

## Hafiz and *Morabete* (Stationing): An Analysis of *Mahdaviyyat* in Hafiz Poetry Based on the Couplet 235/2

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### Abstract

This study is accomplished in order to find out whether the following piece of verse can be considered as the sign of *Mahdaviyyat* in *Hafiz*'s worldview:

‘Before the cavalry of his fancy, the black and the white of my eye, I sent;  
in the hope that the imperial horse rider might come back.’

(Hafiz Diwan ed. Ghani & Ghazvini 235/2. )

The authors hypothesize that *Hafiz* has reflected a prospective climate in the aforementioned *ghazal* (lyric) and taking his life and other allusions in his *Diwan* into consideration, it could at least be said that there are views which can be counted as to be in accordance with *Mahdaviyyat* philosophy. It also shows that *Hafiz* had been acquainted with *Morabete* (stationing), which is an old Islamic tradition being stressed by Holy Prophet and Shia Imams. Using descriptive-analytic approach, this study is about to analyze this tradition from the point of view of Quran and Islamic narrations. The findings of this study can play a basic role in true analysis of this *ghazal*, tracing *Hafiz*'s belief in *Mahdaviyyat* vision, and in the definition of *Morabete* (stationing).

**Keywords:** *Hafiz*; Eulogy; *Morabete* (Stationing); *Rebat*; *Mahdaviyyat* (Islamic Messianic Vision); *Mahdi Mo'ud* (Islamic Promised Last Day Savior).

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## Introduction

There are important views about the advent of the Savior in almost all religions. *Hafiz* (1325-1389) is one of the greatest poets who have been commenting on this aspect and one of its related customs: *Morabete* (stationing). He has also been pointing its secrets out in his *Divan*.

As poetic mist has covered *Hafiz*'s life and poetry, his poems have always been possible to be interpreted in many different ways. Basically, this fact can be counted as the mystery of his poetry's being immanent and having many different audiences in Iran and all over the world. Thus, it is no surprise to see many different and even paradoxical interpretations of some or all of his poetry's contents and meanings. Considering this possibility of making different interpretations of *Hafiz*'s poems, this study is about to analyze the existence of *Mahdaviyyat* vision and the related custom of *Morabete* (stationing) in his worldview based on the following couplet:

*'Before the cavalry of his fancy, the black and the white of my eye, I sent; in the hope that the imperial horse rider might come back.*

(*Hafiz Divan* 235/2)

Using descriptive-analytic method and determining the theoretical and conceptual framework of the study, the authors have used the interpretations of *Hafiz*'s poems in order to find some proofs of his belief in *Morabete* in his poetry and worldview. The central question of this study is that whether it could be said that the above mentioned *ghazal* can be considered as a proof of *Hafiz*'s belief in *Mahdaviyyat* vision and its second couplet is possibly pointing to the related custom of *Morabete*. This study hypothesizes that the second couplet of the aforementioned *ghazal* is a strong proof of *Hafiz*'s belief in *Mahdaviyyat* vision and this study opens doors to another new horizon in the interpretation of *Hafiz*'s poetry in front of readers and researchers.

To draw a historical perspective of the viewpoints of the interpreters of *Hafiz*'s poetry, we have consulted twelve creditable interpretations of *Hafiz*'s *Diwan* and we have compared their comments on this *ghazal* to draw out their similarities and differences. A brief review of literature shows that in most of earlier references, the commentators have not pointed to the

custom of *Morabete* while interpreting this *ghazal*; but it can be said that almost all of them agree that considering this *ghazal* and especially its second couplet, *Hafiz* is eagerly awaiting for a dear person who is away and hopes him to come back from his journey and he metaphorically sends his eyes as a black and white horse to escort him.

*Baha o'ddin Khorramshahi*, an interpreter who does not consider *Hafiz* as a Shia believer, is the first and the only commentator who pointed this out and believed that there is a great metaphor in this couplet. He does not refrain to include the possibility of *Hafiz*'s belief in one of Islamic traditions to be the base of his motive in composing that couplet. 'This is an old Islamic tradition which is being related to *Imam Zann*'s occultation.' (*Baha o'ddin Khorramshahi*, 1990; 315-316) So, this study is probably one of the first ones which are analyzing *Hafiz*'s *ghazal* according to the Islamic custom of *Morabete* and to creditable Shia anecdotes related to this old tradition.

