor Balkhi)*

*Go and do not search useless deal,
Do not out of plac over thy dignity. (A`tar)*

*And Hafez says too:
Hafez!Why would the beloved,blame thou;
Did thou stretched leg over thy killim?(494/6)*

*Hafez!It is not in our dignity to boast so much;
Why exceed more than ours? (377/8)*

B) Some proverbs were used by poets like Ferdowsi, Sa`adi, Molavi and Nezami before Hafez. But there is no doubt that speech subtlety of Hafez has led to his poetry be more known and people use them. There are common subjects in these proverbs:

*Men of God did and said the truth;
O`Jurisprudent!first advise yourself.(Sa`adi)*

*They teach people to forsake the world,
Whilst themselves accumulate property.(Sa`adi)*

O`Thou who teach people the science,

Do, whatever thou say to them.(Sa`adi)

*What thou advise me? First,
Remain loyal to what thou say.(Sanayi)*

*If thou do not act what say,
Thy advice will be lie and trick. (Naser khosro)*

*The admonishers who, in the prayer-arch and the
pulpit, grandeur make;
When into their chamber they go, that work of
another kind they make. (199/1)*

Ali Akbar Dehkoda has called "Practice what one
(you) preach" synonymous of above verses.

Another slangy proverb Hafez used is
"Fall/jump out of frying-pan into the fire." which is
used in Farsi.Fakhr-o-din Asa`ad Gorgani has
mentioned to it before Hafez:

*So he became disappointed from his door,
Getting tired of snare, in pit, fell.*

*From the pit of Thy chin, in the curl of Thy trees, my
heart clung:
Alas. Forth from the pit, it came; and into the snare,
fell.(111/7)*

Following verses are official literary forms of the
proverb:

*"A stitch in time saves nine."
Today, the flowery is in spring,
Do not pick flower tomorrow that is
useless.(Shahname)*

*O` Comrade;Sufi is Ibnu l-waqt,
It is not the rule of Way to say
"Tomorrow".(Masnavi)*

*I was young, when master told me,
Time is a prize should not be waste.(Sa`adi)*

*O` thou who are able to do,Do it!
Before be disable to do nothing.(Sa`adi)*

*Gain,gain,the time of happy heartedness;
For,in the shell,ever the jewel is not.(162/2)*

Another proverb saying:"Bury everybody in his own
grave. "is written in Hafez:

*If I be good, or If I be bad, Go thou: be thyself;
In the end everyone reaped that work that he sowed.
(80/2)*

Literary form of the proverb "Carry coals to
Newcastle", in this verse is following:

*Nobody talks of Egyptian sugar,
It surpasses all, in sweetness is great.(279/5)*

Egypt of old has been one of the main place of
sugarcane cultivation and Egyptian sugar is known
in Persian and Arab literature .Sa`adi has said:

*Any commodity comes from a mine,
Sugar from Egypt and Sa`adi from Shiraz.*

Before Sa`adi and Hafez, Ibn_e_Yamin had
composed:

*I sacrificed myself for thou, but;
Nobody carry cumin to Kerman.(Nobody carry coal
to Newcastle.)*

C) Another part of proverb including meaningful and
wise words which is written by Hafez ,has took place
in mind of people and has transformed into proverb
according to the proverb "What comes from heart,
goes to heart", and wisely thought on them. For
example, the second hemistich of following has such
reputation that was used in The Islamic Revolution as
a slogan and could be heard in songs and be used as
apophthegm:

*Solitude is not a place to speak opposite,
When The beast goes, the Fairy will come. (232/2)*

*Or:
Thou cannot take place of great men,
Unless thou prepare all basis of greatness.(483/4)*

The proverb:"Be wet behind the ear "is mentioned in
this verse:

*The milk was flowing from thy lips when I told:
This sugar is not what salt I am gathering. (75/2)*

Another proverb like this is following:

*The day of union of friends remember;
Those times, remember, remember.(103/1)*

*I am in shocked bound from arrogance of rival,
God! Lest a day that pauper be wealthy.(226/7)*

