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The tools of war in the Beloved Custom

¹Raheleh Abdollahzadeh Borzoo, ²Mahdi Mahoozi, ³Mohammad reihani

¹Department of literature, college of literature and foreignlanguage, rudehen science and research Branch, Islamic Azad University, rudehen, iran.

²Department of literature, college of literature and foreignlanguage, rudehen science and research Branch, Islamic Azad University, rudehen, iran.

³Department of literature, college of literature and foreignlanguage, shirvanBranch, Islamic Azad University, shirvan, iran.

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ABSTRACT

This study aims to compare the function of the war saddler and corpsmen equipment in the process of the king and the beloved. The writer of ode, following the style of describing the praised and the beloved in ode who were armored in a corpsman manner in war, described the portrait of the beloved. After replacing ode by lyric, describing the praised failed to be flourished comparing to the beloved, and poets made an ideal entity out of the terrestrial beloved. Since there had been no alteration in the view point and behavior of the Iranian's thoughts, the poet applied the same literary devices and features to praise the praised for adoring and praising the beloved. Since the beloved elegance did not accept this coarseness, at first, the poet transmuted these features and devices and then praised the beloved by them. Trying to recreate himself conforming to the beloved's portrait, the lover also, enjoying these qualities and features, was described. War, blood-shedding, and massacre which were not being criticized and blamed in the kingly custom, changed into a laudable behavior in the process of the beloved, and what sage and Gnostic poets had not accepted from the king, they accepted it from the beloved in a new form.

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INTRODUCTION

This article is about taking army (Sepahi Gary) that kings used in war. Then will look at Hafiz's sonnets, (Ghazal) and how this is transformed into coquetry religion and take the other color. Abdul Karim Soroush has pointed to it by some lines in power literature, justice literature, and considered it worthy. No article has been published about the concept of taking army in romantic literature.

Sultan's command and his government's affairs were performed by brigades. He was responsible for expanding of territory, battle with opponents, tax collection, and governing. Taking army Like any other craft needed to tools and equipments. Dagger, arrow, sword, spear, halberd, mace, bow, lasso, armor were tools for looting and destruction of subordinates, they're used by sultan and his army. Sultan's praise underlay the great part in our literature that was written in ode (Qasida). Later, However, Ghazal and qasida were separated but description and praise didn't limit to this boundary. Again it appeared in Ghazal by other forms. It took a new form to comply with the form and content of Ghazal that had a clear difference with Qasida. As tenderness, elegance and the rules of Ghazal didn't have capacity for conventional praise of Qasida, it started to describe lover. Successive defeats from Turks, their unfamiliarity with Persian poetry, and people interest to mysticism and Sufism, led them to kind of inner passivity. Then, lover took the place of sultan in literature little by little; and servants loved lover instead of sultan. Although lovers were replaced with kings in Persian poetry, especially in Ghazal, poets who compose Ghazal use it for lovely description. The poet described both lover's speech and behavior. Although Qasida developed by praising of the praised ones (mamdouhan), Ghazal praised lover. Ghazal was heritage of Qasida. At first it used the same trick to describe lover that Qasida used to describe the beloved. This description was full of the praise of king, including military outfit and all is associated with it. Description of taking of army in Ghazal sometimes was cleared in using of arrow, sword, mace, bow, lasso and shield; and movements like getting ambushed; taking hostage, capturing, murdering and blooding that were only for army. This usage in Ghazal is not only limited to lover and beloved. In Ghazal, the world and all things in that are described at the same way. King was such powerful that everything was under control of him. Everything was for him; sun: golden shield of king, the sky: king of riders, mars: warrior of battlefield. In the

Corresponding Author: Raheleh Abdollahzadeh Borzoo, Department of literature, college of literature and foreignlanguage, rudehen science and research Branch, Islamic Azad University, rudehen, iran.

metaphorical expression, Morning, horizon, death and wine were lord of sword and mace. Sorrow was ambushed like an army and hypocritical Sufi hid some lasso under his cassock.

