

## **The Style of Addressing Love in the Poetry of Khaje Hafez Shirazi and Abu al-'Ala Ma'ari**

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### **ABSTRACT**

In this article, the comparative study of the themes and concepts of love in the Divan Aboulala Ma'ari and Khajeh Hafiz, has been studied with regard to the angle of view and the way of dealing with these two thinkers. The attempt in this research has tried to use the theoretical and inferential method and the analysis of the questions answers that question that the style of addressing the issue of love in the Divan of Abol-'Ala Ma'ari and Khajeh Hafiz has been related to the uniqueness of the intellectual roots and the impact of Hafez of Mirie. The results of the research indicate that: Hafez addressed the subject of love Mystical style, Creation is based on the love of serenity, and His world is a manifestation of love, but Valla' the theme of love's philosophical style, a philosopher who has experienced love, love, love Hafiz Abul such fiery language has not been described, but is to safeguard the love burns.

**Key words:** Hafez, Abu Alla'a Ma'ari, Love, Aref, Philosopher.

## **Introduction**

Abu al-'Ali Ma'ari and Hafez have been much spoken and written, but there is still room to speak, and many of the features and dimensions of their thoughts remain unknown. The cultivators who created the treasures of literary art with the creation of works in which a sea of profound insights and life-affairs rises, the works that break each reader with the wine of bitter messages, messages that are part of a comprehensive and rational thought, Leading the reader to a safe and humane path. The propagation of Abu al-Ala's thoughts is not only important in his personal life because of the reputation and pride that he has provided for him, but the clear explanation of the history of the Islamic world is that the great thoughts beyond that are equally important, whether it was the first time that the worlds They heard a voice, and it was the first time that a Muslim poet and thinker only talked for condolence and burning his distress without listening to others or confining himself to the constraints of society's prejudices. The shells of the scholars of the time, which were colored and dashed like a gable, were crushed by their awakening. Nevertheless, with a brief passage on the works of the late, one can find the traces of the dominant thoughts in their works as discoveries and hidden ones, because these ideas are based on issues that are rooted in the nature and destiny of humankind, that the thinkers of each land They get there. Among them, Muslim scholars of Iran are the land that this sensation of rebellion and bosom has been a source of thought and ideas. In the meantime, such intellectuals as Hafez have been using the style of their contemporary needs and ideas. By giving a new effect to the themes and concepts, they played a significant role in flaring the intellectual revolution that Abu Al-La'a had dominated. The Divine of Lusomayat Abu'l'la'a and Divan Khoja Hafiz's Shirazi are two-way works, on the one hand, they deal with the word and appearance of the work, and on the other hand, there is a rational and ethical view that lies in the context of the word and the word; therefore, their

understanding and understanding is not simple. Thus, in the study of the works of these two great, should not lose the caution and fairness of the subject, because it is difficult to speak about the works that have been left out by the time of the screening, especially in the context of love, which is a sensitive and dual subject matter and a great deal for expressing the idea. It is because of this that the two poets criticized the society and put it on various issues. In particular, we have been paying attention to love and both are accused by the people in their opinion. In this research, we try to answer the fundamental question: the style of addressing the issue of love in the vaunts of Khoja Hafez and Abu'lla Ma'ari, with regard to the unity of the intellectual roots and the impact. How is Hafez from the Meri?

### **Love in the poetry of Hafez**

Love means fascination, affection, attachment, love to extremes. "The human soul in the world of marriage, before entering the world, has seen the truth of beauty and absolute goodness, ie, goodness without curtains and veils. Therefore, in this world, as he sees Hasan Zahiri, a relative and virtual, he mentions the absolute beauty that he had previously understood. The grief of the hijab gives him the air of his love. The deceit of Jamal and he wants to fly to him like a chicken in a cage. The emotions and affairs of love are all the same passion for the right luck. Just as physical and virtual love leads to the emergence of the body from the sterility and survival of the type and generation, true love both the soul and the intellect are emancipated from the sterility, and the way for the enlightenment of eternity and the receiving of eternal life, namely the achievement of the knowledge of the truth, the absolute good and the life. It is spiritual and man reaches the perfection of science when he comes to the right and observes his beauty and the unity of the universe becomes intelligible and wise and reasonable. "(Plato's feast for Foroughi's translation: 32). What is highlighted in the theory of thought is that love has the degree to which the Greek philosopher Plato has divided it into

