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## A COMPARATIVE STUDY OF HAFİZ'S SONNET 279 AND KEATS'S "HAPPY IS ENGLAND"

Pyeaam ABBASI\*

Hussein SALIMIAN\*\*

### Abstract

Similar events in Hafiz's and Keats's lives and eras make the poets comparable. A comparative study of Hafiz's sonnet 279 and Keats's less-referred-to "Happy is England" shows the two poets' conservatively poetic attempt to find a way of living with the uncertainties of the tumultuous eras they lived in. The authors have tried to show that Hafiz and Keats were obsessed with the harsh realities of their times, and the mystic or idealistic qualities of their poems do not signify escape from those realities. The so-called 'negative capability' mode of the two sonnets was an attempt to simultaneously experience beauty as poets and create the capacity to live with uncertainties as products of disturbed historical periods.

**Keywords:** Hafiz, Keats, Sonnet 279, "Happy is England," Negative Capability.

### 1. An Introductory Note on Hafiz

There has always been an air of mystery surrounding the life of Hafiz. One reason is that relatively little is known about the details of his life. Khwāja Šamsu d-Dīn Muhammad Hāfiz-e Širāzī, known by his nom de plume Hafiz, almost exclusively famous for his sonnets (the so-called ghazals), was born in the central Iranian city of Isfahan, in approximately 1320 A.D., twenty two years before the birth of Geoffrey Chaucer and a year before the death of Dante. Hafiz lived in the turbulent era between Chingiz Khan and Tamerlane. "About half a century earlier, and for that matter, the whole of Iran had seen the devastations of the Mongol invasions [...] then the vicinity of Shiraz was infested by bands of ferocious and heartless robbers who presented a great problem of law and order to the local rulers" (Baroudy, 2007: 2). In his childhood Hafiz's father passed away, leaving the family in debt and obliging Hafiz to work alongside studying. Thanks to his fabulous memory, at an early age he memorized a good number of anecdotes and poems as well as the Holy Quran—thereby pen named Hafiz. As it is quoted and inferred from his own words, Hafiz memorized the Holy Quran in fourteen different canonical recitations (revayats):

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\* Assist. Prof. Department of English, Faculty of Foreign Languages, University of Isfahan.

\*\* B. A. in English Literature, University of Isfahan.

"To thy complaint, love reacheth, if like Hafiz / Thou recite (by heart) the Koran with the fourteen traditions" (Qazwini and Ghani, 2005: 188).

Physically Hafiz was small and in some way ugly, though on account of his great gifts, he created poems in such a quality that he went from being a poor baker to serving as the court poet of the Shah. Arberry refers to Goethe who "paid handsome tribute to [...] the immortal poetry of Hafiz" (2005: V). During his lifetime keeping to the court, he was not constantly favored by the kings: once favored by a king like Abu Esāq Inju, who proved himself, in spite of his administrative ineptitude and military rashness, a great patron of learning, literature, arts, and architecture, and once he was given a cold shoulder by a coarse, cruel, irascible ruler like Amir Mobārez-al-Din (Khorramshahi, 2002: pars.10-12).

Hafiz, monumentally renowned as *Lesan-al-ghayb* (the Tongue of the Hidden), poses an assortment of themes which still strike eyes as fresh and novel, themes like: love, the celebration of wine and intoxication, preservation of sincere faith, and predominantly exposing the hypocrisy of the religious leaders amongst which the following lines drastically reprimand hypocrites and admonishers:

"The (outward) admonishers who, in the prayer-arch and the pulpit, grandeur (of exhortation) make / When in their chamber they go, that work of another kind they make" (399)

"A difficulty, I have. Ask the wise ones of the assembly (those ordering penitence) / Why those ordering penitence, themselves penitence seldom make?" (Ibid.)

