

Introducing and Examination of Barandagh Khojandi's Allusions to Hafiz Shirazi

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ABSTRACT — Among the poems left from Barandagh, there are five sonnets in which he had an eye on Hafez Shirazi's sonnets even seeking superiority over Hafez. Although he has not achieved any success in his quest for superiority, the degree and type of his attention to Hafez's sonnets is important in that he is among the first followers of Hafez. The examination of these sonnets marks the beginning of Hafez's influence on Persian sonnets.

KEY WORDS: Barandagh Khojandi, Ibn Nosrat, Hafez, Sonnets, Kholasatol Ash'ar, Taghi Kashani, Shams Oddin the minister, Salman Savoiji, JahanMalek Khatoon, Nasser Bokhara'i

Research Background

No comprehensive research has been performed on Barandagh Khojandi and his divan has not been corrected yet. Only Professor Zabih Ollah Safa has spoken about him mentioning only a few of his odes. What is mentioned in the following research is completely new.

Barandagh Khojandi's Biography

Not much information can be obtained from sources and biographies about him. His name as recorded in his poems is "Barandagh" and his nickname is "Baha Oddin". In his poetry, he has used both "Barandagh" and "Ibn Nosrat" as his pen name. He has sometimes used them both together. In the beginning of Teimur rule, his father Amir Nosrat Shah, was the governor of Khojand. There is not any more information available on him. According to a poem he has written to describe his own life, Barandagh was born in the month of Moharram 758 lunar Hijri. He found his way to sultans courts and his fame went across other lands at the age of 32. He never married or had any children. Since Barandagh found his way to sultans' courts at the age of 21, he must have been a young, but mature literary scholar. In order to prove this point, there are signs in his poetry which are an indication of his mastery, skill and good knowledge of literary branches and sciences. At the age of 30, in the year 788 Lunar Hijri, he even claimed to have a knowledge of medicine and claimed that he studied Psalms (Old Testament) in Hebrew and was familiar with The Bible in Syriac. Of course, since his contemporaries called him maestro or professor, his claims seem to be valid. Barandagh was a poet explorer and during his life time travelled to Kharazm, Tabriz, Transoxiana, Delhi, Ghanooj, Meltan, Bagdad, Mecca, Medina, Khorasan, Iraq. The people Barandagh has praised in his poetry include princesses, Timurid kings, local kings of Kerman, subcontinent, Transoxiana and Tabriz. From the poems left of him no praise can be seen of Timur. Another piece of information that we have of Barandagh is that he was sent to prison on two occasions, one in the year of 781 hijri in Balkh, for one day and night by the order of Jalal Oddin Amiranshah, the second time in the city of Andokan by the order of an unknown person at an unknown time. Barandagh's death has been reported to be in the years 806 hijri, 812 lunar hijri, but if the words of *Saheb Ol-latayef* that mentions Barandagh as one of Sultan Bayeghra's attendants are correct he must have been alive until the year 817 lunar hijri. Anyway, the last reliable news on his being alive is related to 807 lunar hijri which has been reported in Barandagh's own poetry and must possibly be the most accurate date too. Although in his own poems, Barandagh has made references to his own works that are written both in prose and poetry, what has so far been found from his works amounts to 4000 lines of poetry which Taghi Kashi has gathered in *Kholasat Ol-Ash'ar* (manuscript, 104 b, college of literature, university of Tehran). Barandagh is a poet who always considered adaptation and imitation of past poets. He has respectively followed Khaghani, Anvari, Zahir Faryabi, Kamal Od-din Esmail, Abol Fakhr Razi, Badr Chachi and Hafez. But among these poets he favored Khaghani more than others and called him his master (the same book, pages 178 b, 180).

Discussing the similarities and differences of Hafez and Barandagh

Barandagh has imitated Hafez in 5 sonnets of the 12 sonnets left from him. If he is not the first person who has done so he is undoubtedly among the very first followers of Hafez. In our comparison here, we have first mentioned the text of the sonnets and then examined the similarities and differences on two levels of form and content.