spiritual love and physical love, and expresses their quality in the most beautiful way. From the point of view and mysticism, the mystery of creation and existence are summarized in the word "love," and they make love based on creation and existence; throughout the Divan, the words of love are:

*The subtle love that comes from love* \* *Which is not the name of the lantern and the patron saint* Hafez: Ghazal 66

But it must be taken into account that the memory of Hafez's love is mixed with a kind of contradiction - the ultimate guardian of the Olafra [in the "love" valley], as much as it comes from the light of spiritual love (Platonism):

*I see the light of God in the ruins of Mogan* \* *It's awesome between what light I see from where* Hafez: Ghazal 357

*I've played a role on you, the way of imagination* \* *I say what I see in this curtain* Hafez: Ghazal 357

It is also a matter of agitated turquoise cheerleaders (Freud's love):

*The jolly, cheerful and smelly lips and drunk* \* *The jolly, cheerful and smelly lips and drunk* Hafez: Ghazal 26

*Enchant her hair and her lips* \* *I came to my bedside at midnight* Hafez: Ghazal 26

*The laughter of the cup and the ball and the balloon knot* \* *Maybe you do not understand that because of the repentance of Hafiz* Hafez: Ghazal 26

And this contradiction is the result of an artistic artist who uses his own industry to play a mood:

*Keep up with the pain in the Chamber. Watch this joke* \* *That's because I'm creating an industry* Hafez: Ghazal 352

As one tries to hear divine love:

*I'm not tired at me. I do not know who it is* \* *That I have bowed and he is in a groan and in a rush* Hafez: Ghazal 22

*I was never taken to the world of work* \* *Your face is in my opinion, I like that* Hafez: Ghazal 22

*The voice of your love has turned on me* \* *The chest's space is still intact* Hafez: Ghazal 22

And the other, except the eyebrows, the zeal and the bump of the rugger and the savage blade, do not see anything in it:

*Loving and drinking and drinking wine* \* *House of Ensign and Opponent of Companion and Regular* Hafez: Ghazal 309  
Wine

*Gourmet Sugar* \* *Good friend and bad name*

*A testimony of the grace and vitality of life* \* *Sweetness in the goodness and goodness of the zeal of the whole month*

*The coat of arms is cremated to the point of wisdom* \* *The razor of Zalaf is for the purpose of catching the livestock*

*Anyone who does not want to be angry* \* *Waan that this House does not want life to be forbidden*

All these contradictions are based on Hafez's intellectuals, a profession whose language is a cipher and a symbol. Therefore, it is hard to say that Khawaja's love is completely virtual or real, but based on the words of the elders of Hafez-e-pooyah, in this discussion we will examine

Khawaja's love from two virtual points of view. The quality of the mystical love of Khwaja according to the original mystical books (Ibn Arabi's conquests, Gulshan Shabestari's secret), and according to the fact that "the Divan of Hafiz is full of Sufism, and the meaning of his life and works is essentially religious and metaphysical. Even an aesthetic critique of his poetry that does not show the complex network of his metaphysical references. , It will be superficially aesthetic "(schroeder: 209-221, verse translation and hafiz).