The period of Hafiz's life span coincided with the tumultuous turmoil irking and befalling Shiraz and her people, yet Hafiz never ceases to amaze us by the number of lines he devoted to Shiraz and Shirazians. The following lines are noteworthy examples:

"O happy! Shiraz and its peerless site / O Lord! It from decline, preserve" (559)

"Saki! Give the wine remaining; for, in paradise, thou will not have / The bank of the water of the Ruknabad nor the rose of the garden of Musalla" (7)

"The mine of the ruby lip and the quarry of beauty is Shiraz / On the account, harassed am I, the poor jeweler" (665)

"From the many intoxicated eyes that in this city (of Shiraz) I have beheld / O God! (I swear) that, now, no wine, I drink, and merry of head I am" (665)

"O heart! The companion of thy journey, fortune, well-wishing, (is) for thee enough / The footman of the path, the breeze of the garden of Shiraz (is), for thee enough" (539)

Shakespeare believes "nothing stands but for his scythe to mow" (Rowse, 1984: 122), however, for approximately seven centuries Hafiz has been sheltered from Time's "scythe" due to a number of ingenious distinctive characteristics which publicize him. One of the most indispensable qualities is the multi-dimensionality conspicuous in his poems, i.e. there is more to his words than meets the eye. Pournamdarian implicitly detects this literary privilege: "Hafiz's mind is a rich and towering repository of daily experiences and the familiar and cultural heritage with a variety of perceptions and beliefs. His mind is emancipated from the bandage of prejudice and any one-dimensional mental despondency" (2003: 3). It must be added that the susceptibility of his poems to the multi-dimensional interpretation is obligated to the fact that Hafiz does not directly reflect truisms, but indirectly reflects his experiences, and imaginative perceptions which are meant to veil the poet's feelings through metaphor and ambiguity: "the vast and incredible aptitude of explicability, after the Holy Quran, will be laid bare in no other word but that of Hafiz" (Bozorg Bigdeli and Hajian, 2006: 29). Perceptions are important in Hafiz since it is through his participating in the objects that he makes them exist and identifies himself with them. This is very close to Keats's idea of 'negative capability' that will be referred to.

The other significant quality in Hafiz's sonnets, which is hardly found in other Persian poets, is sound patterning and extra-prosodic sonority, plus the sensuality of language and imagery which abound in his Divan and display his remarkable knowledge and familiarity with music. Hafiz frequently embeds names of some musical instruments among his poetic lines such as Čang or harp, Do-tāi (a two-stringed instrument), Rabāb (a precursor to the European rebec), Ud (a kind of wood from which incense and, apparently, the sound box of a lute were made), Nay (the reed flute), and many more which shows the attention he paid to music and its virtue-breeding quality. The following lines from Shakespeare's *Merchant of Venice* seem related: "the man that hath no music in himself, / Nor is not moved with concord of sweet sounds, / Is fit for treasons, stratagems, and spoils / The motions of his spirit are dull as night, / And his affections dark as Erebus: / Let no such man be trusted (1976: 211).

The influences of Persian literature, which began in the 7<sup>th</sup> century, were taken up seriously in the 18<sup>th</sup> century due to the linguistic and literary skills of Sir William Jones, and soon the names of Persian poets became almost as familiar to English readers as those of classical Greece and Rome. The high status of the translation of "Rubaiyat of Khayyam" by Edward Fitzgerald in 1859 cannot be ignored, and after Khayyam, Hafiz, "the favorite of the Romantics," came to be endowed with grand consideration (Yohannan, 1998: pars. 1-12). Additionally the emotive yet intellectual influence of Hafiz upon Goethe in Germany and the Transcendentalists in America, including Ralph Waldo Emerson, verify the magnitude of Persian literature and poetry to which "for nearly two centuries [...] metre, and usually rhyme, have been thought indispensable" (Arberry, 2005: viii):

"At dawn, from God's throne, came a shout: wisdom spake; / Thou mayst say that chanting of the verse of Hafiz, the holy ones (angels) make" (399)

Hafiz's preoccupations, the "diligent study of Quran, constant attendance to the king's business" (Brown, 1920: 272), and other various literary pursuits kept him from collecting and editing his own poetry. The first volume of his poems is speculated to have been collected into one volume by Mohammad Gulandam, a friend and contemporary of Hafiz, who explains that, despite repeated requests that Hafiz collect all of his poems into one volume, "with this request [...] he was unable to comply, alleging lack of appreciation on the part of his contemporaries as an excuse, until he bade farewell to this life" (Ibid.).

