

## An Analysis of Malamati and Qalandari Themes in Sana’I’s and Hafez’s Poems

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### ABSTRACT

As a well-known poet and wise man in the twelfth century, Sanai is among the first persons who invented a new style by introduction of mystic contents in the Persian poem and ghazal. And Hafez is a poet that nobody understood the meaning of his mystic-lyric poems deeply so far. Both of them were living in a time full of hypocrisy and blind piousness, and their sensitive souls never could confirm and adore such things and to choose their manner for life according to such dispositions. This is why they used ambiguity, Rendi (shrewdness), and prevarication as their styles of poetry for saying what was truth in their views but it wasn’t common to say such things clearly in the society. Malamati means blame and it was the way that was chosen by a group named Malamatian (blamed ones) that they have decided to accept people’s blame for God’s consent, and they intentionally did some acts so that to be blamed by masses in order to break their arrogance and finally to surpass others in reaching the eternal loved one, the great God. And Qalandar (mendicant) is an incautious and irresponsible person who was clothed in Dervish’s robe. He was begging on the streets and violating many contemporary traditions, and has regarded himself free from many shar’i rules. Malamatian and Qalandarian (mendicants) have chosen a specific manner for their life according to their society’s situation. The present paper is based on library search method and aiming to analyze the Malamati and Qalandari moral themes of Sanai’s and Hafez’s poem collections. This study aims to scrutinize the Qalandari and Malamati poems of Sanai and Hafez by a library study method with an analytical look at intellectual and moral components of Qalandariyeh and Malamatiyeh sects.

**KEYWORDS:** Qalandariyeh, Malamatiyeh, Moral Themes, Shrewdness

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### INTRODUCTION

The sects of Malamatiyeh and Qalandariyeh were two related sects which seemingly have originated from Suphiyeh. It can be said, actually, that: “the current of Qalandariyeh and its strange branches were arisen from Malamati sect.” (Shafi’i Kadkani, 2007, 28).

“Malamatiyeh is a Suphiyeh-originated sect which its adherents intentionally were doing acts which led people to put blame on them, so in this way they may kill their pride and arrogance to prevent themselves to be annihilated” (Sajadi, 2000, 743).

“Malamatiyeh believed that absolute obedience must be devoted to the God. So the seeker ought not to consider his acts, also not consider others’ views and acts. He must be pure in his acts and to keep distance from hypocrisy. He must treat himself with suspicion and this is the first step towards certainty and goodwill to the truth – which is the principle of the knowledge. Therefore Malamatiyeh, in opposition to their contemporary ascetics and ragged ones, has tried hardly to avoid the difference about their morality and deals, appearance, dresses, and behaviors from others in order to refrain from falling in the abyss of hypocrisy and ostentation” (Zarinkoob, 1984, 86-87). Some principles of the Malamatiyeh School are as following briefly:

- 1- They have insisted that their life style and social behaviors to be in opposition to the public.
- 2- They have tried to be in a situation so that to be under hate, disdain, disapproving, and avoidance from people.
- 3- If they were bounded internally to shar’i rules, they wanted that others think they aren’t so.
- 4- They have tried to stimulate others against themselves so that people’s idea about their irresponsibility and incautiousness and that they aren’t concerned about people’s judgment against themselves to be true.
- 5- The Malamatiyeh’s slogan was “blame is distance from calmness” and “famous is pest”, and they have intended to be known as non-piousness and distance from shar’i rules so that not ignore their internal progression (Mortazavi, 2004, 114).

And about Qalandar, ... “he is someone who has freed himself from both worlds. He has reached perfection in his abstraction and individualization and he attempts to destroy habits and obligations. “A group which their manner

–all the time- is fulfillment of the “purity” sense and their pleasure in the individuality is about the God’s sight at their acts and situations, and as there is a warn against guilty one for appearance of his guilt, they are warned against appearance of obedience –which is the sign of hypocrisy- so that their purity not to be damaged” (Shafi’i Kadkani, 2007, 35-36). “Qalandarian are the persons who don’t care about people’s idea about themselves and try to destroy habits and customs, and they have nothing but their relief and much of redundant prayers won’t be performed by them and in this regard are similar to Malamiyeh” (Sajadi, 2000, 1514).

