

The Use of Shathiaat, Ghalandariat and Taamaat in the Odes of Qasim Anwaar Tabrizi

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Abstract

Shathiaat, ghalandariat and taamaat refer to those seemingly blasphemous words which one might utter in times of drunkenness or thoughtlessness that are in fact the reflections of their poet's different views on God, humanity and religion; they also share the poet's most unique spiritual experiences with the readers. These are amongst the most important subjects of discussions in the mystic literature. This paper analyzes Shathiaat, ghalandariat and Taamaat by looking at the mystic odes of Shah Qasim Anwaar Tabrizi in order to get familiar with the poet's views, attitudes and spiritual school of thought. We have tried to point out the seemingly blasphemous words or shathiats in poet's odes, and attempted to determine whether shathiat, ghalandariat or taamaat would apply to his odes the best. Our final conclusion is that the poet has expressed his mystic experiences by means of shathiat (seemingly blasphemous words). Witnessing God and having conversions with Him, the unity of being, faithlessness and faithfulness, the unity of lovers, living and the sacrifice of life etc... are amongst the most important shathiats used in poet's odes.

Keywords: Shathiat, Ghalandariat, Taa'maat, Qasim Anwaar Tabrizi, Odes

Introduction

In the mystic worldview awareness and recognition in humans is considered to be intuitive and of something that derives from deep inside of the heart, thus it is got nothing to do with a human's mind and will. The mystic man considers such unintended and deep recognition to be the result of God's will and divine favor that happens through unconscious awareness. That is why that the mystic cannot possibly express such unnatural experiences by means of mere words, and that is when his tongue becomes distant from his soul and heart. Someone who is helpless and defeated by the sudden and intuitive knowledge and only speaks of it in times of unconsciousness, that person is simply incapable of speaking of it by means of words, thus he has to use mystic language in order to express his spiritual experiences (Pour Namdairan , 1985, p 64).

One might encounter many logical contradictions in some sentences and phrases of the mystic body of works that are not in accordance with rational and religious principles. The mentioned sentences and phrases are in fact the so called shathiats (seemingly blasphemous phrases) that the poet or the author had used in his work.

When sophism became prevalent and sophist school of thought found its way into the Persian Literature, Persian literature and poetry became full of shathiat (seemingly blasphemous phrases). Thus, mystic poets such as Hakim Sana'ie Qaznavi and Sheikh Attar Neishabouri , Mowlana Jalal Al Din Balkhi (Rumi), Iraqi, Shabestari and Khajeh Hafiz Shirazi have all used shathiats in the prose and poems.

Poets showed off their talent at writing mystic poems in the ninth century as well, thus mystic poems and odes in the way of Khanqahi Sophists or in accordance with Ghalandari school of thought, along with shathiats of mystics such as Seyyed Ne'mat Allah Vali and Qasim Anwaar were written (Sapha , 1995, p 86).

In order to understand the mystic views of Qasim Anwaar and to comprehend the mystic aspects of his odes, this paper tends to analyze the use of shathiat, ghalandariaat and taamat in his book of odes.

By briefly looking at his life and poems, we tend to explain the types of shathiat (seemingly blasphemous phrases) he had used in his poems and odes, and the rate of prevalence of ghalandariat and taa'mat in them.

According to our study and research, no study was done in this subject before. However, the list of studies carried out about this "poet" is as follows:

1. *Content Review and Analysis of Qasim Anwaar Tabrizi's Book of Odes* by Mahmoud Deldar
2. *Mystic Terminology of Qasim Anwaar Tabrizi's Book of Odes* by Masoumeh Moradi
3. *A Look at the Interactions between Shah Ne'mat Allah Vali and Qasim Anwaar*

A Brief Look at the Life and Works of Qasim Anwaar Tabrizi

Qasim Anwar was one of the most popular poets of the ninth century who wrote enjoyable poems (based on his inner intuitive discovery). Like most mystic poets, his popularity amongst the people of his time made an enigma out of his life. In the introduction of "The Prose of Mathnawi: the Companion of the Mystics (Anis Al Arefin) "he spells his name as: Ali Ibn Nasirin Harrown Ibn AbulQasim Hosseini Tabrizi , also known as Qasimi (Nafisi, 1958, Ta'liqat , p : 360).