Taking army and its tools:

Sultan and his agents believed that troops can make vassalobey them; because “treaties without guarantee of sword are only words and are unable to provide their survival”;(hobbes 2005, 12). Even history shows that grandees make people obey them by power of sword. So what protect the treaty between them is sword not their loyalty. The kings used military tools both in peace and battle. Sword, spear, bow, lasso, mace, arrow were the tools that were used in battle. Persepolis epigraphy show that kings even in peace had a mace or a sword with them. They used music to alarm the military, like blowing in the horn and playing on drum in the battlefield. They used horse and sometimes elephants. The elephant was the symbol of power among kings and Indian princes. That’s why it’s sent to Iranian kings as a gift. It was used not just in battles, but also in ceremonies and in hunting. “The elephants moved behind the cavalry. Yelling and terrifying scene of them frightened the enemy’s horses” (Basourth, 2011). Sometimes due to horses couldn’t stand the weight of riders, the elephant was used. In lyric literature taking army has a special place. Sorrow has made tired lover. When army comes, everything is prepared for them. But sorrow is missing and unbounded. That’s why Hafiz thinks that the solution is unity between lover and butler. Because the old wine help to eliminate the sorrow. Sleeping, dreaming, cruelty and success are major general.

Your grief didn’t find a ruined place worse than mine, That why it sat in my missed heart. (Hafiz, 1992)

At war, the sorrow of love with a huge army is coming and going continuously. But at peace it should be calm. The camp of sorrow is lover’s missing heart.

Your grief didn’t find a ruined place worse than mine, That why it sat in my missed heart. (Hafiz, 1992)

Hafiz’ beloved appears as a rider that had the cloths and tools of war. His hair is sometimes mace and sometimes lasso. His sorrow as a sword is waiting for beloved to rescue him from the pain of parting and to give him a new life. Because he believesthat “who’s dead for love, he will be alive at last” (hafiz, 1992). To lover, although the beloved is king of riders, Hafiz conceives him an army. And when lover is not able to visit the king of love (beloved), closes the two colored eye to his imaginary army.

He has a belt on his horse’s saddle that’s hung lovers’ heads. As there’s dust following riders, there’s a precious dust following beloved. “the crown of the lofty sun, the dust of the hoof his steed is.” Lover is a rider who’s riding after beloved but can’t arrive to dust of her horse.

Although to reach you, I gallop along whit the north wind, But I don’t reach to the dust of gait **cedar of your length**.(Hafiz, 1992)

His heart is in the beloved’s hands. Parting is as a horse and if lover could arrive to beloved, never leaved her.

Agility and Nimbleness:

Agility is necessary for riders. Beloved is also agility and nimbleness is also waggish to “Ani” (a feature that can be understood but can’t be described) ravage lover’s heart.

Courage:

As courage is necessary for the king as a general of army, in Ghazal beloved has such character too. Maybe because after Ghaznavids, usually this beloved is a turk male soldier. is a Turk male, and beloveds like Ayaz was dependent to the army. That’s why Hafiz use this adjective for the king and the beloved. Because king breaks the line in his army and beloved breaks hover’s heart.

War, Peace, Victory:

Fighting and nemesis is necessary for Sultan and surviving of his power. If we consider the enemy as a drum, Sultan needs to beat on it for ever and to do that he should have considered enemy all except himself to follow violence, looting, cruelty, and his **limitless** oppression, and to confront the enemy that is always ready, incite the army and convince people to pay the cost of these campaigns. It’s called “plot” in political literature. . It’s called “plot” in political literature. Beloved is looking after capturing of lover’s heart. And she’s going to make him to fight by fooling him. She does that by the way she’s looking at him. So she has such behavior and speech that an army of loversenthusiasts are hopeful to get her. They’re satisfied with her attention like a shadow on their head; and ready to besacrificingthemselves in front of her foot. Sometimes she peace with him apparently. But at backstage she’s waiting to captures thelover’s heart.

He’s fighting against his heart in den of Ogle; and to fight, he borrows the war tools from her; he say’s “give me the bow and arrow from your eyebrow and “gamze”.

Getting Ambushed:

Getting ambushed and waiting for capturing opponent in the battle field was a military trick. In the lyric literature, the sorrow is ambushed for lover. The beloved's **impressive** and faking eyes are always ambushed by the bow of her eyebrow. And the arrow of her eye-lashes in bow is waiting to get a chance. He is always looking at lover's bow, and bow is waiting for a proper chance. It's understood by Hafiz that many pretty ones are waiting in ambushed him. But tanks god hafiz has **anidol** that is standing in front of them all alone. Also Lover is waiting in ambushed to trap his bird "Tazarv" (a kind of bird), sweet moving, is waiting to get a chance.

Captivity, Taking Hostage:

In the past, it was usual that the princes who had newly in obey pledged with king, sent a group of his relatives to king, like his brothers or his sons, to prove his goodwill to him. After a year, a new group would send to king and then this group returned to their homes. In this way, no one could rebel against the king (Nizam al-Mulk, 1992). Hafiz influenced by Sultan literature, pledged his life for king of prettiest to keep safe his heart from harming of grief army.

