

Short Article

The Lexical and Semantic Connection of a Verse from Hafez with Mithraism

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Introduction

Hafez's poetry has considerable poetic and historical delicacies and capacities for considerable research; however, in the researches conducted on it, there are more repetitive words than new ones. This article casts a fresh and more accurate look at these lines:

ز دوستان تو آموخت در طریقت مهر

سپیده دم که هوا چاک زد شعار سیاه

The dawn learned from your friends in the rite of affection

When it ripped the air and the black design

Also, a correct recording and reading of these lines have been identified and several Hafez researchers' opinions have been criticized and its connection with the ritual of Mithraism has been shown in intra and extra-textual forms.

Methodology, Review of Literature and Purpose

By referring to authentic copies of Hafez's *Divan*, more correct recording and reading of the line became clear. Also, the opinions of several Hafez researchers about the lines were criticized. The research purpose is to show the connection between the lines and some symbols of the ritual of Mithraism to reveal Hafez's attention to this ritual.

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In connection with the subject of the present article, i.e., the ritual of Mithraism, three Hafez researchers have made positive or negative references in general: first, Baha-al-din Khorramshahi, in the fourth volume of *Encyclopedia of Hafez Studies* has presented some contents under the title of "Mithraism". In the meantime, he confirms Hafez's reference to the ritual of Mithraism by mentioning some lines of Hafez in support of his opinion. On page 2408, when discussing the lines under discussion here, he records "doostan" instead of "astan" and "sahar" instead of "hava" and by reading "tariqat-e-mehr" with a pause after "tariqat" expressed his final opinion.

The second critic is Hossein Ali Heravi who, in *Commentary on Hafiz's Ghazals*, interpreted the line with the recording of "doostan" and "hava" and referred to its connection with the ritual of Mithraism; however, he creates contradiction in the meaning of the lines.

The third critic, Saeed Hamidian, in his *Explanation of Enthusiasm*, records "doostan" and "hava" and refers to the ambiguity of the expression "tariqat-e-mehr". He considers the discussion of those who link these lines and some of the other Hafez's verses to the religion of Mithraism as absurd.

Discussion

In this verse, a more appropriate recording of the words, especially "doostan" and "hava", and the clarification of the subject and object and some of its other links with the way of "tariqat-e-Mehr" reading is important and helpful.

Undoubtedly, the preference for "doostan" over "astan" and "hawa" over "saba" and "sahar", is the first step to achieve the article's final goal. Accordingly, by referring to eleven more notable printed versions of the poet's *Divan*, it was observed that in seven editions of "Khanlari", "Neysari", "Sayeh", "Eivazi", "Naeini and Nazir Ahmad", "Javid and Khorramshahi", and "Rastgoo", the recording of "doostan" and "hava" is mentioned, and in three versions of "Qudsi", "Qazvini" and "Enjavi", the recording of "doostan" and "saba"; and only in one version of "Khorramshahi", "astan" and "saba".

Out of the eleven notable versions, ten copies have recorded "doostan" and seven copies "hawa". Therefore, considering the presence of the word "hawa" in the verse and ritual of Mithraism and considering "tariqat-e-mehr" and some other points, one is inclined to vote for the words "doostan" and "hawa" over their equivalent recordings. According to this, and with

the help of other intra and extra-textual links, the poet's attention to the ritual of Mithraism is strengthened and clarified.

In the reading of "tariqat-e-mehr" as an additional combination, "hava" (lit: air) is the subject, and according to the ancient belief that considered air as an invisible fluid substance above the earth and the synonym of the sky, (Dehkhoda, *Dictionary*, Under the "air"), air in these lines means "sky". "Sepideh dam" (lit: dawn) is also a time adverb and means sunrise. Some people may think that because of the linking word "ke" (lit: that), it is more correct to consider "dawn" the subject of the verse. But this is not true because in that case, the word "hava" is redundant.

If we recite "tariqat mehr" with a pause after "tariqat", we should take "sepideh dam" the subject and "mehr" the object, and instead of "hava", we should put "sahar" which is mentioned in some versions and it should be considered a time adverb.

In the ritual of Mithraism, there were seven, or in other accounts, twelve stages. Also, titles and positions were given to the four elements of "air", "soil", "fire", and "water" and the stages of the mystical journey were taught according to them. The three positions of "air" are "crow", "vulture" and "ostrich"; and the three positions of "soil" are "soldier", "camel" and "bull"; the three positions of "fire" are "mountain goat", "horse" and "sun"; and the three positions of "water" are "father", "eagle" and "father of fathers" (Razi, 1992: 87).

Conclusion

Two conclusions are drawn from this research: firstly, with the help of the words "hava", "shoar-e-siah" and "tariqat-e-mehr" as intratextual signs and their comparison with similar examples in the ritual of Mithraism, Hafez's attention to this religion has been further strengthened and clarified.

Secondly, the study focuses on Hafez's remarkable but controversial line, which have been the subject of controversy among Hafez researchers. Through a methodical reading based on reasoning and also criticism of three Hafez researchers' opinions, a more accurate recording and reading of the lines are presented.

Keywords: Hafez, Mithraism, path of love, air, dawn

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