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Hafiz Shirazi in America: Ralph Waldo Emerson

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ABSTRACT

The poetry of Khajeh Mohammad Hafiz Shirazi has vastly influenced the poetry of Ralph Waldo Emerson, as many critics have noted but have not demonstrated. Emerson is an American poet whose work reflects the influences of Persian poets, among which that of Hafiz is remarkable. The influence of Hafiz on Emerson includes memorable images, themes and motifs. While one can argue that this influence was indirect, it is obvious from the closeness of certain similarities, from Emerson's intimate knowledge of Hafiz's poetry, and from his love for Persian poetry, that the influence was more direct than otherwise. Although Emerson knew German and read Hafiz in German translations yet, he embarked on translating the poems of Hafiz in English in order to master Hafiz's poetry and to introduce him to American readers. These translations themselves are another proof of the claim of influence of Hafiz on Emerson. The methodology of this article is to set the poems of the two poets over against one another and study them watchfully in order to demonstrate the influence of the precursor poet on the belated poet. Therefore the sources of familiarity of Emerson with Hafiz must not be forgotten and should be brought to the surface.

Keywords: Hafiz, influence, Emerson, theme, image, motif

1. INTRODUCTION

The aim of this article is to demonstrated the influence of an Iranian poet upon an American poet and for that reason show how Persian poetry can be influential and a matter of pride for modern Persian students and scholars who are not cognizant of this richness of

Persian poetry in general and Hafiz in particular. Of course we know Hafiz is great, but his greatness intensifies when we see that he exerted an immense influence upon another poet of especially foreign culture. And knowing this can be a source of pride for Persian readers, researcher, and scholars. Because the nature of this study is comparative which copes with literary influence, it bases its methodology of comparison between Emerson and Hafiz on Claudio Guillen's comparative literary theory of influence in "The Aesthetic of Influence" which belongs to French school of comparative analysis. Guillen's theory reinforces the study because it defines the attributes of literary influence; it also functions as a yardstick for assessing the contribution of the recipient of influence to his national literature and to the work of his precursor.

In "The Aesthetic of Influence", Guillen describes literary influence and says "no student or theorist of influence... denies that literature breeds literature" (Guillen 1971, 47) for the reason that "certain textual correspondences are not the product of chance" but of influence. What Guillen considers as influence either is a conscious borrowing from one author by another, or it is "an echo proceeds from an involuntary reminiscence, of which the author was not aware until several years after he had written the poem" (ibid, 32). The latter form of influence constitutes "the sum of elements preserved in the memory or the sensibility of the poet before the genesis of a particular poem begins." On the other hand, Guillen makes a distinction between parallelism and influence.

This is for the reason that Guillin considers influence "a recognizable and significant part of the genesis of a literary work of art" (ibid, 38-9). Consequently, studies of literary influence cope with "the genesis of a work of art," that is to say, of the growth of a literary work more willingly than with sheer thematic or other literary fundamentals of connection. As for the intention of comparative studies, Guillen believes that "the discovery of influence does not modify our appreciation or evaluation of a poem [and the] phenomenon has precious little to do with any absolute scale of aesthetic values or broad survey of literary achievements" (ibid. p. 30). Rather, the study of influence tries to make "a value judgment not measure a fact. The critic must evaluate the function or the scope of the effect of A on the making of B"(ibid, 38). Besides, the study of influence should never consider borrowing as inferior because comparative studies of influence examine the recipient's contribution to the works of their precursor.

The correspondences between the poetry of Emerson and Hafiz surpass simple accidental similarities. First, let us consider the poets, their schools of poetry and their backgrounds. Hafiz was born in Shiraz in 1389; Emerson in Concord in 1803. Hafiz was a classic poet; Emerson is a modern poet. Hafiz was born in a Muslim country; Emerson in a Christian one.

Emerson led the Transcendentalist movement of the mid-19th century. He was seen as a champion of individualism and a prescient critic of the countervailing pressures of society, and he disseminated his thoughts through dozens of published essays and more than 1,500 public lectures across the United States. Emerson gradually moved away from the religious and social beliefs of his contemporaries, formulating and expressing the philosophy of Transcendentalism in his 1836 essay, *Nature*. Themes of Hafiz's ghazals are the beloved, faith, and exposing hypocrisy. His poetry is influenced by Islam. He was a poet of didactic, ecstatic mysticism.