He wrote most of his poems under the name of Qasimi or Qasim Anwaar , and was amongst the most important Persian poets and critics of his time. Most contemporary sources and books such as Motale' Al Sai'edin and Nafahat Al Ons, Tazkareh Dowlatshah, point out his birth date as 757 Hijri Qamaei , and 30 more sources confirm his birthplace as Sarab , Tabriz (Nafisi, 1958, Ta'liqat , p : 91).

As it appears, Anwaar had hailed from a prosperous and noble family, perhaps that is why he immigrated to Tabriz alongside his family, in order to get a decent education. After acquiring sufficient amount of knowledge he moves to Gilan and from there, finds his way into Khorasan (Nafisi, 1958, Ta'liqat , p : 11).

As Jaami writes:” Amir Seyyed Qasim Tabrizi (may God bless him), was at first very fond of the late Sheikh Sadr Al Din Ardabili , but later became infatuated with the views of Sheikh Sadr Al Din Ali Yamini , who was himself a follower of O’hed Alldin Kermani (may God bless his soul) (Jaami, 2007,p: 592).

Enduring hardships is amongst the conditions for mysticism. Thus, Anwar endured many hardships under the guidance of his mentor “Sheikh Sadr Alin Ardabili” , together, they went to ka’bah four times, two times of it they went barefoot and didn’t allowed themselves to sit unless for saying Tashahod (Muslims’s declaration of faith). Even though their feet was blistered and bruised Sheikh didn’t allowed any sit downs, they even stabilized their feet and hair on a nail on a roof (Tabatabaie, Majd, 1996, Tailghat, p 223).

After he reached the state of perfection, he began his explorations in order to quench the thirst of those seeking the purity of mysticism. He travelled to many places during his lifetime and was able to attract many followers. Rome, Gilan, Khorasan, Kerman and Hajj pilgrimage are amongst those places that historians and authors had mentioned him visiting.

His growing popularity amongst people made conspirators or as Dowlat Shah describes them:” haters or in other words fanatic muftis “to convince the Shah to send him to exile him to SamarQand. Anwaar has criticized and scolded these fanatic muftis in his poems several times.

There are opposing views regarding Anwaar’s body of works. Some had described his poems as enjoyable and full of mystic aspects. After reading his works, Jaami has wrote the following:” Anwaar’s book of poems and odes is full of truths, secrets and discovery, mystic and traces of good taste and conscious are evident through it,” (Jaami, 1958, p: 590).

Meanwhile, some other critics assessed his poems as average. As Edward Browne points out:” Qasim Anwaar’s poems, as far as a foreigner has a right to criticize, are average and only bear sophistic value,” (Browne, 1978, p 538).

If we agree on this view that a poet is a reflection of the ideas of his time, and writes poems that are in accordance with the what the people of that time find acceptable , maybe no question would exist at all, because as the evidence indicates Anwar’s poets were very popular at his time.

In his old age, he tended to go back to his birthplace Tabriz, but didn’t succeed in doing so, thus he spent the rest of his life in Khorjrod which is a place of fine weather. There, he spent his last days happily with the help of his important and rich friends, and stopped his sophistic way, which is very unlikely of him, considering his spiritual character. Most books report his date of death as 837 Hijiri Qamari.

His most famous work is his Koliaat which includes his odes, tarj’iat, quatrains, Mathnawiat and pieces. “Sad Maqam” or as sophists refer to it “The Companion of Mystics” (Anis Al Arefin) is amongst his other poem-like works. Finally,” The Book of Questions and Answers” is considered to be his best prose work.

The Literal Definition of the Word “Shath”

Moein’s Persian dictionary defines shath as a tool with which one shoos a 1 year old yeanning (Moein, 1992, p: 2046).

Dehkhoda’s Persian dictionary defines the word as “overflow of a pot”, but defines the “term” as seemingly blasphemous words and expressions uttered by sophists (Dehkhoda, 2006, p” 1803).

Thus, shath means blasphemous words that the ear does not bear to hear and the tongue despises uttering. It also means movement, expressing mysterious matters, phrases that might describe the state of mind. Finally, it has been said that shath means such self-promoting words that reek of narcissism (Elhami, 1995, p: 226).

