The study of the place of women in Persian mystical literature with an emphasis on Sanaei, Molavi and Hafiz thoughts

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Abstract

The subject of this paper is the study of the place of women in Persian mystical literature with an emphasis on Sanaei, Molavi and Hafiz thoughts. The research type is qualitative and library method and content analysis method were used. Also, comparative study was used. Women were considered a twofold in the thoughts of most Persian poets including Sanaei. Women have been so much valued in some poems and also were considered in a negative and worthless way in some other poems. But in the poems of two great Persian poets Molana Jalal al Din and Hafiz, a high and superior place was given to women because Molavi stated: It is the light of God not he beloved, It is God, perhaps it is not a creature And Hafiz described women and their beauties whenever he wanted to speak about God to make the others better understand and all of his romantic descriptions of women are metaphors and exactly refer to God.
Currently, in our society many problems of women are affected by the cultural and belief attitude of all people in our society, whether men or women.
All those people active in the areas of humanities and social sciences especially in the fields of women, religious, literature, culture, art and etc. have to search in Islam and the ancient thought and civilization of Iran. So that, Islamic- Iranian women can be proud of their place and then we can deal with pure and valuable studies in these fields and also find and distribute the valuable place of women in the culture of our society.

Keywords: women, mysticism, Sanaei, Molavi, Hafiz.

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Introduction

This article is an abstract of the book under publication entitled “women in Persian mystical literature” volume 1: woman in the mystical thought of Hafiz, Authors: the refreshers of the article. Two chapters of the book that discussed the place of women in the mystical thought of Hafiz are the result of Master’s thesis in sociology and the area of study: the studies of women. It was carried out in 2009 in the center of women’s studies in social sciences faculty of Tehran University by the above-mentioned authors. Two other chapters of the book that discussed the place of women in Persian poetry and Islamic mysticism are the results of the studies of authors in these areas.

It should be said that due to the time limitation of performing the Master’s thesis, the place of women was studied in the first 100 sonnets of Hafiz’s Divan and other sonnets are being studied and will be published in the next volumes of the book. Also, because we decided to analyze the whole Hafiz’s Divan, we started the first 100 sonnets.

Finding the character of Persian women in the poems of Iranian poets is not easy and a lot of studies are needed. Now, finding the place of women in the thoughts of mystic poets is more difficult. However, it should be said that finding the place of women in the poems of a poet like Hafiz whose poems are full of irony and ambiguity is much more difficult and this difficulty even made it difficult to distinguish the boundary of mysticism from the earthly life.

In this article, the place of women in Hadiqat al Haqiqat and Shariat al Tariqat by Sanai, Masnavi Manavi by Molana and the first 100 sonnets of Hafiz’s Divan will be reviewed. And a brief comparison of the attitudes of these mystical poets toward the place of women will be presented.

Problem statement

Mystical literature presents a broad area of symbolism to the audience. The feature of symbol is its ambivalence. Mystical symbols have two structures of heavenly and earthly. The word “woman” in Persian literature is one of the words that were used in symbolism. (Husseini2009:29)

In symbolism, the term “woman” the symbolism of using this word has a very far distance from heaven to the earth and from throne to carpet. (Ibid)

The symbolism of this word sometimes provides a devil-like demonstration of women and calls them as the origin of sin and error and humanity is dominated by their bad tempers. On the other hand the divine symbolism promotes this word to the level of unity. (Ibid)

If the mystical thought in Iran accepted that the prophet (PBUH) is the kindest, thus it paid attention to the place of women. Eve is the last loop of the evolution of creation from plants to human and since the chain loops of creation are more complete than the last one and more incomplete than the next one, Eve, the symbol of woman and femininity is more complete than the last one, Adam who is the symbol of man and masculinity. Since no other human type has
been ever created, woman is superior to all creatures and in fact is the most complete mirror of God. (Yazdani 2008:14, the introduction of Dr. Ghadam Ali Sarami)

Main research questions
The main research questions are:
1. Can we find a sign of woman in the poems of the Persian mystic poets?
2. Which Persian mystical poet has included a more obvious and beautiful representation of woman in his poems?
3. Can we study and analyze the place of women in the poems of Persian mystic poets?
4. What is the place of women in the poems of mystic poets like Sanaei, Molana and Hafiz?