2. THE SOURCES OF EMERSON'S FAMILIARITY WITH HAFIZ

Yohan Volgang Von Goethe

Emerson's first source of reading Hafiz was Goethe's *West-Eastern Divan*. Emerson's first real contact with Goethe was his perusal of Wilhelm Meister in 1828, in Carlyle's translation. He didn't start learning to read German until 1836, and never read more than passingly well. He owned a 55-volume edition of Goethe's works and read many of them in the original. Goethe was a lifelong influence, and in *Representative Men* (1850), Emerson's essay on Goethe was titled "Goethe, or, the Writer." Emerson granted Goethe a position near the very top of mankind. Goethe's *West-Eastern Divan* was not merely a translation of Hafiz, rather it consisted of the themes he found in the poetry of Hafiz. He interjected Persian terminology in his poetry so as to communicate a fair idea of what Hafiz was set to in his work. Definitely his work can be considered as the title itself says as combination of the Occident and the Orient. It consisted of twelve books all with Persian words: Moqqani-Nameh or Book of the Singer, Hafiz-Nameh or Book of Hafiz, Eshq-Nameh or Book of Love, Tafakkor-Nameh or Book of Reflection, Rind-Nameh or Book of Ill Humour, Hikmat-Nameh or Book of Maxims, Timur-Nameh or Book of Timur, Zuleika-Nameh or Book of Zuleika, Saki--Nameh or Book of the Cupbearer, Matal-Nameh or Book of Parables, Parsi Nameh or Book of the Persian and Khuld-Nameh or Book of Paradise. Gautier's masterpiece put Hafiz on a pedestal in the west. Goethe believed that it was now time he visualized a humane international philosophy with no attention to nationality and dogma and that the East and the West were not disconnected from each other. Goethe used such terms as 'Saint Hafiz' and 'Celestial Friend' in addressing Hafiz. In his eulogy for Hafiz, he writes:

HAFIZ, straight to equal thee,
One would strive in vain;
Though a ship with majesty
Cleaves the foaming main,
Feels its sails swell haughtily
As it onward hies
Crush'd by ocean's stern decree,
Wrecked it straightway lies.

The poetry of Hafiz stirred up tremendous enthusiasm in Goethe so that he addressed him in his *Divan* over and over again. It was as if the two great poets had combined in spirit and had become brothers. The climax of Goethe's enthusiasm for Hafiz is well echoed in the following lines:

“DO ADMIT IT! The oriental poets
are greater than us western poets.”
“May the whole world fade away,
Hafiz, with you, with you alone
I want to compete! Let us share
Pleasure and pain like twins
To love like you, to drink like you,
This shall be my pride, my life.”

Emerson read Goethe a lot. For him Goethe was a great poet whom he adored. This great poet of German culture adored Hafiz a lot and when Emerson observed that Goethe considered himself small in comparison to Hafiz, Emerson came to recognize the richness of Hafiz.

Joseph Von Hamar Pusgtall

In 1846 Emerson came upon the translation of Von Hammer-Purgstall's German translation. Richard Lee Francis starts his article "Archangel in the Pleached Garden: Emerson's Poetry" as follows "in April of 1846, in Elizabeth Peabody's bookstore in Boston, Emerson discovered and purchased the two volume German translation of the Divan of the Persian poet, Hafiz. Emerson, with his rudimentary German, was attracted both by the exotic subject matter and by the poet's treatment of it, which was at once highly intellectual and highly sensual". Emerson read Hammer's translation. He owed his familiarity with Hafiz in particular and Persian poets in general to Hammer as he himself says:

To Baron von Hammer Purgstall,..... we owe our best knowledge of the Persians. He has translated into German, besides the "Divan" of Hafiz, specimens of two hundred poets, who wrote during a period of five and a half centuries, from A.D.1000 to 1550. (Emerson. 1)

The primary sources of his knowledge of Persian poetry were the two volumes of German translations published by Joseph von Hammer Purgstall in the early nineteenth century.