Mystic’s Definition of Shath

Abu Nasr Serraj Tusi (date of death: 378 HQ), was amongst the first mystics who attempted to find a correlation between the literal meaning of shath and its definition as a term. Therefore, he defines shath as the followings:” Shath means movement that is why one calls a mill meshtah in which the flour moves constantly and might even spillover, and shath is like a storm of water passing over a narrow lake, which overflows and creates devastations. That is why they say:” شطح الماء في النهر

which means the water passed with great pressure through a lake and overflowed. Likewise, a disciple who is overly excited, cannot tolerate such pressure (just like the narrow lake), thus he utters unconventional words in order to uncover his inner discoveries. Such person might express such words that only a few have the open mindedness to understand, these "spillovers of the soul" are known as shath in sophists language," (Serraj Tusi, 2003, p: 404).

Sheikh Rouzbahan Boqli Shirazi, a sophist and a philosopher of the 6th century, confirms Abu Nasr Serraj's definition of shath and points out:" As Arabs say شطح يشطح اذا تحرك , thus shath means movement and a place in which flour gets grinded is called a meshtah , because such task involves so much movements. Thus, shath is acquired through movements, finding out secrets of the soul creates movement and excitement, blesses one's soul with the light of wisdom, and makes one restless with the desire to reach the ultimate love (God). When one is able to witness the secrets and the unknown, he feels like a drunken man, his head goes through motions, and he speaks in tongues. Therefore, such excited person might utter such words or phrases that might seem unusual or blasphemous to the ears of ignorant people (Rouzbahan Boqli, 1981, p: 56-57).

The respected philosopher Mr. Khorramshahi quotes the following from the late Zaryab Khoi'e (from his wise spoken conversations):" Since shath rhymes with sath thus it means expanding and expansion."

The respected master Zarinkoob also points out:" Shathait refer to those words that men of knowledge might utter out of necessity and restlessness, thus they seem illogical and gibberish to those who have never experienced such state of beings. These words are exclusive to sophists (Zella tamahqaqan).They are actually arguments of God uttered by a mystic but without the divine consent," (Zarinkoob 1990, p: 112).

The Use of Shathiat in the odes of Qasim Anwaar

Shathiat are the result of their writer's novel point of view on God, humanity and religion; they express the poet's spiritual experiences. These are traceable in the odes of Qasim Anwaar.

1. The Paradoxical/Ambiguous Nature of the Witness

All phenomenon of the universe have a paradoxical and ambiguous nature in the mysticism school of thought. Thus Anwaar portrays an ambiguous picture of the mystic witness.

One can find some verses in the odes of Qasim Anwaar that would describe the divine glory and beauty:

Be hopeful, for He is generous

Respect Him for He's the bad tempered Shah (Qasim Anwaar, 1958, v: 1114).

All beauties are reflected in thy face

Thy rule made for the warm rays in the sun's case (Qasim Anwaar, 1958, v: 430).

Paradox is sometimes the result of contradictions between different aspects and dimensions (Stace, 2005, p: 273).

The friend is invisible from being so visible

Everywhere Him, everywhere Him, everywhere Him, everyone's him (Anwaar, 1958, V: 1133)

Or:

It's amazing how the king of the world

Shows Himself to everyone and no one in this wide world (Anwaar, 1958, V: 3933)

As Hafiz has stated:

Both worlds are the single brightness of His face

I'd talked to you both hidden and face to face

(Hafiz, 1996, p: 431)

Such content is also evident in Shams's book of poem:

Out of the sights of everyone though everyone sees because of him

I wish that the hidden yet visible would come to me (Koliaat Shams , V: 203)

It is worth mentioning that the poet or the author delivers his message in the most beautiful way through the use of paradox. However, the man of mystic only utters shath when he is in the state of drunkenness and under the influence of his mystic experiences. Thus, he doesn't think about the aesthetic aspect of his words in such state, yet they are beautiful and enjoyable:

Without you one cannot be in any way

You rob me off my life and then you show me the way

(Qasim Anwaar, 1958, v: 5306)

2. The Unity of Lovers

The experience of being united is one of the necessary conditions for shath, and the man of mystic utters that experience in the state of drunkenness and unconsciousness. Qasim Anwaar , describes this experience as being sacrificed for God, that is , he views his life demised in the Lord's life. Thus he sees nothing but the Lord:

O you, who had made my heart drunk, you are me and I am you

Blindness of my foes, how should I call you today? (Qasim Anwaar , 1958, V; 1333).