## Theoretical and Conceptual Framework

### *Morphology*

#### *Rebat /re(o)bât/, Morabet /morâbet/, and Morabete /morâbete/*

***Rebat /re(o)bât/***: is a single-triad infinitive form of the root of *rabt* and also added-triad infinitive form of the same root in "Mofa'ele" [Arabic] rhetoric verb category. It is meant as to hitch the horse in a secure place; a specific place for the guards; an ambush or settlement for soldiers. (*Ragheb Isfahani*; 1944, under the entry of *rabt*) Also: what something is fastened to; heart; to keep on doing something; a group of five horses or more being hitched somewhere; inn; to safeguard a place where enemies may pass; (*Saiyah*; 1967, with the entry of *rebat*). Also: caravansary; inns on the road which accommodate caravans (in the Orient); a place on roads where caravans can rest and settle temporarily usually consisting of some rooms for passengers and some barns for horses and other animals; inn; a place being built for the poor; accommodation for the poor; accommodation which is not devoted to a specific person such as convent or monastery; backrest and residence of

scholars, professors, school teachers and so on; what things (such as horses, water skins, etc.) are hitched to; heart; a herd of horses; keep on doing something; escort to preserve someone and be ready to fight against enemies; awaiting for the next prayer time after saying the present one (*Dehkhoda*; 1957 & *Moein*; 1998, under the entry of *rebat*); a group of horsemen (*Moein*; 1998, under the entry of *rebat*)

**Morabet /morâbet/:** watchful of something, watchful of borders and boundaries, a sentinel who is keeping horses at the borders where there may be confrontations with enemies; faith propagator (*Dehkhoda*; 1957 & *Moein*; 1998, under the entry of *Morabet*); being related to; Plural form: *Morabetun*<sup>1</sup>.

**Morabete /morâbete/:** a single-triad infinitive form and also added-triad infinitive form of the root of *rabt* in

*Mofa'ele* [Arabic] rhetoric verb category, meaning as to protect the borders of Islamic territories and is the same as to protect human bodies and lives, ...this is like Jihad and fighting for the sake of God, (*Ragheb Isfahani*; 1943, under the entry of *rabt*); to reside on the borders, to inhabit the borders of Islamic territories to protect them; ...to keep the horses ready on the borders to face the enemies; to be connected with, to stay connected with, (*Dehkhoda*; 1917 & *Moein*; 1957, under the entry of *Morabete*); to be related to, to be connected to, (*Anvari*; 1961, under the entry of *Morabete*).

### Terminology

#### In Theosophy

Connotatively, the meaning of *Morabete* is related to universe and theosophy. In theosophical Literature it is an allusion to

borders guardians. In Spanish, this term has changed to *Almoravids* and is used to refer to the aforementioned rulers of Islamic territories. It is also necessary to mention that the word *marbut*, which means *holy man* in French, is also from the same root. They were pious Muslim combatants who used to cover their faces as they traveled in deserts. Thus, they were called *Molathamim*, too, which means *the masked men*.

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1. The appellation of the dynasty of *Morabetun* in Andalusia is drawn out of the same root. Their ancestors were the first watchmen of Islamic borders in Africa and they ruled the Islamic territories of Spain for more than 62 years from 1086 to 1148 (*Mosaheb*, 1926: 1571). Also, *the society of Morabetun* refers to the groups of Muslim guards living in *rebats* located on the shores of Senegal and Mauritanian rivers. They were called so as they were living in *rebats*, which were the bases of Islamic

this world, where people enter from one side and exit from another (Sajjadi; 1958, 403). *Rebat* in terminology refers to homes where the people of God live. Those people are called the people of God as they are there to protect the borders of Islamic territories for God's sake and as a result, Muslims are living safely in their homes.

It is said that such people are going through a deal with God, not with other people. They prevent themselves to obey Devil's temptations. Day and night, they spend most of the time praying God, recalling Him, saying obligatory and non-obligatory prayers, etc. *'These are preliminary factors needed to convert a devotee Morabet, living in a Rebat, to a Mojahid.'* (Avaref al-Ma'aref, cited from Goharein: 1959, 6-7).

***In Fiqh (Islamic Jurisprudence)***

*Morabete* is one of the Islamic jurisprudent sentences which is generally defined under the entry of *Jihad*<sup>2</sup>. It means as *'to protect Islamic territory borders against*

*aggressive enemies' invasion. Those border protectors are named Morabets and their action is called Morabete'* (Mohaghegh Helli: 1987, 280 & Ameli: 1385, 130-1). Also in some Islamic sources *Morabetun* stands for religious scholars (*Ehtejaj* by Tabarsi, cited from Makarem Shirazi: 1957, 267).

It is meant as if a believer keeps himself, his horse, and his weapons ready to face enemy forces on Islamic borders (Ibid). This jurisprudent order is based on the 60<sup>th</sup> verse of Anfal surah of Holy Quran<sup>3</sup>. In that verse *Rebat al- Khail*, as it means tied horses, is referred to a place where horses are kept. Allame Majlesi believes that *Morabete* is not subject to the presence of Imam. *'..to keep horses ready is ... insistently pleasant action'* (Majlesi ,1982: 158-161)

Also you can find more about it's being an insisted action in many other Islamic sources, i.e. Allame Helli, 1986: 14&44; Mohaghegh Helli, 1982: 280-1; Najafi,