Sir William Jones

In the eighteenth century many western thinkers, poets, and writers became interested in Hafiz. One such thinker was Sir William Jones (1746-1794) who translated a few poems of Hafiz in 1771. He was a scholar and a lawyer who allegedly knew twenty-eight languages. Jones was the father of Persian studies in the west. He introduced Hafiz to the literary world of London and Europe. Jones believes that Hafiz's poetry is reminiscent of that of Petrarch. For both poets, the lover is resisting, cruel but beautiful. Nevertheless, Jones does not exclude the possible mystical interpretation of Hafiz's poetry. To him, the poetry of Hafiz is a form of meditation on divine perfection. He translated and annotated the first ghazal of the Divan of Hafiz titled *A Persian Song of Hafiz*.

Sweet maid, if thou would'st charm my sight,
And bid these arms thy neck infold;
That rosy cheek, that lily hand,
Would give thy poet more delight
Than all Bocara's vaunted gold,
Than all the gems of Samarcand.

3. DISCUSSION

In order to discuss the influence of Hafiz on Emerson we ask the following questions. Did Emerson know how to read Persian? Why did he like or find Hafiz interesting? What arena of Hafiz's poetry was what made Emerson interested in Hafiz? Did Emerson know about Persian culture and poetry in general? These are the questions which in discussing the influence of a poet on another should be raised and answered in order to see whether we can find the influence of the one upon the other.

As far as we know Emerson did not know how to read Persian. Even he did not try to learn Persian. So how did he come to appreciate Hafiz. He was so attracted to Hafiz that he almost immediately got a copy of Von Hammer-Purgstall's German translation. For Emerson, Hafiz became a perfect poet whom he considered a 'poet for poets' and 'the prince of Persian poets.' For fourteen years Emerson read and studied Hafiz and quoted him on multiple occasions including in his essays Fate, Power and Illusions. Of Hafiz he says: "The ... merit of Hafiz is his intellectual liberty, which is a certificate of profound thought. We accept the religions and politics into which we fall, and it is only a few delicate spirits who are sufficient to see that the whole web of convention is the imbecility of those whom it entangles,-that the mind suffers no religion and no empire but its own" (Gougeon 1989, 41).

In his article entitled "Emerson and the Bardic Tradition" Adkins writes:

In 1869 Emerson was planning a new course of lectures in which, among other things, he aimed to show the difference between good poetry and what passes for good. One topic to be touched on was the "Welsh genius," which had recently aroused his enthusiasm through the reading of Skene's new book. The Welsh poet he finds "far more suggestive, contagious, or I will say, more inoculating the reader with poetic madness, than any poet I now think of, except Hafiz. (Adkins 1948, 674)

So for Emerson, Hafiz is good and genuine poetry. This is what and how Emerson found Hafiz. Yohannan believes that the influence of Persian poetry mostly Hafiz can be traced in the "actual correspondence of thought and of expression between Emerson and the Persian poets; in a similarity of form between Emerson's verse and the German renditions of Joseph von Hammer which he read; and in Emerson's concept of the ideal poet." (Yohannan 1943, 25) Hafiz's poetry served to free Emerson's thought from the fetters and limitations of convention and it helped enhance the store of imagery by which he expressed his thought. In *American Traits* he says:

The expressiveness which is the essence of the poetic element, they [the British] have not. It was no Oxonian, but Hafiz, who said, "Let us be crowned with roses, let us drink wine, and break up the tiresome old roof of heaven into new forms. (ibid).

Thematically, for Emerson wine which is a staple of Hafiz's poetry is "a symbol of intellectual freedom" (Works, V, 258). Hafiz helped Emerson to "break up the tiresome old roof of heaven into new forms". He loved Hafiz. In his writings about Persian poets, Emerson includes Hafiz among "the seven masters of the Persian Parnassus, Firdousi, Enweri, Nisami, Dschelaleddin, Saadi, Hafiz, and Dschami" (Emerson. P.1.)