Review of literature
Different studies have been done about the Persian mystic poets especially three mystic poets that were also studied in this paper: Sanaei, Molavi and Hafiz. These studies were carried out in different forms of article, thesis, book and etc. Also a few studies were done on the subject of women in Persian literature. Also few studies were done on the subject of women in Persian mystical literature but these studies were carried out generally and are mostly placed in the area of women in Persian literature. It can be said that this article is the first work that specifically discussed the subject of women in Persian mystical literature.

Through the conducted studies, the following studies were somehow related to the subject of this study:
1. The book “woman and poetry” by Zeinab Yazdani.
2. An article entitled the study of the role of Persian women in the area of mysticism in Iran by Shohre Ansari. (Ansari 2003:36-37)
3. An article entitled mysticism of woman in mystical literature by Maryam Husseini
4. An article entitled the place of women in the attitude of Molana Jalal al Din by Shirin Bayani
5. A PhD thesis entitled the mystical foundations of Hafiz, by Martoyan Lusine
6. An article entitled the place of women in the poems of Hafiz by Mahdieh Safari Natanzi
7. A Master’s thesis entitled the study of the place of women in mystical sonnets of Khaje Shams al Din Muhammad Hafiz Shirazi by the authors of this article.

It should be noted that the article of Mr. Safari Natanzi has more dealth with the study of women in terms of morphology in 9 topics and the thesis written by the authors of this article studied the place of women in the first 100 sonnets of Hafiz’s Divan in terms of mysticism.
Research method
The research method of this study was library to study the place of women in mystical literature and quantitative and qualitative content analysis was used to study the place of women in mystical sonnets of Hafiz. To analyze the place of women in the attitudes of two mystic poets: Sanaei and Molavi the same library method was used. Finally, the comparative study was used to compare the thoughts of Sanaei, Molavi and Hafiz toward the place of women.

Objectives
1. The study of the higher place of women in Islamic- Iranian mysticism
2. The study of the higher place of Persian literature, culture and traditions

Discussion
The place of women in Persian poetry
Women in previous literature emerged as a creator of epopee or a beloved top create lyric literature. Thus, woman is seen in two forms in our past literature, she is active or passive. Active woman can be found in epic works and passive women in romantic and lyric sonnets. The women like Rudabeh, Tahmineh, Gordafarid, and Katayoon are active women who create and epopee and the women like Shirin, Leili, Belgeys, Zoleykha and etc. create lyric words. (Yzdani2008:91)

Before the constitutional revolution in Iran, women had unorganized conditions, women not only in the area of policy and society but also in the literature and culture of that time had no right to express their opinions and were in the lowest place. (Ibid :183)

In the next periods, namely from the 13th century, we see the changes of attitude in poets and authors toward women. This change of attitude is due to the women who were serious and active in the constitutional era and fought against the slander and insult of others. Women in this period thought about the evolution of their personality and went out of their houses to not let any non-committed person write about them, as he wishes. In the constitutional era, they showed that facilities have an important role in the prosperity of talents. (ibid: 183-184)

These changes were more obvious in the area of culture. After the constitutional revolution, the attitude of female poets and writers toward women changed and humiliating women was eliminated. Although it’s ideal form did not realize, but it changed a lot in comparison to previous literature. In that area, deep changes occurred in poetry. Poetry came out of its traditional form and stepped into a newer path. These changes not only occur in the rhythm but also some transformations emerged in terms of attitude and perspective. (ibid: 194)

The studies obtained from the past prose literature and modern prose literature showed that women were more humiliated and blamed in the prose literature in comparison to modern prose literature. However, in epic prose literature like Shahnameh, women have been neglected but in didactic prose literature like Saadi’s Bustan this negligence is more obvious. (Ibid: 93)

