

# **The Cultural Comprehensiveness of Hafez's Literary Works in Human Societies and its Reflection in the Images of the Illustrated Version of Hafez Preserved in the New Delhi Museum**

## **Introduction**

Hafez is the golden star of Persian culture and during several centuries until today, many have found their description through his language. His poetry collection in Iran and abroad is of interest to his devotees and enthusiasts. Inside and outside our society, words have been spoken and written about Hafez, and hundreds of books have been written about him or his poetry collection. Culture is in fact an indicator of the identity of a nation and the most significant factor that creates distinction and difference between diverse societies and nations, and through which societies and even individuals belonging to different societies can be recognized. Regarding Hafez, the Supreme Leader says: "We do not honor Hafez only as a historical event, but Hafez also carries a message and a culture" (Hosseini Khamenei, 1993: 6).

Hafez's Divan as a divan of poetry that represents the ontology in Hafez's world, that is, the civilization and culture that he inherited, like all traditional civilizations and cultures, is a mythical model. That is, the world is given an example that is a model of behavior for human beings. Obviously, Hafiz's view of the universe is a deeper and more fundamental view of the human ontological realm. This deep look is formed through historical experiences and does not have an immediate presence; In the sense that the cultural comprehensiveness and view of Hafez is the result of his use of the scattered experiences of many poets.

Studies on the relationship between language and culture and human thought have a long history, and claims about this relationship are very diverse. There is no other way to teach and use language correctly than to confront and integrate with cultural factors; Because neglect of language will lead to the destruction of culture and neglect of culture will distort the practical realities of language (Mobashernia, 2001: 65). The importance of language in literature is such that if a poet and writer has more mastery over the element of language and looks at phenomena and relationships with a deeper view, he has more diverse facilities and tools to express his thoughts and feelings and in creating poems with The rich literary essence will be more successful (Mirkamali et al., 2017: 3). As a result, this literary richness adds to the richness of culture. Although it is important to note that language, culture, and thought influence each other, they are not determinants.

Today, one of the most important tasks in the field of memory is to identify, introduce and study the influence of Hafez's thoughts on diverse nations. It is necessary to study the cultural, intellectual, literary and social impact of Hafez's poems and thoughts on western and eastern countries; Since Hafez and his thoughts contribute to a fundamental change in the field of society and politics and ultimately to the cultural comprehensiveness of Iran and Hafez himself.

In this review, it is reminded that by referring to the list of articles and bibliography of Hafez and other available resources, we have not yet achieved an independent study of Hafez's cultural comprehensiveness. However, Najmieh Karimi (2015) in the article "Crystallization of cultural comprehensiveness and mystical thoughts of Hafez in his poetry", in general, has mentioned some points about the cultural influence of Hafez (Karimi, 2015). Radfar (2013) also gives a brief overview of the history of Persian language and literature in India and Pakistan and the catalog refers to its cultural, linguistic and literary manifestations.

Also, according to one of the aims of the present study, which is to examine illustrated copies of Hafez in New Delhi, it is important to pay attention to similar researches. For example, Mahdieh Moeinzadeh, Ahmad Reza Kikhay Farzaneh and Mostafa Salari (1398), in the article "Visual manifestations of divine will and providence in illustrated versions of Masnavi and Ghazals of Shams", have studied the representation of the divine will in drawing drawings and have reached this conclusion. The divine will in drawing the paintings is in accordance with the context of the story that exists in Rumi's poems and the artist pays attention to the concept that the poet is considering (Moeinizadeh et al., 1398: 296). The article "Shiite Manifestations in Qazvin with Emphasis on Illustrated Historical Sources" by Setareh Zolfi, Shahrbanoo Delbari, Ardeshir Asadbeigi and Mahmoud Mahdavi Damghani (1398) is another example of a descriptive-analytical study of a number of manuscripts of the Qazvin school; the results of this study show that the stories taken from the Qur'an, the events and teachings of Islam and Shiism, explicitly or symbolically express the truth and legitimacy of Shiism and are represented in the drawings of these versions (Zulfi et al., 1398: 319) . The present study suggests that in the continuation of the studies conducted, using the library method, the influence of Hafez's ideas on Western countries including Germany and Czechoslovakia, the Indian subcontinent including Bengal and Pakistan, China, the Ottoman Empire and among Arab scholars. In addition to studying the mentioned countries, while examining the illustrated copies of Hafez (available in New Delhi museums), the research emphasizes the reflection of Hafez's cultural comprehensiveness in India.

## **Conclusion**

Hafez's cultural comprehensiveness has reached the depths of western and eastern countries beyond the Iranian border. Hafez's cultural influence on Western and Eastern poets and philosophers such as Goethe, Nietzsche, Iqbal Lahore, etc. is clear. Therefore, not only the impact of Hafez's poetic culture can be seen in a number of countries, but also Iranian and Islamic culture has penetrated to such nations spreading the message of humanity and philanthropy as a cultural symbol of Iran and Islam. The theme of Iranian poetry and culture is peace and well-being and the humanitarian relations between nations and countries. This led to the expansion of Iran's cultural relations with Western countries such as Germany and Czechoslovakia and Eastern countries such as the Indian subcontinent, Bengal, Pakistan, China, the Ottoman Empire, etc., and Persian culture and language were increasingly welcomed in that country. Also, considering the common roots and values of Arabic and Persian literature, the cultural influence and relationship between Iranians and Arabs has been extensive and significant.

The influence of Hafez's ideas is generally known in literary communities around the world, as evidenced by Hafez-inspired works as well as old manuscripts in museums in other countries such as India and Pakistan. Indeed, Hafez's Divan has reached different nations through thought and mind, and its physical versions have been transferred to different regions as a significant and valuable work.

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**Site resources:**

[www.britishmuseum.org](http://www.britishmuseum.org)

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