### **Problem Description**

Any society’s literature has an exchange with the society itself in various ways and a poet has an important role to establish such connection. Because of many causes, including hardships and oppressions by oppressive rulers and kings, Iranian society had inclined towards mystical thoughts and Suphiyeh, also their interest in the blame and keeping distance from hypocrisy for these reasons, and as it were, they have seen Malamatiyeh and Qalandariyeh as the most effective way to express truths and to struggle against oppressive rulers.

Aiming serve people after a series of hard stages, a Malamati one will be the expressive tongue of his people and without any material expectations he takes risk to express truths in similes and allegories and metaphors, and from time to time in clear and precise language. Both poets who are our subject matter here sometimes have chosen such expression style in their poems to describe their high mystical intents, and in this way have declared also their requests to the public. The pretense of being guilty and drinker and so on is visible in their style, and the present paper will discuss about such aspect of Sanai’s and Hafez’s words.

### **The Background of the Study**

The most important and the oldest known text about such manner is “Malamatiyeh Treatise” by Abo Abdalrahman Salmi Neishaboori (dead 1021 AD). But the oldest work in which there is mentioned about Malamatiyeh is “Al-Bad’ va Al-Tarikh” by “Motahar bin Taher Al-Moghadasi” (966 AD). Other texts about this sect and its principles are “Kashf Al-mahjoob” by Hajviri, “Tabaghat Al-Suphiyeh” by Salmi, Heliyah Al-Olia” by Abo Na’im Esfahani, Ghosheiriyeh Treatise” by Ghosheiyri, “Tabaghat Al-Suphiyeh” by Khajeh Abdollah Ansari, “Tazkarah Al-Olia” by Atar and the letter of Hakim Tarmazi to Abo Osman Heyri (Poor Javadi, 1998, 3-5). Also there are some papers about this subject as following:

Zarin Koob, Abdolhossein; “Malamatian and Qalandar’s Way”, The Magazine of Literature and Human Sciences Faculty of Tehran University, No. 1, 61-100, 1975.

The above paper is discussing mainly about the formation of Malamatiyeh, its background among other religions and nations and so on.

Dobron, J. T. P; “Qalandari Themes in the Persian Mystical Poetry in Sanai Onward”, Ma’aref Magazine, No. 1, 105-119, 1996.

The main subject matters of the second paper are: the development course of Kharabat word in the Persian literature, Atar’s impression from Sanai, the impression of Sanai’s Qalandari terms on onward Qalandari works, and so on.

### **Some Samples of Malamati and Qalandari Moral Themes in Sanai’s and Hafez’s Poems**

Hypocrisy and dishonesty of hypocrites and pretentious ones were the causes of pain and suffering for Hafez and Sanai. Aiming to stand against such people both poets regarded some things legitimate which were considered as illegitimate by such people. For example they have introduced, in their poems, some things including shrewd ones, wine, drinking as better than pious ones, Kowsar the paradisiacal stream, and mosques; they placed these items against shrewd ones, wine and wine bar as the causes of salvation more than piousness, mosques, and rosary.