*There is no agreement to show you, on the stand of
nifties
O` wise man, speak wisely or be quiet. (286/8)*

*To him, whose last sleeping-place is with two
handfuls of earth?
Say"Thine what need to exalt the turrets to the
sky?"(9/8)*

*Whoever wisheth,say:"Come."Whoever
wisheth,say:"Speak":
In this court is neither arrogance nor
haughtiness;chamberlaine,or door-keeper, is
none.(71/7)*

*Be hold the perfection of love`s mystry,not sins
defect;*

*For, whoever skill-less is, glance at the defect
maketh. (188/2)*

*If I be good, or if I be bad. Go thou: be thyself:
In the end, every one reapeth that work that he
sowed.(80/2)*

*In the end, every one reapeth that work that he
sowed.(80/2)*

There are many verses which are transformed to proverb but to prevent of prorogation of speech, it is forgone mention. There is a proverb among people is used when they tell that all have heard certain topic and certain secret is disclosed .It says "He who is an aware, is khwaja Hafez Shirazi." "As said by Shirazi, it is not clear that the origin of this proverb belongs to whom, when mad where. It is understood that people believe that Hafez was so sunk in spiritual realms and course in the world that when news is spread and all have heard, he is excluded. As Mr.Qazvini has deduced that when people want to show the fame of a rumor, they attribute its unawareness to a famous person and because of Hafez's fame is more than others this proverb has become widespread."Moen.1990.Sweet Talk Hafez.p:696). To examine other proverb of Hafez and its role in folklore, leads to two results: The role of former poets in forming the proverb which has had independence in Hafez poetry and also Hafez has heard this subjects from people(Influenced by popular culture).Second, the role of Hafez in creation adage and also in folklore(Effectiveness in folklore).

4.1. Customs

Undoubtedly, Hafez's attention to custom of his land leads to connect people with his poetry. In new age understanding some forgotten customs which was performed by specific procedure, can reveal many ambiguous points of anthropology knowledge. Mention to old customs has had high frequency. It is worth mentioning that some of this customs is still common among people. Like harmful burning to prevent the evil eye or reading *Va_en_Yakad*(A verse from the Quran)which is due to beliefs. Some of these customs is related to people with different level in Hafez age, like Sufis customs, the drunk, the joy and musical, physicians, etc. Now some of customs which has been implemented in Hafez era, is forgotten and belong to the age before Hafez that show the society of that time to its readers. Among dozens of cases identical with folklore theoretical foundation in Divan of Hafez, we have expressed some of common customs:

1.4.1. Ascending the throne of Nourozi King:

"It was a custom in Iran to ascend the throne an impermanent king in Nouroz for public recreation

and ridicule and after expire the celebration, he abdicated the throne. As if real king for general conformance apparently dethrone himself from reign and assigned kingdom and all its accessories, like absolute rule and obedience of government agents, to a false king who ruled for recreation, fun and ridicule, and issued warrants like depose, assign, incarcerate, etchant after a few day his lost the thorn and everything was like previous. So Norouzi King is an allegory of a king whose kingdom is not temporary."(Qazvini,Yadegar Magazine,No:3,P:70-72). In first chapter of *Jahangosha_ye_Jovini* book,it is said about victory of Kharazm by Mongolian armies:"since there was countless person among the best to have recourse to him and prevent from conflict time by him,they chose Nourozi King."(Jovini, 1999:98) this custom was common in Iran and its effects have remained in parts of Iran until recently.

*I told thou this words secretly that come out like
flower from veil,
There is no more than few days on Nourozi King.
(456/7)*

2.4.1. Sending to Hostage:

Dr.Harvi has written about this custom "it was a custom in past to make the king sure from obedience of governors or enemies, they sent a person, who was very respectable, as a hostage to ensure the king that they will not attack to his territory suddenly."(Harvi.1999.p:405)

*So long as grief's army ruined not the heart's
country,
Words and odes, with melody and modulation, I send
thee.*

3.4.1. Filling mouth by gold:

It was a tradition in kings meetings to encourage person who tell outstanding and proper sentence or composed nice poem in eulogy of kings, his mouth was fill by gold.