Despite the paucity of details pertaining to Hafiz's life, leaving much room for mystery and speculation, he is said to have died sometime between 1389 and 1390 and was buried in the beautiful Musalla Gardens of Shiraz, on the banks of Hafiz's beloved Ruknabad river (Gray, 1995: 2). Hafiz, the Interpreter of Mysteries, seems to have foreseen the time people from every corner would flock to his tomb:

"O Saki of Alast! When, by the head of our tomb thou passest, ask for grace / For, the pilgrimage-place of the profligates (perfect lovers) of the world shall be" (411)

## 2. An Introductory Note on John Keats

John Keats was born in London on the 31<sup>st</sup> of October 1795. John Keats came from undistinguished parentage. No biographer carries his pedigree further than his maternal grandfather, or alleges that there was any trace, however faint or remote, of ancestral eminence (Rossetti, 1887: 12). His father, Thomas Keats, was a well-conducted, sensible, good-looking little man who won the favor of a Mr. Jennings's daughter, named Frances or Fanny. They married and had four sons; John, George, Tom, and Edward who died in infancy, and a daughter, Frances Mary. While still a school boy at Enfield, John Keats lost both his parents. At 15 he was apprenticed to Mr. Hammond, a surgeon of some repute, but he quit this profession in favor of writing poetry. Politically viewing Keats's era, we can decipher the vigorous tensions and subsequently the great censorship befalling upon England and her

press, mainly because of the revolutionary changes and Napoleonic invasions which were spreading to other European countries and alarming their governments. Born at such a riotous period, John Keats took up poetry and later turned into the paradigm of Romantic poets.

John Keats once wrote in a letter to Benjamin Bailey on November 22, 1817: "O for a life of sensations rather than of thoughts" (Houghton, 1963: 45), which plainly verifies the fact that Keats was a sensual writer who had his interpretive mind mediate with the sensual and natural experiences, so the role of the poet in creating an observed reality becomes pivotal in interpreting of nature. Keats was, actually, known for his ability to make senses into "intimations of transcendence" (qtd. in Klancher, 2009: 19) which shows Keats's power of uniting the real with the ideal. Reminiscent of other Romantic poets, Keats sought inspiration in the Middle Ages and preceding poets such as Shakespeare and Milton, and believed in the importance of sensation and its pleasure, though momentary and transient: "Forlorn! The very word is like a bell / To toll me back from thee to my sole self! / Adieu! The fancy cannot cheat so well / As she is famed to do, deceiving elf" ("Ode To a Nightingale," ll. 71-74). Thus, according to Bouka "the total impression of the moment, [and] the fusion of his own subjective emotion with sensations from the outside world is the ultimate reality for him" (2004:147). In fact, all Keats's odes are more or less closely bound up with the theme of transience and permanency.

Although sensations play a preponderant role in Keats's poetic world, submission to things as they are without trying to indoctrinate them into something else is an utterly indispensable precondition. In a letter to Richard Woodhouse dated October 27, 1818, Keats underscores his poetic assertion in fluid terms: "as to the poetical character itself, [...] it is not itself—it has no self—it is everything and nothing—it has no character—it enjoys light and shade; [...] a poet is the most unpoetical of anything in existence; because he has no identity; [...] the poet has none; no identity—he is certainly the most unpoetical of all God's creatures" (Houghton, 1963: 133-134). As a romantic poet, Keats desires not to make any changes to nature but seeing a sparrow coming before his window, he wishes to "take part in its existence and pick about the Gravel" (Ibid., 47). Years afterward, the same verdict was passed by T. S. Eliot in his essay *Tradition and the Individual Talent*: "the poet has, not a personality to express, but a particular medium, which is only a medium and not a personality, in which impressions and experiences combine in peculiar and unexpected ways" (Abrams, 2000: 2399).