Both poets have considered the old man of Moghan (the old bartender) as their mentor because he is secretary and confident, and wise. His secret keeping is one of important moral principles of Malamatiyeh and Qalandariyeh practitioners. Accepting blames and notoriety, they abandoned the soundness, because it is in conflict with shrewdness, although sometimes these themes were juxtaposed because of rhetorical proximity magic. “It is worthy to be mentioned that Malamatian and Qalandarian didn’t intended to struggle against the spirit of the religion, rather because of the reversion in the society’s values, holy items and words in an actual way, and since nothing was remained of them but an empty appearance, they rang the danger alarm through such attempts” (Rahimi Zanganeh, Sanai Congress’s Papers, 2012). Some Malamati and Qalandari moral themes from Sanai’s and Hafez’s poems are as followed summarily:

**A:** In Sanai’s Works

#### **1- Reverencing shrewd ones, shrewdness, and blame:**

Place on the head like a hat the thieves in seeking the crown,

Place into the soul like the reason the shrewd ones of the camp. (Sanai, 159)

Demand royal chalice if you want the Moses-like wine,  
Demand wellbeing-destroyer vintage and the blame of negligible ones. (Sanai, 169)

**2- In Opposition to Pretentious Ones (Pious, Sheikh and Religious Sheriff)**

Then you don't know of shrewd ones' religion of the wine selling house,  
This is an absolute defect to you stubborn man. (Sanai, 176).

I am not beguiled of your rosary and prayers at all,  
You say such things as if they are virtues,  
There is no difference between your faith and denial for me,  
In vain you say greater things than these to me. (Sanai, 179).

We add these Mosque-worshippers' infamies,  
We will destroy qiblah when mosque is a vainglory place.  
Make yourself a scoundrel among pious practitioners,  
Make yourself a righteous one among bartenders.  
The lovely beloved one doesn't inclined to bitter pious ones,  
If you like a honey-like beloved make the glass brimful. (Sanai, 4942-4943)

**3- Poet's Religious Confessions**

Be like Sanai, not the religion not the world,  
He who is like Sanai will close both of their doors. (Sanai, 1036)

My mentor went to tavern,  
The witness proved my denial. (Sanai, 1206)

**4- Wellbeing against Blame**

As you look at my appearance,  
You think I am in wellbeing freed from blame,  
The blame is behind this wellbeing,  
So don't think I escaped from the blames. (Sanai, 8793)  
Those shrewd ones said right,  
That bright day did against me as dark night did. (Sanai, 3887)

**5- Taunting against Mosque and Convent as the Signs to Acceptance of Shari'a, and Preferring their Opposites including Tavern, Wine, and Pub**

In the heart of whom there is no light,  
There is no friend for him in tavern,  
There is no way at all,  
To be a tavern a place to deceive public,  
Oh boy, fetch me the wine glass,  
Since it isn't my way to be pious,  
In the tavern I am the buckhound's spirit,  
Open the door to the reason. (Sanai, 4180)  
He closed the monastery's door,  
And made himself the tavern's footboy. (Sanai, 1217)  
Take the divine chalice and remove the trap from human,  
The open door of infamy and reputation in the old tavern. (Sanai, 4029)

**6- Habit Destruction and Pretending to Vice and Debauchery**

How much talking of monastery and pious and piousness,  
Keep a bit going on the way of tavern and wine and gambling. (Sanai, 3100)  
Time to time I asked hypocritically about the way,  
But thousands truths to be sacrificed to its single lie and hypocrisy. (Sanai, 3249)

**7- Insignificancy of Reputation and Infamy as one of Malamatiyeh's and Qalandariyeh's Attitude**

He who is seeking reputation from you is safe from infamy and fame,  
He who has glory from you is free of pride and shame. (Sanai, 2247)  
For a while we will breath out of human realm,  
There is no infamy and reputation for all or a single one. (Sanai, 7097)

**8- Opposition to the Opinions of Outward-Meaning Adherents and Claimers**

Thus your aren't aware about the religion of tavern's shrewd ones,  
This is an absolute defect for you stubborn. (Sanai, 176)  
I am not beguiled of your rosary and prayers at all,  
You say such things as if they are virtues,  
There is no difference between your faith and denial for me,  
In vain you say greater things than these to me. (Sanai, 180).