*The word of love is not that it comes* \* *Sachia and shorten this conversation* *Hafez: Ghazal 81*

In the mystical authorities, the first position he experiences in love is to rebel against the manifestation of the beloved; whose mystical term is taste, taste is a kind of heart-witnessing that comes from poetic inspirations, and only through "taste, understanding" Direct Meanings "(Ghashiriyeh Resale: 2, p. 220). Because "the mystical status cannot be achieved except by the taste of it, the human mind can neither define it nor understand it with the help of analogy and inference, just as knowledge of honey, bitterness of patience, pleasure, affection, Love or enthusiasm cannot be achieved unless one has acquired or directly experienced this condition "(Ibn Arabi's conquests: I, p. 31). Understanding the mystic poetry of Hafez also depends on the proper understanding of his taste, and it must be understood that this taste is the result of diligence and diligence of the heart, not of reason:

*In the early days of the night, he shrugged* \* *Love was found, and fire fired to everyone* *Hafez: Ghazal 152*

However, for the love of the divine attributes, the divine traits are manifested. Only by understanding this can one obtain the words of liberation and the depth of meanings:

*Whoever writes and expresses a love of love* \* *We do not have good talk with you* *Hafez: Ghazal 89*

To arrive at an understanding of love, "First, we must first discover its limb, heart, and its philosophy.

"Hillman: the thought of the heart

*Khaman did not go, what do you know the taste of love* \* *Let's go to the sea, brave, goodness* *Hafez: Ghazal 434*

"Humanity is human to heart, it is the heart of the detail of knowledge and perfections of the soul, and the manifestation of the deception of the divine appearances is intrinsic to it, and from this it is a matter of heart ... every moment it appears from another and the other manifestation appears. Adjective to adjective. And other reason is that the word is the mediator that is to the right and the face that is toward the people; it is a right to the right and to the creation of the people. "(Mofatiḥ al-haaz fa Description Golshan Raz, Lahiji: p. 3):

*I've released two worlds on my heart* \* *Except for your love, you know the rest of the mortal* *Hafez: Ghazal 48*

*It was now that I thought of the common people* \* *Muhtasib also referred to this mystery* *Hafez: Ghazal 48*

*Throw stones and flowers from Yemen as Lal and Agah* \* *Whatever the breath of the wind is Yamani* *Hafez: Ghazal 48*

Khaje suppresses knowledge in the heart, and sees the heart as the only creator. "As in the darkness of the night, the perception of objects through the light of the light can be seen, the sight of the beauty of the true unity can not be in the darkness of a plurality other than that of the soul" (ibid.). Khajeh's received knowledge was spoken in the form of words that are not in material terms. In order to understand this, the construction of the interpretation of the ladder has to be understood in depth, because: "the word belongs to the material world and tangible objects (property), while The true meaning of the single world (the kingdom) is "(Mysticism and the similarity linguistic issue, Xiqio Izetsu, Translated by Manijeh Yazakai: p. 158). Accordingly, the imaginary imagery used in Sufi poems is, in essence, symbols beyond the use of decorations. The passage from the words of its result is the achievement of the infinite meanings that bring immortality. This topic is discussed in mysticism, titled "Degradation and Prophecy"; in this case, the mystic, after the manifestation of God, displays his observation in the form of an exemplary example Thus, the spiritual truth that is beyond the perception of man can be perceived with a perceptible representation, therefore, the teachings of all the universes that are manifestation of the divine pathway are perceivable and have their own meanings and meanings, but also have a cognitive meaning that In this way, you are transcended from the

truth and come to the world (anagoge, anagogy). "Because all particles of beings are the manifestations of names and attributes and divine nature, and from the relics of the mighty beings, the sun is the essence and traits and the names of the truth, which is reflected and shining, said: "Everything that is in the universe. " That is, everything in this universe becomes possible and visible, like a picture of the sunlight of that world, of the essence and attributes of the divine names, and through the advent of the right to the forms of possibilities that you have found in the universe, and everything is named after the name "(Mofatih al-haaz Fei Description Golshan Raz, Lahiji: p. 465) This topic, entitled " The Philosophy of Love and Gamal ", was introduced for the first time in the disasters of Imam Ghazali, and then Ibn 'Arabi introduced it in the " Knowledge of the Affection " in the Book of Futhāt He introduced Ibn al-Iraqi in his tales, and eventually Hafez wrote his court in the influence of this philosophy. Regarding this issue, familiarity with the "fictitious formality", the most important of which is "human beauty", is required by the scholars of the Qur'anic poetry of Qa'uj to avoid the damnation of the past and the imaginary world of the mystical meanings of his poems:

<i>What will be the meaning of the phrase</i>	* <i>What's your eye and lip?</i>	<i>Golshan raz shabestari,</i>
<i>What do you like to do with the rocks and the teeth?</i>	* <i>Who is the crew of the authorities and how are you?</i>	<i>pp:78,87,84</i>
<i>What does the wine and candle and the witness mean?</i>	* <i>What is the lawsuit to end up with?</i>	
<i>Idolatry and cowardly in this cutie</i>	* <i>What is all the bootleg?</i>	
<i>Thanks to the goodwill of the heart</i>	* <i>Cayenne said that he was in sight in science</i>	<i>Hafez: Ghazal 203</i>

Answering these questions, he said: The mystics, Gamal, consider humanity as an example of unity, and for each of the beloved organs they have a supernatural meaning: "Every mirror in the form of a human society, which is a summary of the forms of eyeball, is an eye and a lip and a zhel And the line-of-the-worlds, which gives rise to human perfection, without these in the man's form, is flawed - each of them, of

course, is the diagram and the symbol of the particular meaning of the essence of the true unit ... Thus, he said that "the world is like a warp and a brow" The extent of the creatures that the universe is interpreting from him is like a zulf, a line, a mole, and each and every one of the reasons and charts of the specific attribution of the names and traits of it. These arguments, although they are non-identical and opposite, each of them is in need of humanity and is perfect in the form of human beings, and each one is inherently end in the end, and if one of these is not mentioned in man, it is certain that causes The defects of his face. These rational meanings, which are the reasons for these forms, are different facts. "(Mofatih al-haaz fei Golshan Raz, Lahiji: p. 465)

*My eyes were spotted by the mirrors*

\* *Get off your lips from the kidnappers*

*Hafez: Ghazal 105*

In this description, the love from the perspective of Hafez is based on the teachings of the mystics, in the language of the cipher and symbols that, after understanding them, it is possible to understand the peak of his love to some extent, the origin of his poetic metaphors confirms this view of Sufism, which has precedence over the parable. :

*I'm angry with the chickens*

\* *Watch out for the trap that fell*

*Hafez: Ghazal 110*

After having tasted the Divine, they cast an indescribable word in the form of words, and then in their dead body they translated the spirit of meaning and they are using sensual forms to describe their supernatural existential, in the words "If it is conscientious." And not according to the present and the revelations, you should not reach the level, the number and the number of the one who does not disbelieve only the impeachment of the perfected ones that they have been ... while the affairs of the Shari'ah and the way is that whoever without it The states of that speech are, of course, condemned to disbelief. "(Mofatih al-ha'az-e-fi Description of Golshan-e-Raz, Lahiji: p. 475). Now, if someone put the form of the supernatural metaphors used in the poems of Hafez and left It is merely in the terms of its terms that it will surely be confronted with an angry and oppressed person. If the meanings of "Zolf, line, mole, malaise and ..." are considered in mysticism and poetry of Hafez, then

the appearance of these words and his love will be the same love at the height of mysticism with all its qualities:

### **Burning because fire:**

- Do not let me down, so I cannot let you go* \* *Do not make a cute foundation until you have done it* Hafez: Ghazal 316
- Do not ring a zulf to keep you safe* \* *Do not bother to let me down*

### **Rogue:**

- And I said, "The gardener, the covenant instead."* \* *Saying: "Wrong, Khwajeh is not in this covenant."* Hafez: Ghazal 69
- Why do not you eat grass?* \* *Come on, do not forget the meaning of Sam* Hafez: Ghazal 192