Lover is prisoner of the beloved's Ringlet. That's why he could be calm here, on the earth. If he wasn't a prisoner of the beloved's Ringlet, he would leave here to desert for sure. As prisoners were chained to each other or to somewhere else, Beloved made the lovers prisoner by the chain of her hair and has leaved him in trap.

With a single hair of its, a thousand hearts, the tress bound, The path of a thousand remedies bound. (Hafiz, 1992)

The crazy lover shows a picture of insane man that is captured in the chain of the beloved's hair:

I said to him, "the chain-like tress of idols is for the sake of what?"

He said: "of his own distraught heart, hafiz complaint made." (Hafiz, 1992)

But captivity by the beloved's chain of hair makes him free and safe that he never wants to get away from this destiny.

In the bound of his tress, how happy is the heart! If wisdom know, In pursuit of our tress-chain, the wise will become distraught. (Hafiz, 1992)

Turkish Ancestry:

Almost all big governments that governed Iran, like Ghaznavids, Seljuk, and Khwarazmian were Turk. Sometimes Hafiz calls his beloved Turk and sometimes calls him better than Turk that was famous for their beauty. Oh! Turk that has little and drunkard eyes, eye-lashes' arrow of her attractive look by the power that thief has been passed it from his life shield in the fight with lover.

Your eye passed the arrow from life shield, Who has seen the patient with a narrow aperture? (Hafiz, 1992)

Get fine:

In the battles, the defeated group had been sent to the land under control of the winner's group and was traded there. Slaves could be free by paying their due. Free slave promoted to king's peasant. They could be free if they paid fine to the king. The freed slave was now the king's peasant. In the king's custom, he gets fine from slave then freed him, but in the loving way, the beloved get fine (blood-priced) from the lover who has been killed.

Darvish! Lament not of the sword of friends;

For this band take the blood-priced for the slain. (Hafiz, 1992)

Looting :

Looting was a source of providing the king's prices in the battles and invasion. They got the power by looting and durability of their government depended on it. Improving of the beloved's work is depended on the looting. While she's drunken, disheveled and sweating has raised for plunder of the unique gem of the lover's essence and thief of the lover patience is like the looting of the Turkish tray of plunder.

Alas! This saucy dainty ones sweet of work, the torment of the city,

Take patience from the heart even as the men of Turkistan the tray of plunder. (Hafiz, 1992)

The king's encroaching to peasant's things was a kind of looting. The peasant's fortune made the king to be greed to loot them and if some of them reached the power, it would make the king to be afraid. That's why the king's man sequester the peasant's property for the king.

Getting heavy taxes and by force was another way to encroaching of peasant's things that it caused their tray got emptier and their back got limber. is another example of king's looting. The beloved's cruelty in the looting of lover is not less than the king. Her long hair is so powerful to encroach to lover.

O Sultan! For the sake of god, your hair broke us, How darkness can encroach such this. (Hafiz, 1992)

Even the lover knows the way of looting. Her long hair is able to lover's heart looting so that he says: "let's loot the wine then to hug the beloved". (Hafiz, 1992)

Theft and Robbery:

Many tribes that gradually seized power and could make power government in Iran, were nomadic tribes that traveled to get pasture and when poverty robbed. There are many robbers in lyric literature. The wine, the beloved's rude glance and her platerob lover and barkeeper (Saqi) rob his religion and heart.

I said "so long as I have been, I have not loosed a knot from that tress."

He said: "I have ordered it. With three, readiness it shall make." (Hafiz, 1992)

Even lover has learned robbery. Sometimes he closes the way on virtue and sometimes closes the way of look on the beloved's dreaming. Ah! The beloved knows many the secret ways to get what she wants. She also has misled Hafiz by her song and Ghazal.

I, who nights, with the drum and the harp, have dashed down the path of piety,

I suddenly, bring my head to the path! What a tale this is. (Hafiz, 1992)

Saba (fragrant morning breeze) is also beloved's messenger; even she's interested in lover. Itsits on the beloved's ringlet and enjoys two worlds. The beloved's hair which is a theft of heart as a ringlet is on the Saba's neck.