**9- Eulogizing the Concepts such as Tavern, Pub and so on**

In the tavern I am the buckhound's spirit,  
Open the door to the reason. (Sanai, 4180)  
Although we are ornamented with reason and loyalty and nobility,  
But we arrive in tavern without any ornament. (Sanai, 4420)

**B: Hafez's Poems**

**1- Eulogizing the Mentor and Emphasizing on Its Necessary**

If your guru said so stain your prayer rug with wine,  
Cause the traveler is informed about the way and travels. (Hafez, 4, 1)  
Attend, my beloved, to the advices,  
Since fortunate youths love wise guru more than their lives. (Hafez, 7,3)

**2- Pretending Vice and Debauchery (Drinking, Dissipation and Attempt to illegitimate Acts...)**

Hypocrite and monastery bored me,  
Where is the tavern and pure wine. (Hafez, 2, 2)  
Give me the eternal wine,  
You mayn't find in paradise such esplanades of Roknabad river and Mosala. (Hafez, 3, 2)

**3- Secrecy**

Say about singing and wine, make less try to find the secret of the world,  
Since nobody ever has found it and won't do so. (Hafez, 4, 19)

**4- Malamati Thoughts (Acceptance of Eternal Order and Belief in Forgiveness, Insignificancy of Infamy and Fame, Preferring Depravity to Hypocrisy and Duplicity, Blame Asking, and so on)**

We weren't allowed to enter reputation realm,  
If you like then change the destiny. (Hafez, 7, 5)  
Though it is wrong for wise men,  
But we don't care for infamy and fame,  
Give me wine, how long this wind of pride,  
Dust be over the soul, the bad fate soul. (Hafez, 4, 8)

**5- Wellbeing against Blame**

My life was ruined because of desirousness,  
The secret which will plunge us in tumults not be concealed ever. (Hafez, 6, 1)  
My heart and religion gone, the beloved blamed me,  
Said don't accompany me that wellbeing left behind you. (Hafez, 21, 1)

**6- Disdaining of Hypocrisy and Hypocritical Piousness**

Hafez didn't dressed this winey robe willingly,  
Oh virtuous Sheikh, excuse us. (Hafez, 13, 5)  
Ask the behind veil secret from drunken shrewd ones,

Since the reverend pious hasn't such state. (Hafez, 2, 7)

#### **7-Praising Shrewd and Shrewdness**

There is no relation between shrewdness with prudence and pietism,  
What a far distance is between preacher's tone and psaltery's melody. (Hafez, 3, 2)  
Persian good ones are life givers,  
Oh bartender, give good news to righteous shrewd ones. (Hafez, 12, 5)

#### **8- Opposition to Pious and Claimer Ones**

Hafez didn't dressed this winey robe willingly,  
Oh virtuous Sheikh, excuse us. (Hafez, 5, 13)  
Afraid that this people who are laughing at wine drinkers,  
To bring faith in the tavern (Hafez, 5, 9)

#### **9- Praising Tavern and Convent**

So long as my painful heart is in sadness for you,  
My resident is tavern forever. (Hafez, 46, 7)  
For any traveler who knows of tavern alley,  
It is void to seek another way. (Hafez, 1, 47)

#### **10- Hafez's Religious Confessions**

If Hafez is lover, shrewd and watcher,  
It is necessary in youth times. (Hafez, 9, 29)  
I don't want to leave beloved's lips and wine glass,  
Oh pious ones, excuse me, this is also a religion. (Hafez, 31, 6)

#### **11- Not Caring for Fame and Infamy, since he doesn't care about notoriety and blames and sarcasms by others**

Though it is wrong for wise men,  
But we don't care for infamy and fame,  
Give me wine, how long this wind of pride,  
Dust be over the soul, the bad fate soul. (Hafez, 4, 8, 3)

#### **12- In Opposition to Mosque, Monastery, Convent, Preacher, and Pious as the Manifestations of Shari'a and Tassawof (regarding them as the signs of hypocrisy, selfishness, and superficiality) and Emphasizing on their Opposites including Tavern, Shrewd, and Qalandar**