The First Sonnet

Hafez

1. Oh ascetic, censure not the toper, guileless though thou keep thy soul: / Certain 'tis that sins of others none shall write upon thy scroll.
2. Be my deeds or good or evil, look thou to thyself alone; / All men, when their work is ended, reap the harvest they have sown.
3. Everyone the Friend solicits, be he sober, quaff he wine; / Every place has love its tenant, be it or the mosque, or shrine.
4. See this head, devout submission: bricks and head!' say nothing more. / If my foe these words misconstrue 'Bricks and head!' say nothing more.
5. Never of Eternal Mercy preach that I must yet despair; / Canst thou pierce the veil, and tell me who is ugly, who is fair?
6. From the still retreat of virtue not the first am I to roam, / For my father also quitted his eternal Eden home.
7. Hafez, if thou grasp thy beaker when the hour of death is nigh,
From the street where stands the tavern straight they'll bear thee to the sky.

Barandagh:

1. Whoever sees your face does not remember the paradise / And who gives his heart to you forsakes the paradise
2. There is not an atom in my whole existence which is empty of you / The incontestable creator may have molded me in your desire.
3. Who takes your eyebrow as a Mihrab / Will neither refer to a mosque nor a synagogue.
4. Ibn Nosrat cannot describe with his pen / What the hand of the fate wrote on his hear of sorrows and griefs

1. On Form:

- Both sonnets are congruous with each other and perfectly correspond in meter and rhyme.
- Common words: forsake the paradise, molded, mosque, synogue, nevesht. From these examples, write / wrote, forsake and synogue are rhyme and bring Barandagh's imitation of Hafez to mind.
- Hafez's vocabulary is more nicely cut and carry more literary ambiguity. Also lines 3 and 4 carry ambiguity in meaning and in the phrase "the incontestable creator" there is a redundancy.
- Barandagh's sonnet contains only four lines. Of course, it could have carried more lines. Since we do not have access to a more complete version of his divan we cannot determine this with certainty. Whatever is in our hand is a selection made by Taghi Kashi.

2. Theme and Content

In the beginning line of his sonnet, Barandagh had an eye on line 6 of Hafez's sonnet. Although the content is in little harmony with the words, the same conclusion has been intended and both poets have considered paradise as inane. But there are differences in subject development. Hafez's lines carry a shade of determinism because Adam loses "eternal Eden" as a result of losing virtue and chastity while in Barandagh's lines the lover sacrifices his life by his own choice. Although Barandagh's conclusion is more reasonable, Hafez's starting line has a Qalandar like aroma. Also Hafez has a more artistic and poetical tone. Hafez's allusion in the second line is in perfect harmony with a literary figure called "good reasoning" making the lines very harmonious. In line three, Barandagh has had an eye on the third line of Hafez's sonnet. There is a semantic conflict between these lines despite the apparent similarity. Hafez has expressed two overall ideas with two ambiguous pronouns while Barandagh has issued a single idea with one ambiguous pronoun. Also, unlike Hafez who looks with a pantheistic eye on the world including mosques and synogues and considers them as the house of God, Barandagh says, "Who takes your eyebrow as a Mihrab / Will neither refer to a mosque nor a synagogue." There are two different views and intellectual disposition between Hafez and Barandagh in these lines (although this does not mean that both poets precisely believe in what they have said), the former has a pantheistic world and the latter a more Qalandar like characteristic. In Barandagh's sonnet there is no sign of a total rejection of the ascetic. This is the point that has made Hafez's sonnet extremely powerful because Hafez is expressing all his ideas while addressing the ascetic. In Barandagh's sonnet, there is no sign of a religious ascetic or such addresses. Overall, love as content is

more earthly in Barandagh's sonnet and carries no pun or literary ambiguity and conveys fewer concepts to the reader. Barandagh's sonnet is not as extensive as Hafez's sonnets due to the fact that it carries fewer lines.

Table of Vocabulary Contrast

Hafez	Barandagh
Guileless molded soul	Molding
Everyone	Whoever
both the mosque and the synagogue	Niehter mosque nor synagogue
Ascetic	Ø

The Second Sonnet

Hafez:

1. Of me my heart sought many a year the goblet of King Jam, / To that which it possessed, it strove by outward aid to come.
2. It sought a pearl which in no shell of time and space abode, / From those who by the ocean strand had wandered from their road.
3. Last eve unto the Magian Pir, to solve my doubts, I flew, / To him who by his piercing gaze explained the secrets.
4. I saw him smiling and content, the wine-cup in his hand, / And in its mirror a hundred things he scanned.
5. I said: "when gave the the sage that word-revealing cup to thee?" / He said: "When the enameled Dome was formed by the Sage's decree."
6. He further said: "That friend, by whom the gibbet's head grew high, / "Did wrong when he to others told the secrets of the sky.
7. "One reft of heart is held by God in every case most dear, / "But men beholds Him not, and cries to God as one not near.
8. "The tricks that we ourselves behold, by juggling Reason planned, / "Were played by Samir, who opposed the Staff and the White Hand.
9. "If, the Holy Spirit's grace, helps again, / The works which the Messia wrought by others may be done."
10. I said to him: "What use is there in Beauty's locks like chains? / "She answered, it is because Hafez complained of his own amorous heart

Barandagh:

1. At dawn my heart desired the purified wine / And also the beautiful, carefree cupbearer ...
2. The cup was a sea and my heart a swimmer / Who dreamed of the pearl inside the sea ...
3. The point is that last night the cup bearer / In a drunken mood was solving secrets
4. Inside the mirror of wine, he was revealing a face Which was hidden even in dreams
5. I asked him when did the universe give you this Cup of King Jam? ... He said, "Before the the moment the universe made any cups ...
6. If Holy Spirit accompanies Ibn Nosrat with the breath of poetry / I will do what Messia did.

1. On Form

- Both sonnets follow the same meter, rhyme and radif.
- Common words: ocean / sea, cup, secret, Messia, mirror / revealing face / revealing cup.

2. On content and meaning

In the beginning line of his sonnet, the subject of the sentence is "my heart" which desires a cup, but the words "many a year" carry more meaning than "at dawn" and the words "the goblet of King Jam" are stronger than the "purified wine." Barandagh has replaced the word "desire" for "sought" and as a result has reduced the ambiguity of the line leading the sonnet toward a more wine drinking mood – a concept on which Barandagh has emphasized during the rest of the sonnet. Also Barandagh's third and fourth lines deliver a very simple description of the cupbearer which lacks the depth and the analytical power of Hafez's third and second lines. In the third and fourth lines of Barandagh's sonnet, the subject is "heart" again which swims in the sea of wine in its search for the pearl, the image of "a sea of wine" is repetitive and there is no description for "the pearl" and only its literal meaning is conveyed, while Hafez has not mentioned the subject (the heart) in his third and fourth lines in order to give more ambiguity to the poem. The pearl which the "heart" is looking for in Hafez's poem is described as being outside the shell of time and place which gives a broader extent in meaning to the poem. In the third line, Barandagh says: "The point is that last night the cup bearer / In a drunken mood was opening secrets." Without any introduction, he suddenly enters this subject and has created discontinuity of meaning between the lines. On the other hand, Hafez has not clarified the nature of the problem and has made it a personal matter saying he will take it to the Magian Pir because he "by his piercing gaze to secrets found the clue." Barandagh has pitted the cupbearer against the "Magian Pir" to preserve the sonnet's wine drinking mood in a vertical axis. The cupbearer's action of "opening secrets" is vague in meaning, while Hafez has considered "piercing gaze" one of the Magian Pir's