2. *Morabete*h is defined as to protect Islamic territory borders even if there would be no present Imam because it does not necessarily lead to war. It mostly aims to defend. If someone is not able to do

it by himself, he can send his horse or help people to do so. (Mohaghegh Helli, 1987:280-1)

3. *"And prepare against them what force you can and horses tied at their frontier to frighten thereby the enemy of Allah and your enemy ..."* (Holy Quran, Anfal:60)

1978: 21 & 38-45. In Islamic law manuals, this *Morabete* is seen as it is at least three and a maximum of forty days, and the reward of a *Morabete* of more than forty days is as the reward of one who has been a *Mujahid*. (Tusi, 1986: 125-6; Ameli, 1989: 382-5; Tusi, 1967: 2-8)

### ***In Hadith (Islamic Anecdotes)***

The Holy prophet once told: ‘Whoever does *Morabete* a day or a night, it is as if he continuously prays and fasts a month for the sake of God.’ (Zamakhshari: 1977: 491) Also: ‘Whoever keeps his horse ready to use it to protect the borders, it is necessitous to pay the charities to him; and if he himself asks someone to do so no one would be allowed to reject him.’

Imam Ahmad Hanbal cites:

‘... I heard the Holy Prophets words... He said: “Whoever dies, the record of his actions would be over except one who has been a *Morabet* for the sake of God. Such persons’ recorded good actions will be multiplied up to the resurrection day and he won’t be subject to the punishment of the grave.

### ***In Qur'anic Interpretations***

Both Shia and Sunni interpreters have discussed much, in interpretations of the 60<sup>th</sup> verse of the surah of *Anfal*. *Zamakhshari* in *Kashaf* has defined *Rebat* as: ‘It stands for a group of horse riders who keep being ready to fight for the sake of God’. (Zamakhshari, 1976, second part: 166) He cites from the Holy Prophet that he interpreted force in that verse as arrows (ibid) and in the interpretation of the last verse of *Ale Imran* following *Rebat* writes: ‘It means as to stand on the borders and be vigilant and ready to fight as God says in Holy Quran ... “to frighten thereby the enemy of Allah and your enemy” ...’ (Zamakhshari, 1976, first part: 491) After confirming *Zamakhshari*’s idea in interpretations of force, *Ibn Kathir*, another Sunni Quran interpreter, following the same verse of Holy Quran indicates that the reward of keeping horses ready to fight against God’s enemies will be great. (*Ibn Kathir*, c.1387)

*Majma’ ul-Bayan* Quran interpretation (a Shiite one) following the above mentioned verse writes:

‘The holy Quran has clearly stated that the Muslims must improve their defensive

readiness before they would be subject to the ruthless pagans' assault and aggression. ... The Holy Prophet has said that "...make your horses ready so that whenever you ride them it brings you self-esteem and welfare." ...' (Tabarsi, 1987: 918-919).

In *Al-Mizan*, another Shiite interpretation of Quran, following the same verse it is said that:

'Kheil refers to horses and erhab means to frighten the enemies. This verse is generally recommending that the believers must logistically make themselves ready for any probable confrontation with Islam adversaries.' (Allame Tabatbaei, 1923: 220-7).

In other Shiite Qur'anic interpretations such as the interpretation of *Sayyed Ghotb* (1962: 776), *Majma' ul-Bayan* (Tabarsi, 1987: 918-919), *Al-Mizan* (Allame Tabatbaei, 1923: 220-7), *Nemoune* (Makarem Shirazi, et al. 1996, 3:336), and *Tasnim* (Javadi Amoli, 2009, 16:778-788) there are also full discussions about the meanings and varieties of *Morabete*

following the final verse of *Ale Imran* Surah<sup>4</sup>. There is also a full description of the first model of *Morabete* which is of Islamic sentences in above mentioned Quran interpretations.

Of other subjects being stressed under the entry of *Morabete* in Shiite anecdotes is, *to prepare weapons and rides in the time of waiting for the advent of Promised Savior in order to help him fight His enemies.*'

Following the last verse of *Ale Imran* and the anecdoteS being cited from *Imam Sadegh* (p.b.u. H.) many Shiite interpreters has stressed that *Morabete* is a recommended tradition to help *Imam Zaman* (p.b.u. H.). *Yaghub Seraj* says that I asked *Imam Sadegh* (p.b.u. H.) about the meaning of that verse and He told me: '*It means to stay with your Imam, be virtue and have pietism that leads to your glory and victory.*' (Mousavi Isfahani, 1962, 2:572, cited from *Borhan* interpretation).