In May 1817, Keats's health suffered in Oxford and tagged along with him to his death bed. In fact all through his life span, Keats was almost both ill in health and "shy and ill at ease in women's society" (Byron, 1936: 35). At about 21 he wrote "women, when I behold thee flippant, vain, inconstant, childish, proud, and full of fancies; without that modest softening that enhances the downcast eye, repentant of the pain that its mild light creates to heal again" (Rossetti, 1887: 58). Nothing unlike other sensuous figures, Keats was hard hit by the blind and winged archer; he had a passionate love for Fanny Brown: "my sweet Fanny, will your heart never change? My love, will it? I have no limit now to my love" (Ibid., 24). Although having passed away very young, Keats exchanged a good number of letters, in which his innermost feelings and poetic notions are expressed and, more notably, through writing letters he could keep away from the solitary morbidities which had made a breach in many Romantic poets' lives and writings. What is more, the letters shed light on his consideration for sociability and friendship that seem to be pivotal in Keats's conception of poetry. The worth of giving an account of one's life more or less comes into sight in many Hafiz poems too.

Aside from sociability bestowed upon Keats through his friends, friendship was a noteworthy motive behind his trips and the peripatetic ideal which became an essential element of his poetic education. At the age of 22, John Keats made a pedestrian tour in Scotland and Ireland with Charles Armitage Brown, where he analytically observed the countryside, and his poetry is marked by an agitation of observation or the interaction between the interpretive mind and objects forming his poetry. This fact grows stronger with his February 14, 1819 letter taken into account: "I go among the fields and catch a glimpse of a stout or a field mouse peeping out of the withered grass—the creature

has a purpose and its eyes are bright with it [...] I am however young writing at random—straining at particles of light in the midst of a great darkness” (Houghton, 1963: 51). Though a peripatetic poet, John Keats “slips towards sublime melancholy” (Ibid., 58), and is not absolutely encompassed by the natural experience: “Adieu! the fancy cannot cheat so well / As she is famed to do, deceiving elf. / Adieu! adieu! thy plaintive anthem fades / Past the near meadows, over the still stream, / Up the hill-side; and now ‘tis buried deep / In the next valley-glades: / Was it a vision, or a walking dream? / Fled is that music: - do I wake or sleep?” (“Ode To a Nightingale,” ll. 73-80).

### 3. The Tumultuous Atmosphere of Hafiz’s and Keats’s Eras

With regards to both literary features, mysticism and romantic beliefs, and historical circumstances dominant in their eras, Hafiz and Keats seem close to each other and comparable. It is notable to point out that rarely have the two sonnets been studied analytically by critics. Despite the fact that Hafiz is not purely deemed as a romantic poet, his innermost feelings are indirectly reflected in his poems. Even though far distant in time and place, the common features making this comparison possible between the two poets are scrutinized as follows with ‘negative capability’ standing at the top. As mentioned in the introduction, Hafiz lived nearly all his life in a turbulent era in which on the one hand political instability had permeated around and on the other hypocrisy had clouded visions extensively. Yet, dejection never cleft a breach into Hafiz’s mind and soul:

“Back to Kin’an, lost Yusuf cometh: suffer not grief / One day, the sorrowful cell becometh the rose-garden: suffer not grief” (511)

However, that the misfortune-struck Shiraz stands as a “peerless site” for Hafiz never ceases to amaze us:

“O happy! Shiraz, and its peerless site / O Lord! it from decline, preserve” (559)

At such an era, Hafiz utterly pays homage to Shiraz and invites everyone to ask “the bounty of the holy spirit” from the perfect people of Shiraz which shows Hafiz as a poet full of passion and desire:

“To Shiraz come, and the bounty of the holy spirit / For it, from the men endowed with perfection, ask” (559)

With the catastrophic status of Shiraz and the allusion to the “holy spirit,” the ironic exaggeration plainly surfaces. The “bounty of the holy spirit” refers to the spiritual and celestial abundance bestowed upon those visiting Shiraz by the people in there. In truth, Shiraz was almost under unrelenting invasions and her people must have been undergoing numerous predicaments. Nevertheless, the spiritual and celestial “bounty” appears as impressive as Jesus Christ’s miracle, which is pronounced in Hafiz’s sonnet 143 line nine:

“If again the bounty of the holy spirit give aid, / others also may make those miracles which the Masiha (restorer of the dead to life) made” (287)