characteristics and implicitly hopes for his problem to be solved. He has used the relationship between the words to convey his concept, although there is a space between the words. In the fourth line of Barandagh's sonnet, "The cupbearer is revealing a face inside the mirror of wine which was hidden even in dreams." In contrast, Hafez says, "The cupbearer was "smiling and content, the wine-cup in his hand, / And in its world-revealing glass a hundred things he scanned." In Barandagh's line, there is no sign of any description of the cupbearer. He only says that the cupbearer can see a face in the mirror of wine which cannot be seen even in a dream. The image is not quite poetical. "The mirror of wine" is not a brand new phrase and has been used before. He has chosen this concept in order to preserve the vertical axis of the sonnet. In contrast, when Hafez speaks of the cupbearer, he mentions that through a single world-revealing cup "a hundred things he scanned." Barandagh has changed the phrase "world-revealing glass" to the mirror of wine. This has recuded the depth of meaning, precision and the poetical aroma of the phrase. In the fifth line, Barandagh sets forth a question and answer similar to what is seen in Hafez's sonnet and asks the cupbearer: "when was this cup of secrets given to you?" In contrast, Hafez says, "when gave the Lord all-wise that wondrous cup to thee? / He said: When the enameled Dome was formed by the Sage's decree." Barandagh has contrasted the cup of Jam with the world revealing cup both of which carry the same circle of meaning, but unlike Hafez's sonnet, he has omitted the subject "the sage" and has implicitly mentioned him in the next line. In Hafez's line this event has occurred earlier, but in Barandagh's lines the enameled Dome has been changed to the wheel of the universe and no one has yet started the creation of the wine cup. For this reason, Hafez's line has become more poetical and analytic because it refers to the story of creation and the promise man made on the beginning of the creation. Hafez refers to the whole story of creation as "that day" while Barandagh has limited it to "the moment" the universe made any cups. In the last two lines of his sonnet, Barandagh has used the concept and also the conditional form of line 9 in Hafez's sonnet. Barandagh says, "if the Holy Spirit helps me with the breath of poetry / I will do what Messia did." In contrast, Hafez has not mentioned the first person singular. By using the word "others", he has given a more profound meaning to his poem. He has not mentioned exactly what these "others" are able to do so that he can leave an opportunity for more interpretation. Barandagh is stressed because he feels he is imitating Hafez. This is the reason he has created a contrast with Hafez's poem by putting himself in the place of "others" considering his poem in a position equal to Messiah's miracle -- a claim that carries a tinge of self-glorification rather than truth. This sonnet carries more similarity and imitation of Hafez than other Barandagh's sonnets. He has even literally used part of Hafez's sonnet. He tried to oppose and contradict Hafez by writing 3 lines in answer to the 5 lines in Hafez's sonnet. He has made an effort to follow an indistinct shade of wine poetry in his lines that keeps a coherent vertical axis and avoids Hafez's dispersion that exists in Hafez's poetry. But in reality, he has fallen into the trap of repeating the vocabulary necessary for this concept. Even in the last line, he has lost his vertical axis sacrificing his lines in order to be able to oppose and respond to Hafez.

Table of Vocabulary Contrast:

Hafez	Barandagh
Many a year	At dawn
Heart	Heart
Sought	Desired
The goblet of king Jam	Purified wine
Magian Pir	Cupbearer
Piercing gave to secrets	In a drunken mood
Explained the secret	Solving secrets
Mirror	Mirror of wine
World revealing cup	Cup of King Jam
The sage	The universe
The Holy Spirit	The Holy Spirit
Others will do	Ibn Nosrat will do

The Third Sonnet

Hafez:

1. Last night, in our circle, the tale of your tress was: / Until the heart of the night, speech regarding the chain of your hair was.
2. The heart that, from the point of your eye-lash turned to blood,/ Again, desirous of the bow-house of your eye-brow was.

3. Pardon the wind, because it brought a message from you; / And, if not; for we reached none, who, from the head of your street, was.
4. Of the tumult and the uproar of love, the world had no news: / The calamity-exciter of the world, your magical glance was.
5. I, head-beweldered, also was of the people of safety: / The coil of your black tress, the snare of my path was.
6. Loose the fastening of your coat, so that my heart may expand: / For the openness that was mine, from your side was.
7. By your fidelity, pass by the tomb of Hafez / Who went from the world; and in desire of your face was.

Barandagh:

1. The beauty of the garden of the pre-creation was in the petal of your face / the world of love scented in your aroma was
2. The reason for the dignity of Adam was that in the first day / his mud blessed with the dust of your alley was
3. From wisdom in the arena of the precreation day / my head in the field of calamity a ball was
4. Before the sanctum of Mecca came into being / the Qibla of my soul your eyebrow was
5. On the precreation day the material of the hair of idols / from the chain of your own hair was
6. Before the day when the garden of Eden was adorned / my heart captive of your magical Narcissus was
7. On the first day when they wrote the beauty line of idols / Ibn Nosrat parying for you was

1. On Form:

- Both sonnets have the same meter and rhyme in Persian.
- Common words: face, magical, alley, eyebrow. Barandagh has used all these words in line with the rhyme in Hafez's sonnet.