Following that verse, it is been cited from *Imam Kazem* (p.b.u. H.) in the same interpretation that He said: '*Be patient whenever you face sufferings, follow*

4. "O you who believe! be patient and excel in your patience and remain virtue and be ready to fight the

enemy of Allah, though you may be of the liberated" (Holy Quran, Ale Emran:200)

*reservation rules, and be prepared to fight for your Leader.'* (Ibid)

### **A Brief Look at Semantic Evolution of "Rebat" in Islamic History**

In the first century of the history of Islam *Rebat* was supposed to stand for Muslims' military garrison houses, which were close to the newly seized Islamic territories. On that period *Rebats* were mostly small castles with a watcher tower to observe from and protect the borders. Thus, many of them were built on the newly established borders of Islamic territories, especially where there were more adversary forces. For instance, in *Beikand* which is a city close to *Bokhara* more than one thousand *Rebats* were built each included a group of *Morabetun*, who were ready to protect the borders. (Narshakhi, 1943: 25)

Out of many Islamic rulers of Andalusia, who had many of these *Rebats* built, we can refer to *Abd ul-Malek Ibn Ghatan Fahri* (ruled from 732-734) and his successor *Oqba Ibn Hajjaj Ghaisi*. (Ayati, 1956:29) Due to its glorious position in Islamic defensive thoughts, *Rebat* was supposed to be a sacred place in that the Islamic martyrs who were killed in Jihad with pagans were

sometimes buried. (Karimi, 1954: 58)

Finally as the Islamic state became more powerful less defensive actions were needed to be done by *Morabets*. But still residing *Rebats* was a recommended action and both due to readiness for *Jihad* and the deprivation and difficulties with which the residents of a *Rebat* were faced with, it is supposed to be fully rewarded by God. Muslims supposed *Morabete* to be a kind of praying and as *Rebats* were usually far away gradually this word has been an equivalent for abbey and cloister.

Sufis started to gather in *Rebats* to pray God and practice self-denial for spiritual discipline. (Sajjadi, 2005: 408) So, *Rebats* had got another functional role that was scientific and educational function. This scientific function got such attraction that scholars and mullahs gathered there from diverse parts of Islamic territories. As an instance, great Islamic scholar, the priest Imam *Ghazi Abubakr Ibn Arabi*, who started his trip toward east from Andalusia, entered *Abu Sa'd Rebat* which was located next to the *Nezamiah* of Baghdad and stayed there for a while. He met Imam *Mohammad Ghazali* there, and debated



with him. (*Labbf Khaniki*, 2000: 95)

No doubt, 50 years inhabitation of great scholars in such *Rebats* had converted those places to credible scientific centers. Amongst the *Rebats* of Egypt, *Maghrizi* has repeatedly referred to *Athar Rebat*, where was a place for *Shafe'i* jurisprudence education and had a great library. Amongst the recent ones we can also refer to *Sheikh Kabir Rebat* of Panjeer in Shiraz, and *Vast* and *Zuzani Rebats* in Baghdad. (*Dehkhoda*, 1957 under the letter of "r" and the entry of *Rebat*, cited from *Shadd ul-'Azar*)

### Discussion

The context of Hafiz's ghazal: (Hafiz's Divan: Ghani & Ghazvini, 235/2)

(1) O how benedict the time when the Beloved comes back. When to the desire of the grief-stricken, the grief-consoler comes back!

(2) *Before the cavalry of his fancy, the black and white horse of my eye, I sent in the hope that the imperial horse rider might come back.*

(3) In expectation of His white poplar arrow, the heart of the prey keeps fleeing, in the fancy that, for hunting, He may come back.

(4) Like dust, dweller at the head of His path I have sat, in the desire that, by this way He may come back.

(5) If in the curve of His chaugan, my head goes not, of my head what may I say? And to what work the head itself, comes back.

(6) That heart, to which the tip of His two tresses gave repose, think not that, in that heart rest comes back.

(7) Like the sea, the wave on the shore, my tear dashes not, if into my embrace His waist comes back

(8) From the winter, what tyrannies that the nightingales endured, in the hope that, aging, the fresh spring may come back.

(9) Hafiz! From the painter of destiny hope of that is that to my hand like the cypress, the idol may come back.

(Ed. Ghani & Ghazvini, 235/2, p. 219)

### The Study of Editions

This *ghazal* is selected from *Ghani & Ghazvini* edition (*Ghazal* no.253) and is compared with *Sayeh* edition. Couplets no. 3 and 7 are not found in *Ghani & Ghazvini* edition. In *Sayeh* edition the order of couplets 3 and 4 are reversed. But the context of the rest seven couplets is the

same in both editions.<sup>5</sup>

Most contradictions among different editions are about the word *king* in the second couplet. In many editions the word *king* is used but in some others such as *Ghani & Ghazvini* and *Sayeh* the word *cavalry* is used. These contradictions are being presented in the following table:A

### Brief Look at the Structure of Ghazal 235/2

Despite differences in versions of verses, dynasty means that the lyrics are not contiguous and break. The theme of the poem describes the poet's parting from a beloved one for many years and as we have stressed eagerly waits for his return, and in