Among the past prose literature, Shahnameh (by Ferdosi) is the only book in which woman plays an essential role. In Shahnameh, we read about then life of women that have a weird and
significant effect on the creation of some events. In Shahnameh, except some cases, we observe
the wide and broad activities of women and according to the patriarchal society of that time, such
an attention to women and mother seems very interesting. (Yazdani2008:94)
Women have a high and superior place and are praised everywhere in Shahnameh. The women
who create epope in Shahnameh are not less than men. In fact, they differ from men physically,
but are similar to firm and stable men in terms of spirit, bravery and loyalty. (Ibid)
Among the pioneers in poetry after the constitutional revolution, the name “Shams Kasaei” is
seen. She was one of the active women in the creation of new poems and supported
the promotion of such a theory with the help of TaqiRafat and Jafar Khamenei in Tajadod and
Azadestan Journal.
The presence of Shams Kasaei in the establishment of a new method in poetry talks about the
role of women in the constitutional era. This became a context for women in the future to show
themselves more in society and express their opinions in cultural, political and social areas.
Unlike the past century, that there were not many female poets and authors, from that time
onward many women emerged who showed lots of skill in writing and their function became so
important in terms of literature. Significant poets like Forough Farrokhzad, ParvinEtesami, Shirin
Behbahani, Tahereh Saffar Zadeh, Roqayehb Kaviyani, Mahvash Masoud, Zhila Masoud,
Farideh Farjam, and Nazli Amirqasemi are the significant poets of this century. In the poetry of
the poets in this century, defending the rights of women is seen a lot. The poets try to have a
newer look at women and look at them with more attention to women and their personality.
(Ibid: 194-195)
These poets display women in reality and their real society and do not look for ideal women in
an ideal world, sometimes women become equal to mirror, light, sun, grass and etc. in the poem
of contemporary poets that shows the change of attitude in poets toward women. (Ibid:195)
However, in the contemporary poetry, sometimes women are blamed and unpleasant images like
their disloyalty, wizardry, cunning and disbelief are presented. Although this aspect is less
shown, we should know that looking at women in the contemporary poem comes from the
current realities of society and women like other human beings are not absolutely good. Beside
the good and competent women, there are women who paid attention to their negative aspects.
Thus, the realistic poet should not be expected to ignore the realities in society and only praise
and describe the good things(Ibid:196)

The place of women in Islamic mysticism
The base of mysticism that is the intuition and discovery of reality comes from journey in levels
of universe and look at the followers of joiner quarter and also observes the path of different
journeys. Argument (logic) confirms many results of mysticism, as the essence of both of them
was confirmed by the Quran that is consistent with logical argument and real mysticism. Mystics
find out that objects become fresh every second and in this freshness, there is no score between
solid and liquid, material and spiritual and the goal of all travelers is to meet God.
(JavadiAmoli2014:140)
In general, about the place of women and their effect and role in mysticism, the following results can be achieved:

1. Human perfection is affected by the worship of God and these two are common among men and women and finding their path to evolution and perfection is also common.

2. Prayers are the best ways to human perfection because human perfection is related to closeness to God that is the pure knowledge and power and the way to reach the divine morality and closeness to perfection is prayers and worships. In these prayers, there is no difference between men and women and the most important prayers were prescribed equally for women and men. Thus, the share of women and men is the same in real perfection that has emerged in prayers, worships, and obedience.

3. Women take advantage of prayers and advices the same as men, because women are emotional and kind entities and kindness, emotions and feelings have a more effective role in the holy nature of God. Thus, they can be more successful than men in this way.

4. If someone fights against the external enemy, they should use iron and fire but if they fight against the internal enemy, they should use: Ah not “Ahan” (Iron). (Ibid)

Iron has nothing to do with lust and arbitrary. Someone who uses prayers and worships is armed against lust.

Imam Ali (AS) stated: VaSalaha Al Baka. It means that in war with internal enemy and in the front of the greater Jihad, the weapon of human is cry not sword and this weapon was given to women more than men and God has created women more armed than men in the way of the purification of soul because cry is not the art of everyone. Imam Sajjad (AS) asked: help me cry for my soul. (VaAeni Belbeka Ala Nafsi)

The absence of women in different parts of executive and administrative works or military parts does not make their share to approach God less than men. God has given the weapon of the greater Jihad of women more than men; however they should use it on time. (JavadiAmoli2014:153-155)

Here, it should be noted that:

There have been many women in the history who had a mystical taste and that taste has flourished in the context of words or written poems. Here are some examples of Rabee Shamiyeh, Rabee Basariye Aduyeh, Rabee the daughter of Ismail and etc. (See Ibid :184-190)

Dr. Maryam HJusseini studied 82 Sufi women and Dr. Abolqasem Radfar also studied 250 mystic women. For more study and information, you can see the valuable works of these authors: (see Husseini2006 and Radfar2006)

The place of women in Persian mystical literature
Without a doubt, the most important capital of Persian literature content is mysticism. If we consider love as the biggest theme of Persian literature, these two will not be in conflict with each other but will complete each other. Because the basis of mysticism is love, the divine love. (Khoramshahi1999:162)
More than two thirds of Persian poets are mystics and on the other hand more than two thirds of Persian Muslim mystics are poet. In some poems, the priority and dominance is with mysticism and in some others with poetry and art. Sanaei, Attar and Molavi are poet mystics and Saadi and Hafiz are mystic poets. (Ibid)