Historically speaking, “Hafiz did not take any specific trips, but the one to Isfahan where this sonnet was written” (Estelamie, 2009: 745); thus Hafiz as a romantic mystic missed his town and family and his feelings were overflowed to the extremes. In fact the England of 18<sup>th</sup> and 19<sup>th</sup> centuries was prone to a Shiraz-like uproar attributable to the arousal of millennial expectations—Apocalypse—by the French Revolution in many sympathizers. In addition, affliction was principally confined to the underprivileged, while the landed classes, the industrialists, and many of the merchants prospered (Abrams, 1987: 1295). As it was mentioned, Keats, who was known as the most mystical of Romantic poets, came from undistinguished parentage and according to the historical accounts in the book *Life of John Keats* (1887), financial issues almost never let go of him. However, in the sonnet analyzed here, published in his first volume *Poems* (1817), England’s happiness bestows contentment upon him and “no other verdure” or “no other breezes” gratify him but those of England:

Happy is England, I could be content  
To see no other verdure than its own;  
To feel no other breezes than are blown  
Through its tall woods with high romances blent. (ll. 1-4)

Astonishingly, such a breeze which is blown in the dreary but promising time of England, can be felt in Shiraz while it is mixed with ambergris, the waxy substance used in perfume:

"Between Ja'farabad and Musalla, / Ambergris-mixing cometh its north wind" (559)

In the fifth line of Hafiz's sonnet, "Egyptian candy" which held the distinction of the best sweets seems overshadowed by the "sweet ones" of Shiraz. These "sweet ones" would refer to the utterers of sweet Persian words in Shiraz, one of whom could have been Sa'di whom Hafiz commended deeply. The fifth line reads:

"Here, who mentioneth Egyptian candy? / For the sweet ones have not given it shame" (559)

Likewise such an exaggeration makes way into Keats's sonnet, wherein English sweet daughters' "simple loveliness" makes amends for their artlessness: "Happy is England, sweet her artless daughters" (l. 9). However, irony is implicitly felt as the word "daughters," which implies ingenuousness and naivety, is used for English women who were labeled as angels in the house. Keats's obsessed mind with the status of the country and people of his time can be a rejection of the Victorian claim that he was "the creator of a pure poetry, disregarded from the everyday world" (qtd. in Natarajan, 2007: 270).

#### 4. The Lyric Mode of the Sonnets

Hafiz's poem is a ghazal, which has been the paradigm of Persian lyric poems that "seem to have been the first forms to emerge, originally under strong Arabic influence" (Arberry, 2005: vi). A ghazal is "a lyric love-song widespread in Arabia, Persia, and Turkey, which was used by a large number of poets" (Cuddon, 1998: 343). Ghazal is a genre melding literary and musical attributes into its own art form and it is the soul music of many Indo-Iranian cultures. Rhyme and meter play the most decisive roles in ghazal, so do they in sonnet, either Italian or English. Throughout the Middle Ages, poets usually used sonnet for love poetry and more particularly for the semi-platonic and semi-religious devotion to a lady. During the Romantic period, a very considerable revival of interest in sonnet started to sweep poetic forms with Wordsworth and Keats writing splendid sonnets (Ibid., 844-846). Both ghazal and sonnet give credit to poets to lay their hearts bare with inner feelings being overflowed within the lines.

Almost all the way through the given poems, Hafiz and Keats wrote in the present tense to enrich the dramatic mode of their poems, hence they put us in the immediate mood of the poetic contexts to emphasize the beauty and glory of Shiraz and England as constant and ever-lasting verities. In other terms, they demonstrate rather than talk about them. Essentially lyricism makes much space for natural images in poems. The two poets here do not steer clear of natural images, because they seem to be searching aesthetic satisfaction in nature. "Ruknabad, Ja'farabad, north wind, and Egyptian candy" in Hafiz's poem and "breezes, verdure, tall woods, Italian skies, and Alp" in Keats's sonnet, along with Shiraz and England themselves being natural landscapes, prove us right and tell us a lot about the poets' similar ability to contemplate the world without the desire to reconcile opposing aspects of it.