**Table1** A contrastive view of different *Hafiz Diwans* about the intended *ghazal*

No	Name of Edition/Editor/Interpreter	Date of Publication	King/ Cavalry	No	Name of Edition/Editor/Interpreter	Date of Publication	King/ Cavalry
1	<i>Khalkhali</i> (ed.Manuscript)	1423	<i>Cavalry</i>	13	<i>Neysari</i>	1979	<i>King</i>
2	<i>Khalkhali</i> (Manuscript ed.)	1462	<i>Cavalry</i>	14	<i>Khanlari</i>	1983	<i>King</i>
3	<i>Khalkhali</i> (Manuscript ed.)	1469	<i>Cavalry</i>	15	<i>Zonnour</i>	1983	<i>King</i>
4	<i>Sudi</i>	1501	<i>King</i>	16	<i>Heravi</i>	1988	<i>King</i>
5	<i>Khatmi Lahuri</i>	1591	<i>King</i>	17	<i>Sayeh</i>	1993	<i>Cavalry</i>
6	<i>Ghods</i>	1785	<i>Cavalry</i>	18	<i>Khorramshahi</i>	1994	<i>Cavalry</i>
7	<i>Akbarabadi</i>	1818	<i>King</i>	19	<i>Eivazi</i>	1997	<i>King</i>
8	<i>Ghani and Ghazvini</i>	1941	<i>Cavalry</i>	20	<i>Bargneysi</i>	2000	<i>King</i>
9	<i>Hashem Razi</i>	1962	<i>Cavalry</i>	21	<i>Servatian</i>	2000	<i>King</i>
10	<i>Jalali and Nazir Ahmad</i>	1971	<i>King</i>	22	<i>Barzegar-e-Khaleghi</i>	2003	<i>King</i>
11	<i>Homayun Farrokh</i>	1975	<i>Cavalry</i>	23	<i>Estelami</i>	2004	<i>Cavalry</i>
12	<i>Eivazi and Behrouz</i>	1977	<i>King</i>	24	<i>Rastgou</i>	2010	<i>Cavalry</i>

5. Except once in penultimate couplet where in *Ghani & Ghazvini* edition, which is the first scientific corrective edition of *Hafiz's Diwan* and is first published in 1941, the word winter is replaced

with Him. But as there is the word spring in the second hemistich it seems that the first choice seems more sensible.

the final verse, hopes for a visit of that beloved. There is also couplet or couplets in this *ghazal* which are the topic of controversial debates.

### The Rhythm and Content of the *Ghazal*

This *ghazal* is a song in the rhythm of:

*mafa'elon- fa'alaton- mafa'elon- fa'alan*".

This rhythm accompanied with some other present tense rhythms are considered suitable for anecdotal verses in which the poet surreptitiously talks to his audience.<sup>6</sup>

(Shamisa, 2004: 350)

### Hafiz's Audience in this *Ghazal*

At the beginning of the poem, *Hafiz* describes the time when his beloved person will come back as a blessing time. When he returns all the sad will become happy again. He brings back happiness as a present to them. *Ghani* has considered *Shah Shoja*<sup>7</sup> as

the one who is praised and is the basic audience of this *ghazal* (*Ghani*, 2004: 261). Among the interpreters, the following has the same idea: *Homayun Farrokh* (1975: 1439), *Zolnur* (2002:531), *Bargneysi* (1992: 278), and *Barzegar Khaleghi* (2003: 573). *Estelami* believes that considering this *ghazal* as a reflection of *Shah Shoja*'s trip to *Azarbaiejan* and *Hafiz*'s awaiting for him is merely a guess (*Este'lami*, 2004: 621-2)<sup>8</sup>.

In this *ghazal*, *Hafiz* is eagerly waiting for a beloved one to return from a trip and gripes of being departed. He has considered himself as waiting on the road where his beloved one may return. This can be an evident of *Hafiz*'s constant awaiting situation. Despite all contradictions that can be seen in different editions of *Hafiz*'s

6. No doubt, the selection of rhythm by the poet is not intentional while composing and it is driven out of the theme rather than poet's will ... as Goethe said: 'a poet who thinks about rhythm while composing a lyric must be crazy.' (*Shfi'i Kadkani*, 1997: 50)

7. *Abolfavares Jalaloddin Shah Shoja'* (ruled from 1358 to 1384) was one of the kings of *A'le Mozaffar* Kingdom. He was amongst the ones being praised in *Hafiz*'s poems. Dr *Ghazvini* considering one of *Shah*'s poems responding to which *Hafiz* had composed, points to an expression used by *Shah* in that poem and says: '...The banality of these verses reveals the stupidity of their composer' then he continues as: "Poor *Hafiz*! Who was compelled to

praise such stupid man and had to compose those fine lyrics to respond to these stupid verses." (*Ghazvini*, 1998: 480) He adds in another place as: "Arabic poems and writings of *Shah Shoja'* is very weak and full of semantic and syntactic errors." (Ibid: 482) However, considering this *Ghazal* he says that probably *Hafiz* had composed it on the days when *Shah Shoja'* was away from *Shiraz* and *Shah Mahmoud* seized the city in late 1363 or early 1364. He also stresses that this is not more than a guess.