The place of women in mystical poems of Sanaei
Hadiqat al Hqiqat and Shariat al Tariqat is the work of Abdol Majd Majdud Ibn Aadam Sanaei Qazvani. Sanaei, the famous port and mystic of the second half in the 5th century and the early half of the century AD, was born in Qazni in 473 AD and died in the same city in 535 AD. Sanaei was known as the father of mystical potry. (Yazdani2008:112)

In addition to the book “Hadiqat”, he has written other books like Tariqat al Tahqiq, Resalat Seyr al Ebad and Divan of odes and sonnets. But due to the importance of the book Hadiqat in mysticism, we only study the face and place of women in this book.

With the obtained studies, the place of women in Hadiqat by Sanaei, was presented as follows:

1. Women as a tool to achieve knowledge: according to Sanaei, women can achieve knowledge or provide the context to achieve it. (Yazdani2008:113)
2. Superiority of men to women: due to material attachment, men were introduced as superficial creatures that do not achieve any recognition and knowledge and there is no way for this evolution and completion. (Yazdani2008:116)
3. Women as the factor of loyalty and lack of attention to knowledge: Sanaei considered paying attention to women as the factor of problems for men. According to Sanaei, a Sufi should have the following signs to achieve the higher levels of knowledge.
   The third condition for Sufi is to ignore the material world. He should not have any storage of material world but what can be this material storage?
   Sanaei considers this storage as family, wife, couples, and children. (Ibid:118)
4. Women as the sign of soul and men as the sign of reason. According to the classification of human beings and creature, a special title was given to each one. These classifications were usually done by scholars and philosophers. For example, according to this group, the sky is like a man and the earth is like a women. They considered the prophet as the sky and his successor as the earth.

Sanaei also pays attention to this pint and says:

Here, Sanaei analogizes mother to soul and father to reason. And according to philosophers and scholars, reason is better than soul. To prove this claim, the following example of Golestan is presented: (Ibid:120)

5. Since Sanaei is considered as the father of mystical poetry in Iran, but in the book Hadiqat we see the verses in which women were humiliated and sometimes analogized to animals. Humiliation of women is not only due to their attention to useless aspects but also due to the function of women in life. Usually, women care more about the superficial issues of life. In addition to coking, washing and child rearing, women sometimes pay attention to decorations and fragile arts.
But men make excuses and humiliate women. Sanaei has also such a belief in some of his verses and prohibit men from doing the things and works of women. However, it is very irrational to humiliate the personality of a human from this perspective, so every person has his own interest and tastes. These men have some attachments and interest in their world that can be blamed with such an attitude.

(Ibid:123)

6. Women as coward, greed and traitor creatures: Sanaei in the book Hadiqat narrates a story in which an old woman has a daughter called Mahasti. Mahasti gets sick and the old woman who has three cows is scared of one of his cows that had stuck its head in a pot. The old woman mixes it up with Azrael and while is shaking and twirling around her, she says:

The old woman is afraid so enough to say Maghlamoot instead of Malek al Mowt (angel of death). 9See Ibid: 124-126

7. Girl and dishonoring her: dishonoring girls dates back to the past. Among the ignorant Arab, if a woman gave a birth to a girl, she would experience the worst thing in her entire life. When her husband became aware of it, he would be ashamed of the ridicule and scorn of others. Most of these girls were buried alive.

The Quran considers burying girls alive as a big dishonor and deserves it a hard punishment. When the buried girls were asked: why have you innocent girls have been killed? Thus, the prophet (PBUH) condemned burying girls alive and prohibited the people from doing such a sin with his revelation. Despite the advices of the prophet (PBUH) about girls and respecting them, this false thought and idea can be found again everywhere in the Islamic literature:

For example, Sanaei has said:

8. Giving advice to men by women: sometimes, Sanaei in his poems talks about the women who give advice or criticize the inappropriate actions of others. In this section, women make wise speeches and prohibit men from inappropriate and false beliefs.