Of Hafiz he says “Hafiz is the prince of Persian poets, and in his extraordinary gifts adds to some of the attributes of Pindar, Anacreon, Horace, and Burns the insight of a mystic, that sometimes affords a deeper glance at Nature than belongs to either of these bards. He accosts all topics with an easy audacity”. Therefore because of his love for Hafiz, Emerson thinks it obligatory to translate Persian poets from German to American. He reads and reads Hafiz until he becomes an expert of Hafiz so much so that he passes commentary on Hafiz and enumerates Hafiz’s “merits”. Of the merits of Hafiz, Emerson says:

His was the fluent mind in which every thought and feeling came readily to the lips. "Loose the knots of the heart," he says. We absorb elements enough, but have not leaves and lungs for healthy perspiration and growth. An air of sterility, of incompetence to their proper aims, belongs to many who have both experience and wisdom. But a large utterance, a river, that makes its own shores, quick perception and corresponding expression, a constitution to which every morrow is a new day, which is equal to the needs of life, at once tender and bold, with great arteries,--this generosity of ebb and flow satisfies, and we should be willing to die when our time comes, having had our swing and gratification. The difference is not so much in the quality of men's thoughts as in the power of uttering them. What is pent and smouldered in the dumb actor is not pent in the poet, but passes over into new form, at once relief and creation. (ibid)

He goes on to discuss Hafiz’s other merits. “The other merit of Hafiz” says Emerson “is his intellectual liberty, which is a certificate of profound thought”. The phrases “intellectual liberty” and “profound thought” are key phrases in Emerson’s understanding Hafiz’s poetry. He loves Hafiz because “hypocrisy is the perpetual butt of his arrows” (ibid). From Hafiz he learns that “not the dervish, or the monk, but the lover, has in his heart the spirit which makes the ascetic and the saint; and certainly not their cowls and mummeries” (ibid). Emerson like this cast of mind of Hafiz. Why? In his influential article “A Key to Comparative Philosophy” Laurence J. Rosán writes “the spirit of our age has been forcing many modern idealists, together with Emerson and Thoreau, to look wistfully toward other cultural areas for inspiration” (Rosán. P. 63). One of these cultures is on the part of Ralph Waldo Emerson Persian culture and for that matter Hafiz’s poetry. And Hafiz’s poetry undoubtedly caught Emerson's attention because it reflected some of his own poetical concerns at the time. “More germane” writes Francis, “to Emerson's poems is that tension in Hafiz between philosophical illumination and sensual delight; for a similar tension haunted Emerson's whole artistic career” (Francis. 461.) Colapietro writes “through Goethe and other German authors Emerson became acquainted with classical Persian poetry, an immense influence on his intellectual life” (Colapietro. P. 283.). In his article “Deep Time: American Literature and World History” Wai Chee Dimock says

Emerson was struck by the name Hafiz. The Persian word, he noted, "signifies one gifted with so good a memory that he knows the whole Koran by heart" (Gilman et al. 10: 17). Knowing the Koran by heart, however, does not make one its slave. Quite the contrary. For Hafiz, an intimate knowledge of the Koran was also the beginning of a contrapuntal poetics: revealed religion turned into human speech, a heaven-bent teleology turned into the cumulative time of a long-lived species. Poetry, as exemplified by Hafiz, is

a kind of negative extension of the Koran: a heresy sometimes reckless and flaunting, sometimes not, but always giving him a path oblique to, tangential to, and thus not containable by Islam. This heresy has now been passed on to Emerson. He revels in it in one of his drafted translations: The very wind pipes rowdy songs, [Drives sober people mad][Makes saints and patriarchs bad] [Should] [Shall] we [suffer] [tolerate] such wrongs And not [give the alarm] [cry out like mad] Makes saints perverse [&] [makes] angels bad (Smith et al. 2: 46).(Dimock. P. 768.)

Frederic Carpenter indicates that "Emerson loved both Hafiz and Saadi because they were joyful. And they were joyful because, trusting in themselves and in the fullness of life, they had escaped from the ambush of fatalism". Len Gourgeon points out that "Emerson comments in 1847, such is the only man I wish to see and to be." The man in this quotation is Hafiz whom Emerson wishes to be like. J. Russell Reaver in his article entitled "Emerson's Focus in "The Conduct of Life" points out that "the references to Buddha, Hafiz, the Vishnu Sarma, and Mahomet broaden Emerson's Occidental perspective and echo the essence of Oriental spiritual autonomy in his "Brahma"" (Reaver. P. 84). Emerson changed his view about the east because of his familiarity with eastern philosophers and poets. Scorza writes