*The basis of verse is lofty, Jahangir, tell:
The King to fulfill my mouth by gem.*

*Wearing papery garment and staying under justice
flag:*

Papery garment was made by paper which complainant was wearing and was going to meet the king, and then the king understood that he is complainant. This tradition was performing before Hafez era. As Khaqani said in following verses:

*I wear a papery garment from the oppression of my
beloved,
For, she withheld from me the paper and pen.
(Khaqani)*

*We wear papery garment to gain goal,
To change the face by sword of dawn.*

Ata`ar also has mentioned this custom:

*We are in the door of Righ(justice),
All we pour soil over head for petition
We all wear papery garment
To gain our master finally.*

Sirous Shamisa according to a tale of Siyasat Name, calls the papery garment in red color. (Shamisa.1999. Allusion Culture. Vol2. 929). "I have heard that a king was hard of hearing, and believed that men who restate, do not tell real will of complainant and he make a decision which not be right, so he ordered only complainant wear red garment to be identifiable. (1992. Siyasat Name. 13) Hafez in following verse tried to wash papery garment in bloody water, so we can be sure that its color was red.

*The peppery garment, we wash in bloody water. For,
the sky,
My guidance to the standard of justice, made not.*

Apparently, it may be that complainant can not to give their petition to the king, so they wrote its content on paper and wore and stay under a flag called justice flag in front of the king house to see them. (Harvy.1999.578)

Rumi also has mentioned to this tradition in Shams sonnets:

*Be quiet for, I am such pressing that I went under the
justice flag,
Put paper down, break pen, the cupbearer came.*

Rumi has written to a king in his letter: "It is hoped that come back glad from the forgiveness house where flag of justice is." (Written.126) It was done to show petition and implore. As another tradition like to daub head with mud or to shed straw on head was done in order to petition. Naser Khosrow has called rubbing mud to sheepskin as a sign of petition:

*If thou want to petition from justice,
So, must rub mud on sheepskin.*

Sirous Shamisa reminds that: "the rubbing mud was common till our time." (Shamisa.1999. Vol2.928).

Now in Iran, sometimes people wear a winding sheet and come to street to show their objection and outcry.

4.4.1. To open the banquet-cloth of plunder:

There was a custom among Turkish Sultans and princes that to open the banquet-cloth in parties and holidays and guests had to plunder what is edible in short time. In Qate`e Borhan has been explained about this custom: "Tray of plunder is one that is opened by benevolent men and invite all people,

because plunder means to steal large amount of property." Some scholars have called Plunder (Yaqma) a city where its people belonged to Turkish race. Aboufazi Mosafa believes that "plunder (Yaqma) something of" means that Turkan of city or tribe of Yqma in their attack to their neighbour countries whatever they found as a trophy, brought to their city or tribe Yaqma. Plunder was a habit which primitive tribes could not be indifferent to it." (Mosafa.1987.42)

Dr. Adolhossein Zarrinkob in his book, Rascal Alley, says about this custom: "Plunder tray has been a general banquet-cloth which mostly was opened by Sultans and Princes in holidays specially Eid Al-Qurban and the poor have plundered it. Such tradition has described in Baghdad for Passover, a large banquet-cloth was opened in length of three 300*7 measure plundered after Passover prayer. (Zarrinkob.1985.220)

Sa`adi also has mentioned to such custom in his poem:

*The hide of earth, His open banquet-cloth:
As such a free-for-all, enemies and friend are one.*

In Hafez poetry, he has mentioned this custom several times:

*Alas! These saucy dainty ones sweet of work, the
torment of the city,
Take patience from the heart even as the man of
Turkistan the tray of plunder. (3/3)*