As it was cited, Keats went "among the fields" and caught "a glimpse of a stout or a field mouse peeping out of the withered grass" which inspired him as a peripatetic poet during his trips. Conversely no authentic account of Hafiz's trips, but the one to Isfahan, is given:

"For wandering and journeying, me, permission give not / The breeze of Musalla's dust, and the water of Ruknabad" (203)

Consequently the use of exaggerations regarding Shiraz and her people in this poem is straightforwardly validated. Yet as a romantic mystic, Hafiz dynamically yearns for a universal levitation so as to make a way into the core of creation and the Beloved (Allah):

"Not fit for a sweet singer like me, is the cage (of the world) like this: / To Rizvan's rose-bed, I go, for the bird of that sward am I" (673)

Indubitably Hafiz's departure is spiritual and universal:

"Thy opinion, spread; and from the lofty tuba tree, the shout, raise: / Woe is it that a glorious bird like thee- captive of the cage, thou art" (895)

Amazingly, such a departure is yearned by Keats in some of his poems, including the seventh and eighth lines of the given sonnet: "To sit upon an Alp as on throne, / And half forget what world or worlding meant." Keats is tremendously aware of his woeful status on the earth, hence sitting on an Alp resembles sitting on a throne. Such a notion can be traced in the nineteenth and twentieth lines of "Ode To a Nightingale," which illustrate Keats's conscious or unconscious responsiveness to his unwanted captivity to the world and his unremitting longing for breaking any ties with the world and its fret: "That I might drink and leave the world unseen, / And with thee fade away into the forest dim." However, contrary to Hafiz who asks for remaining in his dream for good, Keats can only "half" forget this world and is tolled back to reality before long: "Forlorn! The very word is like a bell / To toll me back from thee to my sole self! / Adieu! The fancy cannot cheat so well / As she is famed to do, deceiving elf" ("Ode To a Nightingale," ll. 71-74). The lyricism of the two sonnets provides them with unique potentialities to explore dream and reality.

##### **5. Affectionate Interest in Hometown and People**

Deep affection for one's country or hometown requires no firm reason. Hafiz and Keats, despite the unwelcoming atmosphere, have both shown praise for their hometowns. Hafiz's proverbial attachment to his beloved city is a recurrent theme in many of his poems, wherein references to the town's people, cherished sites and promenades like "Golgasht-e-Musalla" and "Ruknabad" are abundant. The following lines are related:

"For our Ruknabad, a hundred praises, / Whose limpid water life to Khizr gave" (559)

In this line, exaggeration is taken to extremes by attributing the possibility of Khizr's longevity to the "limpid water" of "Ruknabad." Or in the fourth line, as discussed before, the endowment of the "holy spirit" is pertained to Shiraz's perfect people. Hafiz's expressive exaggeration extends to the next line where "Egyptian candy" is noticeably overshadowed by the "sweet ones" of Shiraz. Such sweetness is also attributed to the "artless daughters" of England whose "simple loveliness" compensates for their artlessness. However, Keats is not absolutely encompassed by his emotions and he discerns their naivety through calling them "daughters," which connotes immaturity and vulnerability. This tacitly-implanted irony, more tangibly, is sensed between the lines with the former quatrain's restless tone. "Languishment," a long lasting yearn for Italian skies and the inward groan to sit on Alps are fulfilled when in Italy, not England. Reading between the lines and meditating upon Keats's standpoint regarding women, we perceive his wish for English women to be as artful and independent as Italian women. At Keats's time period, Italian women were vigorously known for being full of life and willing to take part in social affairs, quite the opposite of English women. This is the reason that at least "their whitest arms in silence clinging" (l. 11) is enough for Keats, as clinging stimulates movement. Here Keats shows a peculiar blend in his nature of ardent idealizing boyish worship of women and their beauty with an acute critical sensitiveness to the flaws of women defacing

his ideals in women while such a point never comes out in Hafiz's given sonnet that is merely eulogy and tribute to Shiraz's people. Keats embraces soft fondness for England's "verdure" and "breezes" blown "through its tall woods with high romances blent" (l. 4). The phrase "high romances" is significant in the sonnet. "Romance" is an idealistic fiction and "high" here means exalted and of elevated quality. Therefore England's "tall woods" are intermingled with exalted idealism which seems paradoxical when England's dominant mood is historically observed.