Unlike Aristotle, Emerson had the opportunity to immerse himself in Islamic, Buddhist, Hindu, Confucian, and other non-Western writings, and can acknowledge significant intellectual debts outside of the Western tradition. For instance, in his essay "Persian Poetry," Emerson asserts that certain Eastern poets, among them Ibn Jemin, Hafiz, and Jami, make contributions to the philosophy of friendship equal to that of Montaigne". Scorza goes on to say "similarly, one of Emerson's more famous observations concerning friendship, "He will have learned the lesson of life who is skilful in the ethics of friendship, "is based on a quotation from Hafiz, "Thou learnest no secret until thou knowest friendship, since to the unsound no heavenly knowledge enters. (Scoreza. 102.)

In his article "Whitman and Sufism: Towards "A Persian Lesson"" Massud Farzan also confesses the indebtedness of Emerson to Hafiz "his contemporary kindred soul Emerson was extremely interested in the Sufis, having read their works extensively and written about them, notably Saadi and Hafiz" (Farzan 573). Similarly, Steven B Hermann points out "that Emerson was simultaneously translating a ghazal by the Persian and Sufi poet Hafiz, where Emerson was deeply taken with the couplet "Take my heart in thy hand, O beautiful boy of Shiraz!" (ibid). "Wagner Society" is the article title of Time Musical which explores the influence of Hafiz on Wagner in which it is said "Mr. Dowdeswell took for his subject the Persian poet, Hafiz, who lived and died in the fifteenth century, and concerning the inner meaning of whose poems Goethe, Emerson, and many other thoughtful writers have left to posterity more or less contradictory opinions" (Wagner Society. 473). Schroeder argues that "Two of the foremost Western minds needed little persuasion of the value of the poet [Hafiz]. Emerson was one, and the other Goethe. The latter is of particular interest, not only because of the characteristically prophetic or universal quality of his understanding, but because of the clarity of his introspection. "I had to protect myself against Hafiz by composing," he wrote; "otherwise I should not have held my ground against the mighty presence" (Schroeder. P. 213). Schroeder continues that "what makes Hafiz worth an American poet's study [is] a

music of meaning beyond the music of the words, a richness of which Emerson was aware when he called Hafiz a "fact-book which all geniuses prize as raw material and as antidote to verbiage and false poetry" (ibid. 220). Yoder apropos of the development of Emerson's poetic style writes "Emerson looked then to other sources that corroborated his ideas about poetic freedom, mainly to older traditions, the poetry of Saadi and Hafiz, the Vedas, and the ancient British bards" (Yoder. p. 259). Takayuki Tatsumi argues that Emerson imbibed Hafiz.

Our next task is to set the productions of the two artists over against one another and study them watchfully, in order to trace the influence of one upon the other. The first poem of Emerson in which the influence of Hafiz finds expression is Bacchus. Bacchus is among the poems of Emerson which all reviewers unanimously accepted as the surest indication of the trace of Hafiz in Emerson. First I bring Bacchus and then I will bring the poem of Hafiz as translated by Emerson. Here is Bacchus.

Bacchus

Bring me wine, but wine which never grew
In the belly of the grape,

We buy diluted wine;
Give me of the true,
Whose ample leaves and tendrils curled
Among the silver hills of heaven
Draw everlasting dew;
Wine of wine,
That I intoxicated,
And by the draught assimilated,
May float at pleasure through all natures;
The bird-language rightly spell,
And that which roses say so well.

Wine that is shed
Like the torrents of the sun
Up the horizon walls, ...

Water and bread,
Food which needs no transmuting,
Rainbow-flowering, wisdom-fruited,
Wine which is already man,
Food which teach and reason can.

Wine which Music is,
Music and wine are one,
That I, drinking this,
Shall hear far Chaos talk with me;
Kings unborn shall walk with me; ...
Quickened so, will I unlock
Every crypt of every rock...

Pour, Bacchus! the remembering wine;
Retrieve the loss of men and mine!....
Haste to cure the old despair,

Reason in Nature's lotus drenched,
The memory of ages quenched;
Give them again to shine;
A dazzling memory revive;
Refresh the faded tints,
Recut the aged prints,
And write my old adventures with the pen
Which on the first day drew,
Upon the tablets blue,
The dancing Pleiads and eternal men.