*Come; for plunder of tray of fasting, the Turk of the
sky hath made:*

*Hint at the circulation of the cup, the new crescent
moon hath made.*

*The science and the eloquence that .in forty years, my
heart acquired;*

*I fear that, as plunder, that intoxicated narcissus
taketh.*

*If intention be Thine against our life, there is no need
of pretence:*

*When the chattels are Thine, of plunder, is what
need?*

5.4.1. Donating glorious vestment:

Glorious vestment or dress of honor is clothing which is donated by the king as a gift. "Donating glorious vestment for appreciation is an old custom among the East. According to Maqrizi the first person among Muslims who performed this custom, was Harun al-Rashid when donate this clothing to his minister, Jafar bin Yahya Barmaki. Honor dress is called "glorious vestment". Its prevalence of it went so far that sometimes the

prince undressed himself and donated it to a person who liked. (Dezi.1980:147)

*Whatever unfitness there is is by reason of our unfit,
formless form;
If notion a person's stature, thy dress of honor, short
is none.*

6.4.1. Burning lute /Breaking wineglass:

As it is obvious that Hafez has mentioned the custom of burning lute and breaking the wineglass to show leaving sins. When it was repent of carouse, the wineglass and musical instruments were broken. Following verse support above sentence:

*No sweet melody maketh Zohre.Perchance she hath
consumed her lute:*

*Intoxication,none desireth.To the wine-drinkers,
what hath happened?(169/8)*

*As the cup of my heart broke from the repentance
that I made,*

*My liver, like a wine flagon, without wine and the
tavern, consumed.(17/6)*

*Yesterday, the distraught Sufi who broke the cup and
the goblet;*

*Yester-night, by one draught of wine, wise and
learned became.(170/2)*

*The foundation of penitence that, firm as a rock,
appeared,*

How the crystal cup hath shattered it, behold! (25/2)

*Like aloe-wood, how long can one consume in the
torment of repentance?*

*Give wine. For life in the essence of raw madness
hath passed. (82/8)*

7.4.1. Taking the blood-price from the slain:

It mentions to a custom among Dervishes.This means that if there was a dispute between two dervishes from sect, led to murder one of them,it was slain's fault.For there was a belief that the slain has caused the dervish be considered as a murderer and sinner."(Hervi.1999:405)

*Darvish!Lament not of the sword of friends;
For this band taketh the blood-price for the slain.*

8.4.1. Pitching a tent by dervishes:

It was a tradition that dervishes pitch a tent in front of the rich` house till their need be met .but sometimes it happened that the rich sent his agents with wood and stick and asked them to cut the tent ,instead of meeting their needs. "(Hervi.1999:189)

*Perchance, with death's sword, I may up-pluck the
tent. If not;*

*Shunning the door of fortune is not the custom of
mine.(53/5)*

9.4.1. Washing out paper (To eliminate knowledge):

Usually Sofia after reach high degree of conduct, reject and became enemy of formal science and whatever learnt in school even some of them buried their books that were the symbol of formal science.In Asrar al-Tohid:"After that Sheikh Abo-Saeed turned to Conduct Science from Smelting Science, collected all his book and bury them in basement while was saying:"You was great guideline and leader, but it is impossible to pay attention to guide after reach goal."Another mystics like, Ahmed Ibn abi-Alhevari,Abubakr Varaq and Suhrawardi,had done too."At first, this matter was a personal matter, thereafter became the manifestation of fighting with science philosophy.Suhrawardi, author of Avaref al-Ma`aref,in Adale al-A`ayan mentioned Ibn al-Marestani who burnt all philosophic books as Khalifa ordered.Suhrawardi is proud about himself tp wash out ten volum of Avicenna book(Shefa book)."(Safiee Kadkani.1987.11)

*For, Saba washed flowers with water of favor,
Call me crooked heart if I look at papers.(347/7)*

*If, our fellow student, thou remain, wash white the
leaves;*

For, in the book, love's art is not.(162/6)