Ayyary:

Ayyar were people who robbed rich people and gave to poor and hungry peasants. This is the kings' characteristic. Even for some of them this is a particular characteristic. Yaqub-eLayth-e Saffar belonged to the group of Ayyar. The beloved is also known as an Ayyar:

O fragrant morning breeze! The beloved's rest-place is where?

The dwelling of that moon, lover-slayer, sorcerer, is where? (Hafiz, 1992)

Fly the flag:

Fly the flag means to be in a place. In campaigns, the flag bearers move beforehand of crops and carried the king's flag. The king's flutter flag was the symbol of the crops' survival and consequently the government's survival. Especially when they came back winner, they waved their flags proudly. Even lover like the king's crops waves his flag and often take it to the bar (maykade).

My heart wearied of the cloister, and of the patched garment of hypocrisy:

The magian's cloister; where? The pure win where? (Hafiz 1992)

Beating the Drum:

Drum is one of musical instrument that were used in taking army. Beating the drum in the army was used to alarm the public. Mostly it was beat when the army was ready to move. Even the lover has a dream of the beating on his drum of the new luck because of returning of his new travelled moon

Charming:

Authoritarian regimes rule by deceiving of the people. Maybe if people. May be if people knew it, they didn't obey them. That's why the government tries to hide its defects and weaknesses by trickery and deceit, and keeps people away from public awareness. The beloved is cunning too. She plays with his feelings by promising to join his. The drunk narcissus, the tricky of her mouth and her plait are charming. Deceive of her eyes is seditious of the world. Even the imagine of her waving hair is trying to deceive the lover. Her eyelashes are trying to deceive lover by pointing to pour his blood. Hafiz warns her:

If the dark eye-lash made for our blood, O Idol! Think of its deceit; and, make no mistake. (Hafiz 1992)

Even beloved's speech is charming and Hafiz asks her to help from the sweet and heart-ravishing example, (Hafiz, 1992). In this world full of sedition, lover that is the mirror of beloved gets seditious. His thought to claw the thousand tricks to get beloved; what a pity! He's not successful.

Out of thought's desire, hafiz evoked a thousand desires, In the desire that companion may become obedient to him; it became not. (Hafiz, 1992)

Sedition:

The first trick was painted by god's pen in the world. He attire the beloved's eyes by Coquetry kohl. Coquetry that is along with the coquetry of her eyes robbed lover's heart. Her Talisman Coquetry is more skillful than the others movements. The kings want their regimes' survival by seditions to throw out the competitors. If anyone wanted to be safe, he had to seek refuge to king to avoid of life sedition. Hafiz seeks refuge to the sedition of beloved's eyes and wine.

If calamity's wind dash together the two world, We and the light at the eye and the path of expectation of the friend. (Hafiz 1992)

Murdering:

Killing is common among the king and his agents: killing of opponents, competitors and sometimes close friends. Asin Iraqi period, the beloved replaced lover in Khorasani style, even the beloved use this feature. She kills and finishes, and in this way she becomes alive. God talks about this conception in Hadith Qudsi like this:

“Manashaqani, ashaqtoho, va man ashaqtoho, qataltohova man qataltoho, faalayyadiatoho, vaanadiatoh.”

(AlmnhjAlqvy, vol4:398, quoted by Forouzanfar, 1361:134).

It means if someone loves me, I love him too, and I'll kill someone who I love him, and someone who I kill him, I owe him *diyya*, and I'm his *diyya*. The lover's custom to kill is like a cloth sewed on beloved's body. Lover is dead for beloved's love and grief of her love. She drinks Hafiz's blood. But lover doesn't complain, and gives the right to beloved and is ready to die for her. That's why:

As much as his boundless beauty slay the lover, From the invisible, their head in love raised another crowd make. (Hafiz 1992)

In the battle between lover and beloved, she complains to judge because of killing lover. The sick eyes of friend hates lover. Sometimes killing of lover is for drinking wine and sometimes for power of beloved's coquetry, and sometimes for her angry look. But in any case, Hafiz as a lover loses his head under beloved sword while dancing. And this is the best destiny for him. Even lover is murder. Sometimes he drinks the blood in bowl and sometimes he drinks his own blood:

Devour thy blood and sit silent. For that tender heart, The power of the complain of the justice-seeker, hat not. (Hafiz 1992)

War tools in beloved's hands:

In dictatorship regime that based on power of army, war tools plays are so important. Even Hafiz has used by war tools and army for description of beloved. To him, her **Misbehavior and blame** are as arrow hurt his heart. However friend's poisonous wound is better than opium. There is an army behind the shield to be safe, but the lover pulled the shield back to see the beloved. Sadi said to shield

O Shield! Get away because her arrow reached to my heart.