The place of women in mystical poems of Molana

Molavi was born in Balkh in 604 AD and died in Konya in 672 AD. He lived for about 68 years and is one of the famous poets in the area of mystical literature. In fact, he is the turning point of mysticism in Iran and has left the most beautiful mystical works in this area. Molavi has different works with mystical thoughts. The works of Molavi are: Divane Shams, Fihi Ma Fihi, Majales Saba’ee, and Masnavi Manavi. In this article, we study the place of women in Masnavi Manavi because this book is richer than his other books in terms of mystical terms. In fact, Masnavi is the biggest defense of lack in life and some researchers considered it as the biggest mystical work in the world in all ears.

The conducted studies considered the place of women in Masnavi Manavi from 5 aspects which are: (153)

A) Mother
According to Molavi, mother is the origin of universe and motivation for life. Without her, no creature is born and human cannot achieve the pure emotions of humanity. Molana referred to the sacrifice of mothers whenever he talked about mothers. According to Molana, God has put a boiling fountain of kindness in the chest of mothers, so that they can give such a blessing to their children:
(Ibid: 154)

Sometimes, Molana uses women as allegory and symbol in his narrations. In this section, sometimes women are the symbol of soul and sometimes the symbol of human soul. Sometimes, they are the symbol of a creature that has not achieved a full and complete reason.

In Masnavi, women were considered as the symbol of soul several times. Consulting with her is useless and will lead to destruction for human beings:

Analogizing women to soul or devil is the ambivalence figure of women that can be devil or angel, the goddess of hell and earth or a heavenly wife, divine Sophia or secular Sophia, divine Venus or earthly Venus and this ambivalence, as we saw before, is the prominent feature of symbols psychology.

Soul and reason are the symbols of men and women. Soul is the symbol of calving and fertility and reason is the symbol of control and will. According to Molana, reason should dominate soul and should not give up against soul because in this way the way to approach the right will be difficult. (Ibid: 156-157)

C. paying attention to negative aspects and wrong beliefs toward women

Molana sometimes gives inappropriate attributes to women and humiliates them in his narrations. Cunning, wizardry, cowardice, and greedy are the attributes given to women and men should avoid such attributes. However, Molana does not reject talking to women in general. (Ibid: 162)

D. Mentioning decent and competent women

Molana usually uses narrations to express his mystical thoughts and also presents his opinions in his narrations. These narrations are sometimes about the life of people and sometimes about animals or objects. Describing the life of big and competent women like: Asiyeh (AS), Mary (AS), Belqays the wife of Moses (AS), the mother of Moses (AS) and etc. is one of the current methods in Masnavi through which Molana transfers his beliefs and opinions. The life story of these women was mentioned in the holy Quran and Molana has used the Quran a lot in his incredible works. Thus, these women have such a high place and he has described their lives. (Ibid: 166)

E. mentioning the incompetent and bad tempered women

Unlike the previous paragraph that discussed the competent and famous women, this section deals with the women who are known as bad trait and devil-like and their behavior and language are false due to the evil nature of their soul.
Ome Jamil, the wife of Abu Lahab is one of the bad tempered women in Masnavi. In the Quran and in Lahab Surah, these couples were mentioned and God has blamed them and also considered a bad fortune for them.
Molana also blamed them everywhere he mentions them. (Ibid:174)
Ome Jamil is one of the hated faces in Masnavi and is one of the women who did anything to harass and annoy the Prophet (PBUH). She even forced her sons Atabeh and Motaab to divorce the Prophet’s daughters Roqayeh and Ome Kolsum in order to take revenge from him.
Waheleh the wife of Noah (AS) is also one of the worst and incompatible women in Masnavi.
Molana in the sixth book talks about the wife of Noah (AS)
But about the attitude of Molana toward women, it should be said that:
In the history of Iran, no man can be found like Molana Jalal al Din to know about the place of women in society, family, and the world and respect them. Unlike the opinions in different periods after Islam that considered women as a tool for the survival of generation and argument of family and was a public belief, Molana considered women like men as lord of all creatures and this belief was obvious in his speech and behavior. Molana who was led from Sharia with his high cosmic thoughts placed men and women under the cover of path. He was much aware of the boiling power of women that was going to waste because in his opinion men and women had no difference from each other.
(See 2003:31-35)
Molana believed that woman is creator not the creature:
He wanted to change the society by giving such a high value to women. He considers women as beloved in addition to wife and calls him as the light of God. This thought cannot be found in any other man in the past. (Ibid:33)