### **Spontaneous:**

- I said, "I'll go to the zoo."* \* *Laughter said: "Hafiz, go, who closed your foot?"* Hafez: Ghazal 32
- You cannot win a lot by yourself* \* *It's a dream come true* Hafez: Ghazal 234

### **Life-giving:**

- It's a dream come true* \* *Come on in the dead man's mouth open* Hafez: Ghazal 261
- Cast our soil out of the water* \* *Sometimes the ruin of the heart came from the heart* Hafez: Ghazal 171

### **Absolute Perfection:**

- Our unfinished love is a good companion* \* *What to look for in the water and the color and the line* Hafez: Ghazal 3

### **Both pain and cure:**

- I'm angry and cure* \* *He was sacrificed to him and John was also alive* Hafez: Ghazal 363

### **Impossible:**

- We can not achieve that great intention* \* *Unless you offer a lot of help* Hafez: Ghazal 182
- If you do not join us, you will not be protesting* \* *The kingdom of Kamran was shabby begging* Hafez: Ghazal 77

### **Easy Facing Problem:**

- Ella or Ayas al-Saqi Oder Casa and Novels* \* *That easy love was first, but problems fell* Hafez: Ghazal 1
- I would love you, I said that I took the gem of purpose* \* *I did not know that this lake has a wave of blood* Hafez: Ghazal 120

### **Lover:**

- The beloved shadow if it fell on a lover* \* *We needed him and he was keen on us* Hafez: Ghazal 206

### **And Hafez will be a mystic lover with all his qualities:**

#### **Agent:**

- Not the right way to put me on the dirt and flee* \* *Let's go to the soil* Hafez: Ghazal 318
- I do not have your hand from the skirt, except in the soil and at that time* \* *Swing around my dirt*

## Consistent:

<i>Della in constant love</i>	* <i>That's not the job</i>	Hafez: Ghazal 251
<i>Do not escape in love with a burner</i>	* <i>I'm the one who created the candle in the fire</i>	Hafez: Ghazal 338

## Satisfied:

<i>Della Manal and his sweetheart</i>	* <i>This is what Tera has done, and this is what he gave</i>	Hafez: Ghazal 35
<i>What is parting and friendship</i>	* <i>It's a pity that he wants nothing</i>	Hafez: Ghazal 491
<i>Come and cute in the dirt road</i>	* <i>The pursuit of worldliness must not be unhealthy</i>	Hafez: Ghazal 470
<i>In the love game, the game is safe and comfortable</i>	* <i>The beard of the wind that drove you with pain</i>	

## Veteran:

<i>- Hope to be patient in the way of love</i>	* <i>Anyone who does not come to life will not reach</i>	Hafez: Ghazal 8
<i>Love is not a game of play. Do not miss your heart</i>	* <i>The zombie can not be fooled by the lion of love</i>	Hafez: Ghazal 267
<i>Ghee Farhad does not endure bitterly</i>	* <i>Enough sweet stories remain with me</i>	Hafez: Ghazal 401
<i>Get rid of copper because you are men</i>	* <i>To love and find love</i>	Hafez: Ghazal 487

## Unaffected:

<i>Do not be careful of the industry, whoever lost love is not right</i>	* <i>His love for heart made me grow</i>	Hafez: Ghazal 133
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## Needless:

<i>Naeem both lovers of the world</i>	* <i>This is a dishonest gift, and that is a great gift</i>	Hafez: Ghazal 254
<i>Imagine the beggars of love, Cain people</i>	* <i>The merciless mountaineers and the Khosrowan are dead</i>	Hafez: Ghazal 201

## Mysterious:

<i>Do not love Love and make love</i>	* <i>The love of love does not reveal itself to the intellectuals</i>	Hafez: Ghazal 306
<i>Enthusiasm Love the language of everyone</i>	* <i>Where did the sad head fall in the general mouth</i>	Hafez: Ghazal 111