To set the poem of Hafiz as against that of Emerson I bring the poem of Hafiz here.

From the Persian of Hafiz I

Butler, fetch the ruby wine,
Which with sudden greatness fills us;
Pour for me who in my spirit
Fail in courage and performance;
Bring the philosophic stone,
Karun's treasure, Noah's life;
Haste, that by thy means I open
All the doors of luck and life.
Bring me, boy, the fire-water
Zoroaster sought in dust.
To Hafiz revelling 'tis allowed
To pray to Matter and to Fire.
Bring the wine of Jamschid's glass
That shone, ere time was, in the Néant.
Give it me, that through its virtue
I, as Jamschid, see through worlds.
Wisely said the Kaiser Jamschid,
This world's not worth a barleycorn.
Bring me, boy, the nectar cup,
Since it leads to Paradise.
Flute and lyre lordly speak,
Lees of wine outvalue crowns.
Hither bring the veiled beauty
Who in ill-famed houses sits:
Lead her forth: my honest name
Freely barter I for wine.
Bring me, boy, the fire-water,
Drinks the lion—the woods burn.
Give it me, that I storm heaven,
Tear the net from the arch-wolf.
Wine, wherewith the Houris teach
Angels the ways of Paradise.
On the glowing coals I'll set it,
And therewith my brain perfume.
Bring me wine, through whose effulgence
Jam and Chosroes yielded light:

Wine, that to the flute I sing
Where is Jam, and where is Kauss.
Bring the blessing of old times;
Bless the old departed Shahs;
Bring it me, the Shah of hearts.
Bring me wine to wash me clean,
Of the weather-stains of care,
See the countenance of luck.
While I dwell in spirit-gardens,
Wherefore sit I shackled here?
Lo, this mirror shows me all.
Drunk, I speak of purity,
Beggar, I of lordship speak.
When Hafiz in his revel sings,
Shouteth Sohra in her sphere.

Fear the changes of a day:
Bring wine which increases life,
Since the world is all untrue,
Let the trumpets thee remind
How the crown of Kobad vanished.
Be not certain of the world;
'Twill not spare to shed thy blood.
Desperate of the world's affair,
Came I running to the wine-house.
Give me wine which maketh glad,
That I may my steed bestride,
Through the course career with Rustem,
Gallop to my heart's content.
Give me, boy, the ruby cup
Which unlocks the heart with wine,
That I reason quite renounce,
And plant banners on the worlds.
Let us make our glasses kiss,
Let us quench the sorrow-cinders:
To-day let us drink together.
Whoso has a banquet dressed,
Is with glad mind satisfied,
'Scaping from the snares of Dews.

Give me wine, that I o'erleap
Both worlds at a single spring,
Stole at dawn from glowing spheres
Call of Houris to mine ear;
"O happy bird! delicious soul!
Spread thy pinion, break the cage;
Sit on the roof of the seven domes,
Where the spirit takes repose."
In the time of Bisurdschimihr,
Menutscheher's beauty shined,
On the beaker of Nushirvan,

Wrote they once in eider times,
"Hear the Counsel, learn from us
Sample of the course of things;
Earth, it is a place of sorrow,
Scanty joys are here below,
Who has nothing, has no sorrow."....

A cup of wine imparts the sight
Of the five heaven-domes with nine steps: ...
Give me, boy, the Kaiser cup,
Which rejoices heart and soul;....

Empty sorrows from the earth
Canst thou drive away with wine.

The poem's beginning resembles the beginning of Hafiz's poem in that both speakers, in the poems, attempt to invoke the person or the goddess associated with wine. Both poems commemorate wine. Both poems look upon wine as more than simply the sheer juice of the grape. They both perceive in it the power of liberating the mind to new ecstasies and insight, and relieving it of despair. Both speakers are looking for true wine. In his article "Melville's Picture of Emerson and Thoreau in "the Confidence-Man"" Oliver mentions a quotation regarding the love of true wine which the mystic tells Melville as to

to invite me to sit down with you is hospitable and hospitality being fabled to be of oriental origin, and forming, as it does, the subject of a pleasing Arabian romance, as well as being a very romantic thing in itself- hence I always hear the expressions of hospitality with pleasure. But, as for the wine, my regard for that beverage is so extreme, and I am so fearful of letting it sate me, that I keep my love for it in the lasting condition of untried abstraction. Briefly, I quaff immense draughts of wine from the page of Hafiz, but wine from a cup I seldom as much as sip¹.