Why I turn from tavern alley,  
Since I reach nothing from doing this (Hafez, 76, 3)  
He who never goes to tavern,  
He never smells love perfume. (Hafez, 81, 4)

#### **13- Violation of Customs, Committing Illegitimate things and Pretending Debauchery**

Say to wine that we are its slaves and come to us,  
Because our endeavors had given it freedom (Hafez, 3, 18)  
There is no blame against who drinks wine so,  
No rebuke is right for this wrong and mistake. (Hafez, 20, 3)

#### **14- Obvious Opposition to Superficial Thoughts: Hostility towards Pious ones, Soufi, and Claimer ...**

Hafez didn't dressed this winey robe willingly,  
Oh virtuous Sheikh, excuse us. (Hafez, 5, 13)  
Afraid that this people who are laughing at wine drinkers,  
To bring faith in the tavern (Hafez, 5, 9)

#### **15- Praising Shrewd, Shrewdness, Convent, Tavern and so on**

There is no relation between shrewdness with prudence and pietism,  
What a far distance is between preacher's tone and psaltery's melody. (Hafez, 3, 2)

Persian good ones are life givers,  
Oh bartender, give good news to righteous shrewd ones. (Hafez, 12, 5)

#### **16- Invasion against the Taboos of Pious, Piousness, Suofi and son**

Ask the behind veil secret from drunken shrewd ones,  
Since the reverend pious hasn't such state. (Hafez, 2, 7)

Oh bartender, give me the wine bowl,  
To undress the azure robe (Hafez, 2, 8)

### **CONCLUSION**

Referring what are said above, it can be concluded that both Sanai and Hafez have regarded their style as Malamati style; and some themes including wine adoring, struggling against hypocrisy and preference for being irreligion are appeared in Sanai and Hafez very much. But with a difference that shrewd ones are appeared in Hafez more as his representative; while in Sanai it is Qalandar who has a greater role in his poems, and Qalandars as irresponsible ones were described sometimes as adorable ones who were the subject of envy by pious ones. But it is worthy to say that this adorable description for Qalandars in Sanai isn't consistent with their historical background according to the historical and social facts in Sanai's times, but this is our poets' admirations for Qalandars which have given such great and favorable role to them in our minds. In fact what both poets, especially Hafez, couldn't express directly in their oppressive times was stated in another way and language by some specific characters: by shrewd one (Rend) in Hafez and by Qalandar in Sanai. Using Malamati and Qalandari literature, they broke down their society's taboos because they aimed to inform the society about deviations in the religion and the beliefs and also to emphasize on what is true belief.

They paid their attentions to the men of truth, the Qalandars of truth, but not those who have fallen in immoderation and extravagance. They have disregarded superficial pious ones, and the inside was more important for them than the outside and. They used their specific ironic language to attack at the claimers and pious ones, and both poets believed that rejections of wine and drinking will be continued until the deniers themselves to experience wine, and as soon as this happened, they will lose their control, in the another words, it may be said that Hafez believed that those claimers' purity isn't because of their inside, but it is because of their distance from guilty situation, and if they were in a guilt-prone situation then who knows what they will do.

Preachers pretend to be righteous at mosques,  
And do another way at their privacy.

Both poets, generally, have put blames on hypocritical piousness and in this way indirectly have intended to blame others, because they believed that they also have been contaminated with hypocrisy. Undertaking blames and pretending to be guilty, Hafez and Sanai were seeking to struggle against false claimers and pious ones, and both have attributed this notoriousness and burdening with blames to the destiny, as it were, there was a predestination which has dominated the things, and appealing fate Hafez removed any place to be blamed by malicious ones. The shrewd one in Hafez is also a Qalandar, and Qalandars were seeking truth, therefore Hafez also aims to be on the Qalandars' way and Qalandar is a character who is appeared frequently in Sanai, but Hafez has shown a more specific attention to this theme, and was interested in Qalandari school as his preference, a school which was blended with opposites, faith and unfaith.

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