## Selfless:

<i>There is no barrier between lover and beloved</i>	* <i>You've gotten your own Hafez insider veil</i>	Hafez: Ghazal 267
<i>Your thoughts and your vote in the Randy world</i>	* <i>In this religion, selflessness and self-control</i>	Hafez: Ghazal 493

## Love:

<i>John Bey Jamal does not have the world</i>	* <i>Whoever does not have this is true</i>	Hafez: Ghazal 126
<i>I'm telling you and I'm happy with your words</i>	* <i>My love for my two free worlds</i>	Hafez: Ghazal 68

## Virtual love from the perspective of Hafez:

<i>I said: the saintly guard with Samad</i>	* <i>They say: Love the same thing to the koi of love</i>	Hafez: Ghazal 198
<i>Loving and drinking and drinking wine</i>	* <i>House of Ensign and opponent of companion and constant drink</i>	Hafez: Ghazal 309
<i>Sweet Sugar Sugar</i>	* <i>Good friend and bad name</i>	

"The virtual love that is excessive is love, except that of mankind that is in the manifestation of mankind, whose mirror of his heart is that of his heart, which is to the extent of: the land of the earth and the greatness, and yet the heart of Abd al-Mu'min does not cover my heaven and earth, but the heart of the believer of my beloved (Ie, it does not subside in the good sense of life); and this was the love that would burn out the determination of the beloved face of the beloved face, and play the love of self-love without fear from the veil of the beloved. Then they would say this true: (Faso Yati Allah, Baqum) Yahbah and Yahbaneh (Quran, Ma'ida: 45) (Allah sends Allah soon to the people who) loves them and they love him Ned. "(Right Yaqin, Shabestar p. 303):

Hafez's love, besides true love, has the virtual dimension, which according to the mystics teaches that sexual love is also sacred (such as Ibn Arabi and his confirmation of Shabestari). Because, according to Carbon, "Conscience malheureuse" is a distressing conscience for those who, because of some of the zealots, find Christian things that distinguish the sensual feelings and the experience of human beauty as sinful. They differ between love and love without love, if they are in Sufism Such dichotomies are not feasible. "(Abrahar al-Alashekin, Baqli Shirazi: p. 5). On this basis, Hafez, the Hafez who had the experience of spiritual love, also had an opinion in human beings, but not only for the material pleasure of Bell, but for the pleasure of" it ":

*Asked about Idel Goodwill*

\* *This one said that he was in science*

*Hafez: Ghazal  
203*

Human love for Hafez - like Rouzbehan - looks like a bridge to Divine love. It is true that the love of manifestation in front of him (from the Randan Alley, Zarrinbub: 180) is occasionally expressed as a sexual manifestation, but this tendency to sexual manifestations, according to the mystical teachings, the viewer in those manifestations is not seeking material gain, but in Finding the Absolute Truth, which is embodied in the cosmic virtues:

*The person is not the eye of a person, and it is a  
matter of course*

\* *Thousands of points in this work and times are pleasing*

*Hafez: Ghazal  
66*

*It does not appear to have a hairy or intermediate* \* *We trust that "Annie" is*

*Hafez: Ghazal  
125*

To the protector of love, in any event, is a man of human perfection, because he is a person with a beloved of spiritual connection, and because he loves the existence of a beloved with all equalities of the universe or from all higher beings, the bond between love and beloved is such that He connects him with all the universe and with all that is beyond the universe and with all that is supposed to be superior to the universe, which extends beyond him beyond his own sake, that he can doubt that this feeling of exaggeration, a feeling of healing, and an increasing feeling The lover can be the source of the pleasure achieved in mystical love, and even the human and natural love associated with the manifestations of beauty. The same thing can be explained. In addition, love, even physical and virtual love, because it is a path to goodness and in any case leads to the cultivation of the soul and its readiness to escape self-righteousness, cannot be considered sin and sin, and henceforth, concerning the blame of the anxiety, Hafiz asks for denial and contempt:

*The bottle is a blessing and a passionate man*

\* *What will be the validity of the general speech*

*Hafez: Ghazal  
391*

### **Love in Abu al-la'a poetry:**

Abu al-Ala is not in love with Hafez with a thoughtful face, and does not express his passion for comfort easily and comfortably; however, it does not mean that he is alien to the love or not at all, but all of this is due to the professional chosen, the profession Philosophical However, if he does not describe the beauty or reveal his love, but he should be considered as a lover of Hafiz, he falls in love with the only manifestation of beauty, the beauty of beauty beyond the standards of beauty, the beauty of his soul, with his subtle instincts, He throws his madness in his chest and his romantic feelings are:

*God is right*

\* *He asks for her saddles in her saddles?*

*Abol ala  
almaeari,p:195*

His love, like all his words, is bitter, the bitterness that comes from his complex and vague character, is a nonsensical personality with

introverted emotions. And this introversion has made him a bitter and desolate person who even has his most delicate feelings about the same kind of goodness, The death of the world surrenders God in rhetorical terms, although this method is not acceptable to the tasteful to express feelings, but delivers the enjoyment of the pure love that lies within this rhetorical phrase to its reader. The light that is due to the odor there is plenty of his poetry, the love that must be reversed in order to find it from his seemingly sharp words, because love lies behind any hatred.

But what is the fact that Abu al-La'a has been made so that he will sacrifice all the worldly pleasures for it? And this is how it is parted:

*I have explained it (he said) and it is old* \* *All of the children are pregnant* Abol ala  
*She passed away and did not miss to drink his* *But for the actions that are taken away by her captivity* almaeari,p:55  
*maiden*

The pestilent pain that Abu al-La'a could not do was the invisible discipline drawn between her and her lover, which, each one of them, would diminish the light of love, and yet he knows well: "The honorable man is always patient. And it is calm because it knows the necessity of the events of the world. But the single person sees the only luck game, so it's always distracting

*And if the soul is aroused by passion for it* \* *As if they were forced to leave* Abol ala  
*almaeari,pp:55-*  
*56*

Hafez, therefore, is patient with his love, because the imperfections that enter him represent the sign of his beloved interest that he wants to measure his love for:

*Effective in speech or speech* \* *I tried my patience and my potential* Abol ala  
*almaeari,p:233*

His beloved is the eternal god that all the universes fear for love. The same mistress who keeps his memory so mundane and Abu al-'Ala philosophically expresses love to him, both of whom are talking about the distance and difficulty of the way of love, and that this hard-haired man, who knows the love of a beautiful robe, will be witnesses of their love:

*And the length in the middle of the sons is perhaps* \* *Such as a decrease in his thumb and pinky* Abol ala  
*almaeari,p:381*  
*When faced with the angel* \* *I was so glad to be attractive* Abol ala  
*almaeari,p:109*

Hence, everything that made him a beloved associate is Mahmud:

<i>Ayesbeen is the Lord of Alla and is fair</i>	*	<i>And that it should be used as a syrup</i>	<i>Abol</i>	<i>ala</i>
			<i>almaeari,p:177</i>	
<i>Azul is not in the creative doubt</i>	*	<i>Please answer me and follow me</i>	<i>Abol</i>	<i>ala</i>
			<i>almaeari,p:151</i>	

And, on the contrary, anything that detracts him from this bondage:

<i>His eyes are lost</i>	*	<i>I launched your life as a prisoner</i>	<i>Abol</i>	<i>ala</i>
			<i>almaeari,p:305</i>	
<i>Life is expensive</i>	*	<i>I lay beneath it</i>	<i>Abol</i>	<i>ala</i>
			<i>almaeari,p:121</i>	

### Virtual love from the perspective of Abu al-La'a:

Abu al-La'a realizes love through his perceived intellect who has made him a true believer, who has no need for him to praise human virtue (virtual love):