8. In another place *Este'lami* claims that *Hafiz* has frequently used the expression of *royal rider* standing for *the king* or *shah*.

*ghazal* this couplet is cited in all editions. So, considering these evidences can it be concluded that *Hafiz's* end of waiting is the Promised Savior (*Mahdi Mo'oud*) who is away and for whom *Hafiz* is waiting? As it is proven that *Hafiz* is well familiar with Islamic traditions, and he firmly believes in *Mahdaviyyat* vision, so it is possible to consider *Mahdi Mo'oud* to be the intended beloved person in *Hafiz's ghazal* or at least one of his intentions. This anticipation can be traced in many other *Hafiz's* couplets:  
*Where stays our scout the breeze of morn,  
Estrangement's pangs at night, I would to  
him of benedict star and lofty rank recite.*

As this couplet shows *Hafiz* is waiting for the salvation morning to rise and his beloved person to meet him and tell that benedict one the story of his estrangement. It is needed to mention that benedict is among the names of Holiness *Mahdi*. This word has also been used in the aforementioned *ghazal*.

Although *Khorramshahi* does not believe in *Hafiz's* being a Shia believer, he has pointed to the same issue while

interpreting this couplet. He believes that a strong allusion can be identified in this couplet and *Hafiz* must have been considered an old Islamic tradition while composing it. An old tradition that is related to *Imam Zaman's*<sup>9</sup> being away.

First, he points to this fact that it is not merely Shia vision that believes in the revelation of an anticipated last day Savior and there are many other Muslim sects of Sunnis and Shias (such as *Keysanieh*, *Navousie*, etc.) who have the same faith. Anyway, amongst all these sects, it is Shia (the 12 Imams followers) who stress on anticipating the coming Savior more than others and they consider this anticipation which may last long or short as a kind of praying and as will be rewarded by God.

They also consider such kind of anticipation as a social-religious act so that they have counted special praying such as *Nodbe* orison for mosques and shrines, where somehow are said to be related to this issue. The most important act is the act of keeping their horses ready to help Him which is being mentioned in *Hafiz's*

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9. In Shia beliefs Imam Zaman is that Promised Savior.

mentioned *ghazal*. These horses were supposed to be at the service of that anticipated Savior, be used for fighting for him and be ready to take him to anywhere he wants. (Khorramshahi, 2003: 315-6)

Khorramshahi indicates that probably Hafiz had been aware of an old Islamic custom while composing this verse. (Ibid, 315) Servatian also adds: 'They take the horse to a beloved and great person to ride it.' (Servatian, 2000: 782) For the same reason Hafiz has used this metaphor and has simulated his eye as a black and white horse which is sent welcoming that anticipated beloved person. (Khorramshahi, 2000: 315)

At the rest of *ghazal* the state of waiting is pictured more. He describes his love in different ways and the words being used to describe Him are all related. Finally he wishes that destiny will lead him to meet his beloved person. Do these couplets picture Hafiz's anticipation, too?

Chardin<sup>10</sup>, the French itinerary writer, reports that in Safavian Court they used to keep two horses- a white one and a black one- ready for Imam Zaman and His deputy. This black and white to which Hafiz simulates his eye is a metaphor of this. Ibn Khaldun<sup>11</sup> also reports the same thing. As Khorramshahi says, one cannot certainly consider this metaphor usage as an evidence of Hafiz's being Shia believer, nor can he reject it. He adds the meaning of this couplet as: 'I send my eye as a black and white horse welcoming your cavalry, in the hope that you, the imperial horse rider may come back.' (Ibid, 317)

Regarding the objections that mention the Safavis recent time compared to Hafiz's era, Khorramshahi adds: 'as Islamic anecdotes show this costume of keeping horses ready was an older costume being inherited by them.' He cites some old Islamic anecdotal documents such as Kolayni and Mekial ul-Makarem, which

10. **Jean Chardin:** (1643 – 1713), was a French jeweler and traveller whose ten-volume book *The Travels of Sir John Chardin* is regarded as one of the finest works of early Western scholarship on Persia and the Near East.

11. Regarding Shia's anticipation for promised Mahdi and their related *Morabete* activities, Ibn

Khaldun in his *Al-moghaddama* writes: 'Shias believe that he will reveal himself on the last day era and will make the earth full of justice. This belief traces back to an anecdote, which can be found in Tarmazi, from the holy Prophet (p.b.u.h) in this field. They have been anticipating for Him since then and thus they have called Him anticipated.'

back to the 10<sup>th</sup> century and have stressed on the importance of this costume. He also mentions that Islamic sects, either Sunnis or Shias, were all aware of this religious costume and used to observe it.