By reminding Mansour Hallaj's views, Anwaar states that love and the lovers is the same thing.

O Lord, what is that state which Mansour constantly

Said even when hung by the rope, that he and the rope are the same thing?

I beg thy forgiveness for every six sin, because when one's alone with his one and only

The love and the lover, the wine and the wine pourer, the heart and the sweetheart are the same thing (Qasim Anwaar , 1958, V; 1373-1374).

Mullah Hassan Vae'z Kashifi states the following on the subject of unity:

"Unity is a state in which a lover gets drowned in his love, in a way that he cannot see anybody else, and that is the ultimate form of love." (Vae'z Kashifi)

Love, lovers and the awestricken lover

all three are the same in the eyes of us

In the school of love all three are the same

Love, the lover and the loving, I'll say it again (Anwaar, 1958,v: 4067-4068)

In most of his poems, the distance between him and the Lord becomes eliminated. Thus, he sees no difference between his life and the Lord's life, in a way that he states:

There's no difference between us and the Holy judge

Where the listener, there is'll be the listeners (Anwaar, 1958, : 4376)

On the unity with the Lord Bayzaid also states the following: *وَدَّ وَدَى وَوَدَى وَدَّ، عَشَقَهُ عَشَقَى وَعَشَقَى* (Shafie Kadkani , 2005, p: 217)

Hallaj has also stated

My soul had became one with your soul

Whether close or apart, you are me and I am you (Rouzbahan Boghli , 1981, p: 385).

Therefore, unity means being drowned in one's love :

The only way for love and affection is getting drowned, drown!

And that's the end of my talk (Qasim Anwaar ,1958, v 3294)

3. Blasphemy and Faithfulness

The word faith means agreeing in the face of denial literally and means confessing verbally, confirming, and deep belief as a term. And Blasphemy or (kofr) means covering up (Ibn Manzour 1414 Hijri Qamari , p: 21).

However, Qasim Anwaar connects these two concepts together in such way that blasphemy becomes faithfulness and faithfulness becomes blasphemy.

At thy lovely presence blasphemy and faith are the same / your blasphemous lock of hair is one hair closer to Muslim-hood (Qasim Anwaar , 1958 , V: 1392).

Most mystics believe that in the way of love both blasphemy and faith are of no use; rather it's the elimination of all the holly intermediaries between the Lord and his subject that is the answer. As

Hallaj points out:” Blasphemy and faith are only different words, but are the same in nature. “(Mir Akhouri , 2000,p: 175)

This rudeness goes to such degree that describes blasphemy of more use than faithfulness:

I am so awed of my love’s actions that His blasphemy is my faith / For I don’t see myself as all the else (Qasim Anwaar, 1958, p: 3311).

Blasphemy is glorified in the poems of San’ae as well:

O Sana’ie know that in love blasphemy and faith are the same

Give your life for love then ask for thy love’s life as well

Even though blasphemy and faith might seem the same

in truth blasphemy is more valuable than faith (Sani’ae Bi ta p: 897)

4. Conversations with the Lord

This kind of seemingly rude contact with the Lord is in fact a form of getting His attention and is prevalent in the mystic literature. In Qasim Anwaar’s poems and odes this relationship is portrayed sometimes in form of praying to God and sometimes in the extreme form of having lengthy discussions with Him:

Just for a moment, put away thy veil and steal my heart / so I can forget my and our sorrow for a while (Qasim Anwaar , 1958, V:5337)

Rumi (Mowlana) has also used the same content in his book:”The Odes of Shams” :

Come closer, closer o the loyal one

Come closer so we can become one (Rumi 1984, p: 251)

Sometimes the Lord answers the poet:

I said if my heart would be worthy of sacrifice

That would be my good luck, the best fortune of all

The wine that thou givest me is the tastiest

Even a sip of that can make me satisfy

He said: Bring a guest who is the drunkest of all

I said:”I’ll make thou the drunkest world of all (Qasim Anwaar, 1958, V: 2079-2082)

I said “I’d burnt from the sorrows of loving thou”

He laughed and said:” Go Qasim , go burn go (Qasim Anwaar, 1958, V: 3027)

I said” I would give up my life to be in thy holy presence

He said: whatever thou give up, give it up good and with clearance (Qasim Anwaar, 1958, V: 3030)

5. Living and the Sacrifice of Life

The concept of living and the sacrifice of life is another examples of shath of which many mystics have spoken. In mysticism, sacrifice of life means letting go of all the materialistic pleasures; it also means the onset of exploring the world of mysteries. It is sacrificing your life for the lord, and living refers living for the adored God (Sajjadi, 1924, p: 360).