The place of women in mystical poems of Hafiz
Many different books and dissertations have been written about the poetry and life of Hafiz, the big sonneteer of Iran. (Khoramshahi1999:1)
Khaje Shams al Din Muhammad Hafiz Shirazi who is considered as the biggest sonneteer of Iran in 1200-year history of Persian poetry by many scholars, was born between the era of Changiz and Timur. His childhood in Iran was coincided with feudalism and each country was governed by a feudal governor. (Ibid)
His love and connection to the Quran is a deep and incredible connection because like many people during the history of Islam he recited the words of God that is a big virtue. He had also searched a lot in the Quran. (Ibid: 45)
The style of Hafiz is unique during the 1200-year history of Persian poetry. (Ibid:98)
Two big sonneteers before him were Molavi and Saadi. Molavi had reached the mystical sonnet to the peak and Saadi did the same thing to romantic poetry and according to Zeyn al Abedin Motamen Hafiz mixed it and wrote mystical romantic sonnets. (Ibid: 99)
Mystical sonnet with the theme of love in God that includes the words: spot, mole, eye, hair, drink, and beloved expresses the secrets of mysticism and is interesting, exhilarating, meaningful, exciting, relaxing. (Sajjadi: 2001:303)

In the 8h century, the genius of poetry, sonnet and mysticisms namely Hafiz culminated mystical sonnet and presented a high figure of index, (Ibid)

The fact is that all the beauty of Hafiz’s sonnets is in understanding the concepts that are hidden from strangers. (Saadatparvar2009:preface: A)

The studies conducted on the first 100 sonnets of Hafiz’s Divan of sonnets showed that there are lots of themes like: hair, face, lips, eyebrow, soulmate, and affection and etc. that apparently refer to women. The study of these words showed that each of them has hidden words and meanings and almost 25% of verses in the first 100 sonnets of Hafiz were like this. A question was raised in mind that: why did Hafiz hide these deep mystical meanings behind some words: so each reader of these verses seeks to find an answer to the question that: who has been the beloved of Hafiz?

When you raise these questions and seek to find an answer and see the mystical description of words in front of yourself, what do they all mean?

Except that, the mystic Hafiz who is Lesan al Qeyb and recited the whole Quran and his Divan is in our houses next to the Quran and other holy books, the praise of God and describing the divine love in his heart and other mystical concepts and meanings were placed behind some words, so that those words can be considered as the words which refer to women and earthly beloved and the fact that the biggest sonneteer of the history of literature and the biggest Persian mystic has used some female words in the description of God. These facts describe the high place of women granted by God because if Hafiz had a negative attitude to women like many other poets, he would never want to use female words to describe God. (See Alikhani2009)

Conclusion
Since the mystical poems of Sanaei, due to the importance of the book Hadiqat al Haqiqat and Shariat al Tariqat only the place of women in this book was studied and in the mystical poems of Molana, the place of women in his Masnavi Manavi was addressed. However, a general theory and attitude of Molana toward women was presented. By considering the fact that in Divan of Hafiz, the first 100 sonnets were the criteria; the place of women in the mystical poems of these 3 mystic poets can be compared as follows:

The place of women in the mystical poems of Sanaei was considered in an ambivalence form: somewhere he stated that women can achieve knowledge or provide the context to achieve knowledge and in some poems, women were highly insulted. Although the mystical poems of Molana referred to the negative aspects and wrong beliefs toward women, Molana believed that: women are creators not creatures. He wanted to give such a high value to women in order to change the society. He considers women as beloved in addition to wife and calls them the light of God. Such an attitude cannot be found in the past and after him in the history in any other thinking man. (Bayani2003:33)
Although Dr. Shirin Bayaniin her valuable article stated that this thought cannot be found in any other scholar man in the history but in the section “the place of women in the mystical sonnets of Hafiz” we stated that: although in the sonnets of a poet like Hafiz, a sign and role of his thought about the place of woman cannot be found but all metaphors and allusions of God in his sonnets are the female descriptions, so that a female God can be imagined from the only and unique God of Hafiz and this is exactly the point that Hafiz like Molavi has considered a place higher than being creature or being creator for women.
Thus, in general it can be said that:
Woman in the mystical poems of Sanaei has come in two forms of positive-higher and negative-lower.
In mystical poems and thoughts of Molana, women have a high place and according to him, women are creators not creature and in mystical poems and sonnets of Hafiz, women have the same high place because Hafiz used female words to praise God in a female form or in other words: Hafiz was in love with God by his female words.
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