### **Views on Hafiz's Verses Interpretations**

**1. Sudi:** *Mohammad Sudi Besnavi* (deceased about 1591-1597) has referred to this *ghazal* in his interpretation of *Hafiz* poetry, known as the first complete interpretation of *Hafiz's* poetry and as *Sudi* interpretation of *Hafiz's Diwan*. Under the entry of this *ghazal* he says:

*'to send the black and white horse of my eye means that I sent my eye as a black and white horse welcoming that imperial horse rider in hope that he would come back. This ultimately means that I am waiting for that beloved person, so that I hope I will meet him.'* He continues as: *"Imperial horse rider semantically refers to a king riding a royal horse, but here it stands for a beloved person whose horse is highly qualified."* (*Sudi Besnavi, 1939: 1333-4*)

**2. Khatmi Lahuri:** *Abdorrahman Ibn Soleyman* (16<sup>th</sup> century) in his book known as *Khatmi Lahuri* while explaining *Hafiz's* lyrics says:

*'The beloved one in this ghazal refers to God and as I repeatedly mentioned in this book, there is no similar thing for God to be compared with. But, the poet can use simulation and metaphoric technics to indirectly refer to Him. As the holy Prophet says: "... I found my God as the finest picture." Everyone must know that the ultimate beloved thing in universe is God and He may become heartsick of a man who does a sin or commits a kind of discourtesy. Therefore, He may cover Himself from the heart of that man and not let him/her be able to picture Him in his/her soul. This makes that man fretted and for this reason Hafiz says that he sends his heart eye welcoming Him in hope that He may let him to uncover the fine picture of God in his soul...'* (*Khatmi Lahuri, 1958: 1259-60*)

3. **Akbarabadi:**<sup>12</sup> In his interpretation of *Hafiz*'s poetry known as *Badr ul-Shoruh*, *Akbarabadi* does not point to the audience of *Hafiz* in this *ghazal*. It seems that he sees this *ghazal* as a composition of romantic lyrics. He interprets the second hemistich of this couplet as: 'I devoted my eye to be just waiting on the road of my beloved person ...' (p.400)
4. **Homayun Farrokh:** Following late *Ghani*, *Homayun Farrokh* has identified this *ghazal* as a reflection to the unrests of *Shiraz* and the attacks of *Jalayeri Kingdom* and finally the Kingdom of *Shah Mahmud*. (2/1438) He sees this *ghazal* as a description of the feelings of the people of *Shiraz* and their hope for the return of *Shah Shoja*'.  
'Facing his beautiful dream picture which is reflected in my mind, I send the black and white horse of my eye that has a speed of light welcoming Him and I hope that the dreamy picture of that unique imperial horse rider may ride that horse and come back as fast as possible.' He says. (2/1439)
5. **Khatib Rahbar:** 'I led the black and white horse of my eye to him and I hoped that unique imperial horse rider to take it and return soon. It means that I hope Him to come back and I can meet him again.' (*Khatib Rahbar*, 1961: 318)
6. **Zolnur:** 'I stayed on the road, where you may come, in my imagination and hoped that most handsome one to return. My eye as a horse was sent to welcome Him.' (*Zolnur*, 1961: 530)
7. **Heravi:** 'I sent the black and white horse of my eye ... to welcome His cavalry and hoped that nimble horse rider to return soon.' (*Heravi*, 1958: 975). This interpreter also adds additional comments as: 'The poet asks God to return his beloved person to him.' (Ibid: 977)
8. **Khorramshahi:** *Khorramshahi* is the only interpreter who believes that *Hafiz* has used an allusion in this couplet which points to *Morabete*. He explains this couplet as follows:  
'Welcoming your imminent return, I send the black and white horse of my eye. All

12. *Akbarabadi* was an Indian *Hafiz* expert who lived in the 19<sup>th</sup> century and deceased in 1877. His work about *Hafiz* first published in 1915 in India.

my hope and desire, like other faithful people who do stationing and keep their horses ready, is that imperial horse rider would be back.' (Khorramshahi, 2000: 313-7)

As it can be seen, almost all interpreters have considered the black and white of eye as a simulation in which Hafiz has simulated his eye to a black and white horse and has indicated that he will keep this horse on the road to wait for his beloved person to return.

**9. Bargneysi:** In addition to the description of the simulation of the black and white of eye to a horse, *Bargneysi* has briefly explained the whole couplet as: 'I have been anticipating for Him to return so that I can meet him again.' (*Bargneysi*, 2000: 279) Explaining the imperial horse rider he states the same view as Dr. *Ghani* and like *Abolfavares*, he believes that this expression refers to *Shah Shoja'*.

**10. Servatian:** 'The horse is offered to a dear guest to ride it. Cavalry stands for a group of horse rider troops. It also stands for the livestock of a country that is usually taken out to pasture.