### 6. Dream and 'Negative Capability'

"Was it a vision, or a waking dream? / Fled is that music: - do I wake or sleep?" ("Ode to a Nightingale," ll. 79-80) refers to dream or half-state in Keats. While dreaming, the poet can feel serene and untied of the mundane world and half forget it and linger the touch with the Beloved. Keats engages with the world—England— but from a distance to experience sensory experiences or a rather different experience like death. For such a pleasure, Hafiz prays not to be waken up:

"For God's sake, from this dream, awake me not / For, in his image, a sweet pleasure I have"  
(559)

From a different point of view, in order to enjoy his sweet privacy to the utmost degree and devoid of any disturbance, Hafiz takes refuge in dreaming, because a sleep is "full of sweet dreams, and health, and quiet breathing" (*Endymion*, l. 5). Considerably, such a metaphysical refuge is sought in different facets by Keats: "hemlock, dull opiate, and vintage" in "Ode To a Nightingale" are of great assistance to his flying away temporarily with the bird. Essentially the medical register serves to emphasize the distance of the poet, being with nature and elsewhere. Thus flight, even for a while, veils his melancholy, and so is the case with Alps standing far above the ground and with elevated peaks that make Keats "half forget what world or worlding meant" (l. 8). Akin to the aforementioned drugs, sitting on an Alp engenders intoxication that notably helps the poet "fade far away, dissolve, and quite forget / [...] / The weariness, the fever, and the fret" ("Ode To a Nightingale," ll. 21, 23). Keats tries not to indoctrinate anything, so he will be the most unpoetical of all God's creatures. What strikes us as rather familiar is Keats's coined phrase in his December 21, 1817 letter to George and Thomas defining a literary quality "which Shakespeare possessed so enormously—I mean Negative Capability, that is, when man is capable of being in uncertainties, mysteries, doubts, without any irritable reaching after fact and reason" (1963: 193). This refers to the interaction between mind and nature or the harmony between the two that leaves the poet in Mystery. In such a state it is the poet's imagination and participation in life of things that makes them alive. This implies the poet's ability to contemplate the world without the desire to reconcile opposing aspects of it.

In the sixth couplet, Hafiz asks the breeze after that "lovely, wholly intoxicated wanton," for whose pleasure he fancies to prolong his dream so as to remain detached and separated from the mundane world; whereby through his dream he will be "capable of being in uncertainties without any irritable reaching after fact and reason." Again such 'negative capability' becomes visible in the last couplet of Keats's sonnet, making it feasible for the poet to "float with them about the summer waters" (l. 14) the instant he can "warmly burn to see / Beauties of deeper glance, and hear their singing" (ll. 12-13). Being in such a mysterious or "half" state signifies that the poet will be the most unpoetical thing in existence by depersonalizing himself and by closely observing the character of the object under consideration. Keats burns and is consumed to see the deeper beauties knowing that beauties must die. The obliteration of personality and the poet's deprivation of identity is observable in Hafiz's words:

"Between the lover and the beloved, veil is none: / Hafiz! Thou thyself art thy own veil. From the midst, arise; and attain unto the beloved" (533)

By advocating removal of the intellectual self, both Keats and Hafiz celebrate beauty in the midst of horror or ugliness. This means that from a mystic point of view, the two poets celebrate the



glory of beauty. However, this piece of truth does not mean escape from the reality of their times or the complex web of the socio-historical-political discourses of their times that prepare the ground for such declaration. This way, Keats and Hafiz have tried to make the reader forget contradictions or inconsistencies in their sonnets. Paul refers to Keats's belief that poets "had the ability to accept that not everything can be resolved – being capable of remaining negative in something" (2005: 272). Keats and Hafiz tackled the skeptic mood as well as lack of certainty in the tumultuous eras they lived in by showing 'negative capability' in their poems, i.e. the capacity to be with uncertainties and live in a harsh historical situation, yet experience beauty and enjoy life.

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