2. On the Theme and Content

In this sonnet of Barandagh, similarity of content exists only in line 6 from Barandagh and line 4 from Hafez. It seems that he has liked this concept from Hafez and then written 3 lines with the same content. The concepts of "the promise of the precreation day," precreation love and the first day of creation are all used in a vertical axis. In line six, Barandagh says, "Before the day when the Garden of Eden was adorned / my heart captive of your magical Narcis was." In contrast, Hafez says, "Of the tumult and the uproar of love, the world had no news: The calamity-exciter of the world, your magical glance was." The phrase "Calamity-exciter" plays the role of the sentence's subject and "captive" is the object, therefore, exciting calamity reflects the influence of the magical glance more effectively. The image of a magical glance is more artistic too. On the other hand, speaking of "the tumult and the uproar of love, the world had no news" implicitly refers to the time when the universe was not created. This is the time when the universe was not created. It means that this time lies before the time when "the Garden of Eden was adorned." For this reason, the extent of meaning is smaller in Barandagh's sonnet. In addition, Hafez considers his beloved's "magical glance" as the "exciter of calamity" while Barandagh considers his own heart to be the captive of the beloved's magical narcissus. As a result, the extent of meaning and the analytical nature of Hafez's sonnet are by far more profound.

Table of the vocabulary contrast:

Hafez	Barandagh
Magical glance	Magical narcissus
The universe	Heart
Calamity exciter	captive

Sonnet 4

Hafez:

1. Back to Kin'an, lost Josef cometh suffer not in grief / One day, this cabin of sorrows becometh the rose-garden suffer not grief
2. O grief-stricken heart better, becometh thy state; display not the ill heart / Back to reason, cometh this distraught head suffer not grief.
3. If on the sward's throne, again be the spring of life, O sweet singing bird, over thy head, thou mayst draw the canopy of the rose suffer not grief.
4. If, for a span of one or two days, to our desire, the universe's revolutions turned not, Ever, in one way, this state of revolution will not last forever suffer not grief.
5. Ho since thou art not acquainted with the hidden mystery, be not hopeless within the screen, are hidden pastimes suffer not grief.
6. If, from desire of pilgrimage to the Ka'ba thou wilt plant thy foot in thedesert, Then if the mighty Arabian thorn make reproofs, suffer not grief.
7. O heart if the foundation of thy existence, the torrent of passing away mortality pluck up, / Since Nuh is thy boat-master, of the deluge, suffer not grief.

8. Although the stage of this world is very fearsome and the purpose hidden, / There is not a road, whereof is no end suffer not grief.
9. In separation from the Beloved, and vexing on the part of the watcher, our state of perturbation and confusion / All , God, our state causing, knoweth suffer not grief.
10. In the corner of poverty and in the solitude of dark nights, Hafiz, So long as thine are the practice of praying and the reading of the Kuran suffer not grief

Barandagh:

1. Oh my heart from the harms of the revolution of the turning wheel of the universe suffer not grief / choose the beloved company and suffer not the oppressing universe
 2. If life continues for a day or two a bright star will shine on the zenith of dignity one day, suffer not grief
 3. If without connection with him separation has found a value / every value faces depletion, suffer not grief
 4. This night of separation will vanish on the horizon of my heart / the morning of connection will dawn on the soul suffer not grief
 5. Although the burden of separation is very difficult without his connection / one day this difficulty will become easy, suffer not grief
 6. If like Josef you desire kingdom, oh my dear soul / in the prison of love in middle of the Egypt, suffer not grief
 7. Oh Ibn Nosrat although you are in pains of separation / You will be happy with the medicine of his connection suffer not grief
- Since Hafez himself had an eye on the sonnets of Shams Od-din Mohammad Saheb Divan, and probably Salman Savoji and Jahan Malek Khatoon when he wrote his own sonnet, and because there are obvious similarities between Barandagh's sonnet and these four poets, we cannot speak about Barandagh's imitation of Hafez with certainty. But this is obvious that Barandagh in at least two lines of his sonnet had an eye on Hafez and in one line he viewed Saheb Divan's sonnet literally using part of his sonnet. Before entering the discussion, it is necessary to mention Saheb Divan's sonnet too:

Saheb Divan:

1. The cabin of sorrows will one day be a rose-garden suffer not grief / flowers will bloom from the thorns of separation, suffer not grief
2. If like the turning universe you are bewildered and lost from the pains of the passing time / this bewilderment will end one day suffer not grief
3. In his Chogan do not roll aimlessly like a ball / God can instantly turn the state of the universe differently suffer not grief
4. Remember the verse "do not dismay of God's mercy" / there is a hope that will never be cut, suffer not grief
5. No night will remain without a dawn be not restless / whatever is difficult will one day be easy
6. Days of the enemy will become dark nights as a result of my prayer to God / The arrow of my prayer will pass through stones suffer not grief