In point of fact true wine is one of the staple of Hafiz's poetry which Hafiz talks about in his poems. In Hafiz wine is something different from what people drink. This is true about Emerson. He does not mean the wine we see in the market. In fact Emerson means something which Hafiz had in mind. According to Emerson 'wine of Hafiz is not to be confounded with vulgar debauch. It is the spirit in which the song is written that imports, and not the topics. Hafiz praises wine, ..., to give vent to his immense hilarity and sympathy with every form of beauty and joy; and lays the emphasis on these to mark his scorn of sanctimony and base prudence'. This true wine in Hafiz is called sharabe naab or meye naab (true wine). This theme is greatly Hafizean and appears multiple times in Hafiz. If we peruse the *Divan* of Hafiz, we see that this theme is repeated eight times. What Hafiz wishes for in terms of drink is something divine and true like what Emerson wishes for in the above lines most especially in lines one and two "wine which never grew In the belly of the grape. Wine of Emerson is neither to be confounded with vulgar debauch. In Emerson too wine is "the spirit in which the song is written that imports, and not the topics". As in Hafiz wine "gave vent to his immense

¹. Oliver. P. 64.

hilarity and sympathy with every form of beauty and joy; and lays the emphasis on these to mark his scorn of sanctimony and base prudence” the same is true in Emerson.

Structurally the peculiarity of the syntax in "Bacchus" is reminiscent of Hafiz's poetry in that both poems are imperative in tone. This is reflected, for example, in action verbs of "bring", "pour", and "give". Both poems start with an apostrophe. In Hafiz's poem wine is a motif as it is in Emerson. Yohanan believes that "... there are similarities of diction: "heaven," "world", "reason," "unlock," "quench" are words to be found in both passages. In the one, reason is renounced; in the other, it is "in nature's lotus drenched." In the one, the "sorrow cinders" are quenched"; in the other, "the memory of ages (is) quenched." Emerson's "kings unborn shall walk with me" is a match for the actual names of Persian kings[shahs] paraded by Hafiz; and the "both worlds" which Hafiz would "o'erspring at a single leap" are mentioned, though under a different figure, in Emerson's last line".

What is significant regarding the poem of Emerson is that the rhyme of the poem has a certain awkwardness which we will explore. If we have a look at the following two lines which I spotted in the poem, we see that the rhyme of the two lines is unlike any other American versification in that rhyme American poetry appears at the end of each line in not the middle. What's more nowhere in American poetry do we see the repetition of two or more similar words at the end of the poem following rhyme, for example in the following lines we see that the words "with me" are repeated at the end of each line following rhyme (talk-walk). This is something awkward in American poetry. We may ask why that is so. The answer lies in the Persian poetry in general and Hafiz's poetry in particular where we see the repetition of two or more identical words at the end of the poem following rhyme. In Persian poetry we have something called radif which is the repetition of two or more identical words at the end of the poem following rhyme. Radif is something missing in American poetry. Structurally Emerson is following Persian poetry. Here are the lines.

Shall hear far Chaos talk with me;
Kings unborn shall walk with me;

But in the following and preceding lines of the above lines of the poem we don't see this kind of poetic structure, and I strongly believe that Emerson had Persian poetic structure in his mind when composing or rather translating the lines. It should also be mentioned that in English poetry we have something called anaphora which is "the deliberate repetition of a word or phrase at the beginning of each one of a sequence of sentences, paragraphs, lines of verse, or stanzas." (Abrams 2009, 313)

Another important parallel in Hafiz and Emerson is the washing of a part of the body with wine. In Hafiz it is washing the whole body but in Emerson it is the washing of the eyes. In fact washing some part of the body with wine may sound ridiculous to the reader but as we said before this is not juicy grape of wine but rather divine wine in which Hafiz wishes to bathe. Emerson following Hafiz uses this imagery to convey the same attitude towards wine and be purified with wine of providence. In Hafiz we read:

Bring me wine to wash me clean,
Of the weather-stains of care,

And in Emerson we read:

Wash with wine those eyes of thine
Nothing is hid, nor whole nor part.