Let me to see who's shooting me. (Sadi, 1992)

The beloved whose feet are on the ground and her head is in the sky, all she does are nice to beloved's eyes:

Although, thou snatchedest my honor, I turn not my face from thy door:

More pleasant is violence from the beloved, than from the enemy, courtesy. (Hafiz 1992)

Beloved's long eye-lashes are pictured as an arrow that aims lover's heart. But while she frees him by her glance, gives him a new life by her sweet smile.

Who beneath his eye discharge eth an arrow at my heart?

In the smile beneath his lip the life-sustenance of Hafiz. (Hafiz 1992)

Her coquetry wants to kill him and lover's life is as a shield against it. But lover appreciates the dagger of her coquetry, because it frees him from the grief of love.

Not listening to counsel, Hafiz was slain by thy glance:

Fit is the sword for him, who the comprehension of speech maketh not. (Hafiz, 1992)

To lover, beloved's stretched narrow eyebrow is as a long sword that is trying to loot his mind.

If thus, beneath the curve of the tress, he place the grain of the mole O Many a bird of wisdom, that, into the net, it will. (Hafiz, 1992)

In Hafiz's mind, her wavy hair resemble as armor:

By the woolen *khirka*, who into the noose may I bring him?

To the eyes of enemies, the arrow from this bow, one can cast. (Hafiz, 1992) and to lover it's as a lasso that many lover's head are caught in that.

O heart! In his trees-like noose, twist not; there, Thou seest served heads, crimeless, guiltless. (Hafiz, 1992)

Beloved's curved eyebrow remind to lover's mind a bow. Arrow of this bow is beloved's eyelashes, and her eyes are as an archer that lover's life shields can't stand against it. Sometimes Hafiz has used the adjective "bent" for eyebrow that fits with arc of her eyebrows. There's "AN" (a special feature) In the bow of the beloved's eyebrow that gives the art of embellishing to the indigo.

If noisome civet became fragment, it was associated with his tress:

If indigo became a bow man, it was associated with his eye-brow. (Hafiz, 1992)

Even sometimes bless or curse is in lover's tongue as an arrow. He's trying to incite the God's anger or revenge by sending this arrow to sky, but loves beloved in such way that but despite the neglect of her sigh, prays for her again to safe her.

O Lord! Preserve that young saucy one:

For caution, against the arrow of the sigh of those sitting in the corner, she made not. (Hafiz, 1992)

Also lover has benefit to from this bow. He imagined her body as a bow that shoots an arrow to enemy's poisonous eyes. As the king tries to keep his promise with peasant by force, beloved amazes lover in the circle

of love by power of her arrow eyelashes, chain hair and bow eyebrows to certify his love forever by shunning and hiding. Saib says:

If you want to have a forever love, never except getting the beloved, because even the water that gives a forever life, extinguishes the fire (Saib, 1991)

The poets try to use these traits for the beloved to match her with the king. It doesn't justify the cruelty of the beloved. Maybe it's been an attempt to alleviate his suffering. In this way he shows her metaphysical and enhances the beloved's dignity and bates her rude behavior. Sultan was the king of wisdom and the beloved was the king of love. Although the beloved inflicts violence on lover, but her behavior is more tolerable than the king. In this way, in our lyric poet, changes the war literature to the harp literature, and changes the praising of the king (Mamduh) to praising of the beloved to be a little calm, and changes the king's hateful cruelty to the beloved's exciting cruelty, however he suffers by both; but he's believed and accepted that the beloved's cruelty is better than the adversary's observe.

Conclusion:

In golden era of Qasida, the king commanded the army and when they took part in the battles, were described with the tools that belonged to the crops. After Ghazal prospered, due to internal cloistering that occurred on Iranians' Soule, poets tried to find an alternative for king because of the changes that occurred in Iran for the destruction caused by Mongols and incapability of Turk kings to praise. They chose the beloved instead of the king. Although the king of poetry changed but the war tools were kept in poet. The poets used these tools and by some improved changes on them make it ready for the sensitive beloved of lyric poems. In this way, not only violent concepts like the war and blood and their tools weren't bad but were accepted as a good adjective for sensitive beloved of lyric poem. Even lover that tried to adapt to the model of beloved to be perfect, used this way in his behavior and his speech. Hafiz' efforts and other lyric poets, to use this trick, are because they had to adapt themselves to the condition they were lived under it.

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