They never take a black and white horse to be immolated; only caws and sheep are used for this end. Horses are usually offered to important people to ride them.' *Servatian* has preferred the word *king* in this couplet instead of *cavalry* and as a reason points to the word *imperial rider*. "He has simulated his eye to a black and white horse that he sends to welcome that imperial horse rider." He also mentions that *cavalry* is another smart combination to choose. As the pictures come to our imagination as a *cavalry*. But despite stressing on this point he still believes that the combination of *king* is much preferable. He also cites a friend whose idea is: 'The cavalry is much more beautiful and even if it is not indicated by any of the *Hafiz's* editions, it is more pleasant. The use of *king* here is not such musical.' Finally he makes a guess that this *ghazal* may have been a beginner work of *Hafiz*, or he may have had some regards while composing it. (*Servatian*, 2000: 2/782-4)

**11. Barzegar Khaleghi:** 'I have kept the black and white horse of my eye on



*your road in the hope that the imperial rider would come back soon.”* (Barzegar Khaleghi, 2003: 573) He also referring to Dr. Ghani, believes that this *ghazal* is composed in the era when Shah Shoja' had left Shiraz and it was seized by Shah Mahmud.

**Estelami:** 'I have sent my eye as a black and white horse to welcome you on the road from where you may return. It also means that I have been waiting for you so long.' He explicitly rejects Dr. Ghani's idea and believes that there is no clear relationship between the composition of this *ghazal* and Shah Shoja'. He also adds that despite Abolfavares's claim that imperial horse rider had been of his titles, there are many instances of the application of this expression in Hafiz's poetry that are not a bit related to Shah Shoja'.

### Conclusion

Although Hafiz's being a Shia is not proven yet and we are not going to stress on that here, his tendency and acquaintance with Islamic and especially Shia beliefs is clear. Undeniably we can find some clear hints of *Mahdaviyyat* vision in his poetry. Basically,

Hafiz's time was the era of the tendency of Iranian states to Shiism and not more than a century and a half later, the *Safavis* as establishing their kingdom (1501-1722), declared Shia as the official religion of the country. As it is certain that Hafiz had been acquainted with the Islamic concepts such as *Morabete*, *Rebat*, and *Morabet* and as he has explicitly used the word *Rebat* somewhere in his poetry, it's not unlikely that he may have been implicitly referred to this issue in aforementioned *ghazal*.

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پژوهشگاه علوم انسانی و مطالعات فرهنگی  
 رتال جامع علوم انسانی

مرابطه: تحلیل ساحتی از اندیشه مهدویت حافظ شیرازی با تکیه بر غزل:

«به پیش خیل خیالش کشیدم ابلق چشم»<sup>1</sup>

خدیجه حاجیان<sup>2</sup>، ابراهیم خدایار<sup>3</sup>

دریافت: 92/9/10 پذیرش: 93/7/5

در یکی از غزل های مدحی حافظ (235 قزوینی - غنی) بیتی دیده می شود، که به دلیل وجود نشانه هایی در بیت و نشانه های تکمیلی دیگر در کل غزل، به نظر نویسندگان در تأیید و تحلیل «اعتقاد حافظ به اندیشه مهدویت» برجسته و قابل تأمل است. این غزل در حال و هوایی عاشقانه سروده شده است. معشوق مذکور در غزل در سفر است و از او با لقب «شهسوار» یاد شده است. نشانه مهم دیگر اینکه حافظ سخت چشم به راه بازگشت اوست:

به پیش خیل خیالش کشیدم ابلق چشم/ به آن امید که آن شهسوار باز آید (235/2)

فرضیه نویسندگان این است که حافظ در این بیت به یک رسم کهن اسلامی، که در روایات و احادیث رسیده از پیشوایان شیعه (ع) بر آن بسیار تأکید شده است، آشنایی و در جهان شعر خود به آن التزام یا اشارتی داشته است. این رسم یا آیین اسلامی همان «مرابطه» است که در بیت دوم غزل به آن اشاره شده و در موضوع «انتظار مهدی موعود (عج)» از اعمال مهم محسوب شده است. از دیدگاه روایات شیعی مرابطه عمل بسیار پسندیده ای است و بر هر منتظر لازم است تا با امام خود مرابطه کند. در این تحقیق با استفاده از روش تحلیل محتوا، ابتدا این عمل و اصل آن از دیدگاه روایات اسلامی تبیین و سپس بیت مذکور شرح شد. از آنجا که نشانه ها و اشارات غیر قابل انکار در این بیت و کل غزل از یک سو و همسویی و همسانی اندیشه مرکزی طرح شده در آن با اندیشه محوری حافظ در دیوان وی در باره مهدویت از سوی دیگر مطابقت دارد، آشنایی و تأکید حافظ بر این رسم شیعی را نمی توان انکار کرد. دستاورد این تحقیق در تفسیر این غزل حافظ نقش کلیدی دارد.

واژگان کلیدی: حافظ شیرازی، غزل مدحی، مرابطه، اندیشه مهدویت، انتظار مهدی موعود (عج).

1. این مقاله مستخرج از طرح پژوهشی نگارندگان با نام «مرابطه» است که در مرکز تحقیقات زبان و ادبیات فارسی دانشگاه تربیت مدرس در حال انجام است.

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