10.4.1. Pouring wine on the soil:

There is a custom in Farsi and Arab poetry, called pouring wine on the dead men grave originated from Greece. Such custom was common among ancient people who pour wine or oil or water and honey or milk or other drinks on the sculpture or tombs, before sacrifice in the honor of gods and dead. Mohammad Moeen ia quoted by Qazvini : "Pouring wine on the grave of a dear has been common among Iranian and Arab originated from ancient Greece and attributed to Bacchanal wine goddess.Since Grecian believe that the grapevine is Heavenly that bear by soil and render the most delicate extract of plant to humanbeings,so they pour wine on the soil to appreciate of His bounty.(Qazvini.1988:156) Mohammad Moeen believes that the influence of Grecian habit and thought on Iranian happened in two phases: the first, after victory of Alexander and in kingdom of Seleucids and Parthian, the second, in Abbasid caliphate when Greek books has translated to Arabic and transferred to Iran. The acceptance of this custom by Iranian is a sign of their magnanimity not sacrifice.Manoucheri has said:

*I pour a sip on the soil from wineglass,
For, scholar men pour a sip on the soil*

*It will be unfairly, if there is no share for soil from
tun.*

The content of (pouring wine on the soil) was common among poets and writers. Dehkhoda in his book *Apophthegm* (Amsal va Hekam) has called this custom "the share of land from tun of chivalric".

Hafez says:

*If thou drink a wine, let a drop spill,
A sin that helps another, courageously fulfill.*

*The angel of love does not know what is it, O`cup
bearer,
Ask a cup and pour a drop on Adam soil.*

It has been mentioned several times in *Masnavi*. Sometimes it has mentioned to spraying wine to the sky that show happiness and disdain the Heaven.

*Drink a goblet and spray a sip to the sky,
How more is sorrowful from the grief of fate.*

11.4.1. Drinking:

It has been a specific way among chivalry. First step to entrance among them, is drinking. Parto Alavi explains: "This act is equivalent with promise, obey. New chivalrous has to get up and pick up tun of wine, raise it and call the name of master and drink the tun all at once. They call the leader of chivalry as a master. They are expected to obey him. The word of drinking means to be student, devoted and ministrant. (Parto Alavi, 112). In *Samak-e-Ayar* tale this custom is mentioned: "After abounding tun several times, he got up and take the tun of wine and said "It is for he whose name is known in chivalry and his name is *Samak_e_Ayar*, then drank the wine." (Parto Alavi). Hafez has said:

*O disciple of the tavern! give me the heavy reward:
The joy of Shaikh, that the cloister hath not. (127/6)*

*That idol of young Christian, the wine-seller, well
said;*

*"Enjoy the joy of that person's face, that
purity, hath." (123/8)*

12.4.1. Handing wine around:

It was another custom in Hafez age, hand the wine around in which drinkers hand the cup of wine around. It has specific discipline. Hafez has mentioned it frequently:

*O`Saki until when the delay is in passing around of
goblet?*

*The passing must have sequence when time is with
lovers. (276/7)*

Or

Ho! O Saki, pass around and offer the bowl:

*For love at first appeared easy, but difficulties have
occurred. (1/1)*

*At time's banquet, enjoy one or two cups; and go:
Verily desire not perpetual union. (7/4)*

In this ceremony the drinkers hand wine cup around from right and deprecated to hand it around from left, methinks it was a custom of ignorance Arab or at least was common among them. (Shamisa, 1999.p:112)

13.4.1. Jewish drink:

Hossein Ali Heravi says about a custom in Jewish drinking party: "It was a custom in Jewish party, after drinking too much wine, they skirmished at late night and break all dishes and whatever was close at hand, as whoever came in the morning, found that there was Jewish drinking wine." (Heravi, vol2.p:1199)

Hafez has composed about this custom:

*Mood of Sheikh and Bencher and their Jewish drink,
I asked from old vintner in the morning. (285/3)*

It is no exaggeration to say that Hafez has recounted his humanity messages not only in his age but also during human future history.

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