<i>And the Ghawani Ghawadi in the stadiums</i>	*	<i>Only time is like a game</i>	<i>Abol</i>	<i>ala</i>
			<i>almaeari,p:96</i>	

Abu al-Ala'a does not pay much attention to earthly love, and he does not attach the women to him, but this is not due to the disrespect or neglect of women, but he knows everything in the right place, and knows the woman as a good woman:

<i>And Hassank does not promise that he will come</i>	*	<i>By the lines of the elements</i>	<i>Abol</i>	<i>ala</i>
			<i>almaeari,p:172</i>	
<i>He took the spinsters first</i>	*	<i>There is a sense of wisdom</i>		
<i>God forgives the account to forget it</i>	*	<i>They struggled as they lost their lives with flirting</i>	<i>Abol</i>	<i>ala</i>
			<i>almaeari,p:240</i>	

Some of his sharp opinions are not based on his thoughts, but rather on the result of his experiences, the experiences of the society in which corruption spoils. In Lezomyat it is talk of women who, with their eyes, set up seditions in their hearts and religions, women who reveal their beauty:

<i>Fowars is the flag of Ghi</i>	*	<i>To check the parameters</i>	<i>Abol</i>	<i>ala</i>
			<i>almaeari,p:169</i>	
<i>Wissam is convinced of good origin</i>	*	<i>And they have been misguided</i>		

She does not love women, but does all the beauty of the world be summed up in humans? Abu al-Alah does not love the sexual manifestation of man, but he throws up something beyond sex and is nothing but wisdom and goodness. Nevertheless, as his Ajram counterpart, he is seeking "it," not the devotee and the perciter of the parchuk. Both poets love the pure human attributes that represent the

spirit They are divine; hence each one in the name of "It" is one of the best and the other wise. He warns people of the world of love of love because the love that is not late is not worth the matter; man should not allow the truth Preferred because it will undoubtedly be a bastard:

<i>And the ropes of the dunes increase on the gravel</i>	*	<i>And the less breath of the finer my love</i>	<i>Hafez: Ghazal</i> 26
<i>He is not impressed with his image</i>	*	<i>Ugliness is like beauty</i>	<i>Hafez: Ghazal</i> 26
<i>He lives in Denya and is his lover</i>	*	<i>Make a flame tomorrow in the future</i>	<i>Hafez: Ghazal</i> 26
<i>And if I think what I think</i>	*	<i>While the non-blame the departed</i>	

These words are indicative of the Mahir that is similar to each other and still sees the sparkles of humanity in them, and therefore they give them advice and advice, because if it were otherwise, they would have left them alone and no longer ignorant They did not make a boat. Hence his poem is not the (truth) (emotion). And if it's emotional, it does not spend it pleasant to your senses.

## **Conclusion**

The value of Mareeri and Hafiz's insight, like all brain products, must be evaluated not only on the basis of their origin and origin, but also with the enlightenment they bring, ultimately, not truthfully and honestly, but with their truth. The two poets, in full knowledge of the dawn of poetry, have expressed their pure thoughts and thoughts as a result of their experiences and education. From the review of the precious works of two poets about love, the following results are obtained:

Hafez, in general, has been influenced by Abu al-'a'a Ma'ri'i in the subject of love, but Hafez is a mystic who loves the creation of existence based on the love of love. The world of Hafiz is a love manifestation that is embodied in the corner of the corner of that beloved front. The search for it, in the closeness to the diminutive, finds meaning. His passion is intangible, which is manifested in the senses. It protects the manifestations of sweet expressions of the beloved in the form of words. It is impossible to understand its meanings for unfaithfulness. Abu al-Ala Arif does not fall in love, but he is a philosopher who has

experienced love. His love, as Hafez's love is not described in fiery language, is the same as the burning love of Hafez. Abu al-Ala has never shown a desire for women (virtual love).

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