1. On Form:

- All three sonnets have identical meter, ehyme and radif.
- Common words between Barandagh's and Saheb Divan's sonnet are: suffer not grief, difficult, easy, turn, separation, turning universe, one day, become easy,
- Common words between Barandagh's and Hafez's sonnets: suffer not grief, Josef, oh heart, revolution, one or two days, life, again

2. On The theme and content

The theme and content in all the three sonnets are quite congruous, but their expression and their choice of vocabulary are different. In the beginning line of his sonnet, Barandagh has an eye on line four of Hafez's sonnet contrasting "the harms of the revolution of the turning wheel of the universe" with "the universe's revolution not turning to our desire". The word "turning" is redundant and is used only to create a rhyme in Persian. The word "harm" in contrast to the phrase "not turning to our desire" has a more limited meaning. Also in contrast to the phrase "oppressing universe" the words "state of revolution" has only one meaning. There is more similarity between Barandagh's second line and Hafez's third line. Barandagh has made his line conditional like Hafez. Barandagh says "if life continues for a day or two" substituting the phrase for "the spring of life". In contrast to Hafez, the place where this action happens is "the zenith of dignity" rather than "sward's throne." By changing his

place where the action happens, he wished to create a more powerful theme and content, but in comparison “drawing canopy of roses over the head by the sweet singing bird” is more poetical than “a bright star will shine on the zenith of dignity.” In his fifth line, Barandagh has had an eye on Saheb Divan’s sixth line and has literally used part of it with a little modification. This, itself, is a proof of the fact that Barandagh had an eye on Saheb Divan’s sonnet and used it while imitating Hafez.

Table of Vocabulary Contrast

Saheb Divan	Hafez	Barandagh
The turning universe	The wheel of the universe	Turning wheel of the universe
The pains of passing time	State of the revolution	Oppressing universe
Ø	Spring of life	A day or two of life
Ø	Sward's throne	Zenith of dignity

Fifth Sonnet

Hafez:

1. Faithful in your love, my fame has spread, candle-like / At the home of the homeless, I make my bed, candle-like.
2. Day and night, from sorrow, sleep escapes from my eyes / Sick of being apart, my eyes are teary, red, candle-like.
3. Scissors of sorrows have cut the thread of my patience / Flame of your love keeps burning upon my weary head, candle-like.
4. If my rosy tears fail to bring color to my cheeks / How else can my secret tales ever be said, candle-like?
5. Amidst water and fire, my head is busy with your thoughts / While my heart flooded with tears it needs to shed, candle-like.
6. Without your beautiful vision, my day is night / with the love I have bred, my flaws I dread, candle-like.
7. Honor me one night with your company, my friend / let your light, brighten my house and spread, candle-like.
8. Like dawn, I blow one breath to see your face / show yourself O Beloved, else I will sacrifice my soul, candle-like.
9. In the night of separation, send me a butterfly / Else from your pain the world I'll burn and shred, candle-like.
10. Fire of your love caught on Hafez's head / when will I sit my heart's fire, in my tears candle-like?

Barandagh:

1. Although my heart burns in the desire of the beloved candle-like, / In love's desire I sacrifice my soul candle-like.
2. Before her dream which comes to me like a guest / my heart is a butterfly my soul is candle-like.
3. I have the dream in my heart to burn the thread of my soul from head to foot in memory of her face
4. Since my soul burned in the blue basin of her separation, I can no longer stay alive without her connection candle-like.
5. My eyes shed fiery tears I am standing with a yellow face and shaking candle-like.
6. In the end, I am scared that the smoke of my sigh may catch on her skirt/ with so much fire that reaches high from my head candle-like.

7. I as Ibn Nosrat consider the brightness in the burning heart of a butterfly from the purified light of love candle-like.