Clearly, Emerson is dealing with much similar basic material; and equally noticeably, he has found Hafiz's techniques to give beneficial insights into ways of coping with his own material. The influence of Hafiz can be seen in other details and in other of Emerson's works the next of which is "To J.W." which we are going to set over again another poem of Hafiz. What is significant over here is that Emerson was himself a translator of Hafiz and the Persian poems that I will study here are the translations of Emerson himself because he found him great and as we said before he also passed comments and in point of fact registers the results of his reading Hafiz in German. In actuality due to passing judgment on Hafiz we can call him a scholar of Hafiz. Here is Emerson's poem.

TO J.W

Set not thy foot on graves;
Hear what wine and roses say;
The mountain chase, the summer waves,
The crowded town, thy feet may well delay.

Set not thy foot on graves;
Nor seek to unwind the shroud
Which charitable time
And nature have allowed
To wrap the errors of a sage sublime.

Set not thy foot on graves;
Care not to strip the dead
Of his sad ornament;
His myrrh, and wine, and rings,
His sheet of lead,
And trophies buried;
Go get them where he earned them when alive,
As resolutely dig or dive.

Life is too short to waste
The critic bite or cynic bark,
Quarrel, or reprimand;
'Twill soon be dark;
Up! mind thine own aim, and
God speed the mark.

And here is Hafiz' poem translated by Emerson

Of paradise, O hermit wise
Let us renounce the thought.
Of old therein our names of sin
Allah recorded not.

Who dear to God on earthly sod
No corn-grain plants;
The same is glad that life is had
Though corn he wants.
O just fakir, with brow austere,
Forbid me not the vine;
On the first day, poor Hafiz' clay
Was kneaded up with wine.
Thy mind the mosque and cool kiosk,
Spare fast and orisons;
Mind me allows the drink-house,
And sweet chase of the nuns.
He is no dervise, Heaven slights
His service,
Who shall refuse
There in the banquet, to pawn his blanket
For shiraz juice.
Who his friend's skirt, or hem of his shirt,
Shall spare to pledge,
To him Eden's bliss and Angel's
kiss
shall want their edge.
Up Hafiz grace form high God's
Face.
Beams on thee pure;
Shy thou not hell, and trust thou
Well,
Heaven is secure.

At first glance these two poems seem to be clearly dissimilar but if we look deeply at the two poems we see three similar feature both common in each line. First of all we see the two poems have a wise sage as in Hafiz we see it is "hermit wise" and in Emerson it is "sage sublime". In both cases nouns precede adjectives. Second the concluding apostrophe of both poems starts with "Up". Yohannan believes that the two poems share some characteristics as to "both stress the desirability of enjoying God's grace in the here rather than the hereafter; both may be regarded as being addressed to people extraordinarily indulgent of their piety, but somewhat limited in spiritual vision; both end on the optimistic note that a favorable God oversees human affairs".

4. CONCLUSIONS

To conclude the essay I believe no one can really deny the fact that Emerson was influenced by Hafiz especially when we read from Emerson himself saying of Hafiz that "such is the only man I wish to see and to be". This statement means a lot and can prove many things. In point of fact without setting the works of the two writers over each other to find the influence of Hafiz on Emerson, this statement itself is suffice and clarifies the extent of Hafiz's influence on Emerson's poetry. It means that Emerson indulged himself in the works of this Persian poet; it means that Emerson appreciated this poet among the whole range of

poets he came across; it means that he is the best poet in Emerson's point of view and it means above all Emerson was influenced by Hafiz a lot. This fact is endorsed especially when we see Emerson called Hafiz "the prince of all poets".

In order to give an idea of the kind of cultural influence that Eastern poetic art is having on the poetry of Ralph Waldo Emerson, I have tried to give some idea of the distinctly American foundations upon which this influence is being brought to bear. Obviously, Emerson is dealing with much different basic material; but equally obviously, he has found Hafiz's techniques to offer constructive insights into ways of dealing with his own material. The influence of Hafiz can be seen in other details and in other of Emerson's works, some of which I have dealt with in this essay. As to the effect of this new movement on American poetry as a whole, there is no doubt that it is undergoing revolutionary changes. The few works examined in this study should demonstrate the accuracy of this judgment.

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