In Salman Savoji's and also Nasser Bokharæe's divans there is a sonnet in the same meter, rhyme and radif and with the same content. Hafez has quite possibly had an eye on them. The similarities that exist between these three sonnets make the comparison between Barandagh's sonnet and Hafez very difficult and we cannot determine Barandagh's imitation of Hafez with certainty. The only good reason is that Barandagh has imitated Hafez in four of the twelve sonnets left from him. Therefore, this frequency shows that the possibility of his imitation of Hafez is strong. In this section, Salman Savoji's and Nasser Bokharæe's sonnets will be mentioned with the common words between all three poets along with the talbe of vocabulary contrasts for all four sonnets so that the amount of what they have in common will be clarified to a certain degree.

Salman Savoji:

1. How long will you promise to spend a night till day with me candle-like? / I am surprised to stay alive till dawn candle-like.
2. The thread of my life came to an end, there is no light in me / there is no choice for me but to die now
3. I give the thread of my life to my friend now / although I know that in the end he will kill me candle-like.
4. The water passed over my head (= I am drowned) and with fiery tears, I / tell the story of my life candle-like.
5. Like a fire place I will hold on to your skirt / although you turn your face away from me I will sacrifice my life candle-like.
6. I have put chains on my feet and a rope on my neck / if you desire to kill me raise and sit me in darkness (extinguish) me candle-like
7. If you behead me I will not turn my head away / if you put chains on my feet I am tied to your command candle-like.
8. Avoid my smoke because every night till morning / I am burning and crying in Mihrabs candle-like.
9. Have mercy on me because I will die and there is no one on my grave except for my enemy candle-like.
10. My contender says that she is blowing you, Salman / Tell her to kill me with her breath

1. Nasser Bokharaee:

1. Inasmuch as I narrate my story candle-like/ I burn the my whole existence down candle-like.
2. At nights I burn in separation and on days from enthusiasm / Since I burn in your fire revive me candle-like
3. I do not dare to breathe a word if you decide to cut my tongue with a blade / I will not turn my face away if you burn the thread of my soul candle-like.
4. I am restless in the fire of the night of your separation / I am trembling, burning and afraid candle-like.
5. From your wine-line lips and your passionate drunken eyes / sometimes I am smiling like a cup of wine and sometimes crying candle-like.
6. The thread of my soul ended in burning in her desire / I do not know what else will come on me candle-like.
7. I am like a ring turning on your door / raise and sit me in the ring of your friends candle-like.
8. In my sigh which burns the world (in sadness) there is not any friend / who could brighten my night candle-like.
9. Look at Nasser’s candle-like face which is like a field of tulip / because he will sacrifice tear drops which are like pearl on a face with is yellow like gold candle-like.

- Common words between Barandagh’s and Hafez’s sonnets: candle-like, soul, sacrifice, love, burn, butterfly, night, separation, head
- Common words between Barandagh and Salman: candle-like, soul, sacrifice, skirt, smoke, thread, burning, my soul, tears, burning, fiery, head, foot, night
- Common words between Barandagh and Nasser Bokharaee: candle-like, night, head, burning, thread, soul, sigh, burning, separation, trembling, I know

Table of Vocabulary Contrast

Salman	Nasser Bokharaee	Hafez	Barandagh
Thread of life	Thread of my soul	Thread of my patience	Thread of my soul
The thread of my life came to an end	if you burn the thread of my soul	Scissors of sorrows have cut the thread of my patience / Flame of your love keeps burning upon my weary head, candle-like.	to burn the thread of my soul from head to foot in memory of her face
Fiery tears	∅	Rosy tears	Fiery tears
I will hold on to your skirt	∅	∅	I am scared that the smoke of my sigh may catch on her skirt
I will sacrifice my life	he will sacrifice tear drops	Sacrifice my soul	Sacrifice my soul
sit me in darkness	Sit me in the ring of your friends	will I sit my heart’s fire, in my tears	∅

Conclusion

Barandagh is a poet who writes odes and is not so successful in writing sonnets. The scarce amount of his sonnets is also a proof of this fact. In his following and imitation of Hafez, he has been worried about Hafez’s influence on him and been always trying to achieve superiority over him. He has never been able to go beyond Hafez or be better than him. Although Barandagh has tried to be concise and secure his sonnets around a single vertical axis, his sonnets do not enjoy the variety of content and his imagery are the ones that are used in odes and often repetitive. In reality, he has only managed to imitate the apparent or side music and the appearance of Hafez’s sonnets and their contents.

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