As the poet has stated: “When the lover of the Lord sacrifices his life for him, he will ascent to heavens”

Ascension in love maybe sacrifice after sacrifice

But for the lover of the lord, it’s the only way for worthwhile (Qasim Anwaar, 1958, V: 600)

Therefore, the sacrifice of life is the only way to reach the Lord. Thus, surrender and don’t make excuses.

They say that giving up life reunites us with the Lord

Accept it then, don’t complain, give your life for the lord (Qasim Anwaar, 1958, V: 4415)

There’s no cure for the heart of a person in love except for the sacrifice of his life.

There is no cure for lover’s restless heart and soul

Except to be sacrificed so they might reach the Lord (Qasim Anwaar, 1958, V: 4530)

The poet states:” If you sacrifice your life for the Lord he way I did, He will become his favorite servant. Otherwise, you will never reach him.

. If thou have sacrificed thyself the way that Qasimi has done

The lord is happy with thou more than before

But if thou haven’t made this choice

Thou’ll never find the secret of these words (Qasim Anwaar, 1958, V: 4894)

Finally, sacrifice of life is thee key to reach love and friendship with the Lord:

To gain the love and friendship of the Lord, sacrifice your life and soul

And that is the ultimate truth! (Qasim Anwaar, 1958, V: 3294)

Therefore, there is only one step to making this sacrifice, that one step would be surrendering your life, thus do it and reach the good Lord.

Do us a favor and give up your life for good

Can’t you see there’s only one step till you reach the heart of gold (the Lord) (Qasim Anwaar, 1958, V: 867)

6. The Unity of Being

The unity of being is amongst the most important principles of mysticism. In this school of thought the word unity doesn’t mean what it implies. This is because the word unity in the sense that we use it always bears a certain definition, in other words it rather guarantees or includes the presence of many.

However, the unity of being means that there’s only one truth in the world, which all the creatures on earth share.

Commoners quote the followings from mystics:” The unity of being means that one’s being is due to the existence of the Lord. “Therefore, a man of mystic who has witnesses the glory of God would be unable to see anything or anyone besides him, and nothing means anything to him (Mottahari, 2004, P: 91).

I see no one besides the Lord

Says the wise man forevermore (Qasim Anwaar, 1958, V: 399)

Ibn Arabi believed that all lives are nothing compared to the life of the Holy Lord., and only the Lord truly exists, thus no one is “really” alive or exists except Him.” The lord bears the trait of existence and compared to him, no one truly lives, rather it is the Lord who is the real meaning of existence. This is similar to what God’s prophet has stated:” كان الله ولاشيء معه Allah exists and no one exists besides Him,” (Ibn Arabi , 2008 , P:429).

In fact, whatever that is not the Lord itself is the reflection of his Holiness. The fact that everything exists due to God, does not mean that everything is God; it merely shows that everything is a reflection of the Lord. Such existence does not differ from his creations and is not a separate entity from them. In other words, the real unity is in the existence of the impossible, and the tangible unity that one might witness is superficial.

In each face one might witness His face, true!

But the real similarities are the ones hidden from me and thou (Qasim Anwaar, 1958,V:444)

The theoretical mystic view of the unity of being is similar to the ideas of the pantheism movement and the theoretical principles of Ibn Arabi’s views. Therefore, there are two contradicting views on the creator of the universe; one separates Him from the world that he has created while the other insists on the His unity with it.

In the heart of the unity a beaming moon is hiding

He is the soul of the world, and the whole world is Him (Qasim Anwaar, 1958, V:998)

Such theory, does not give any autonomy to the Lord’s creations, and views them as symbols or extensions of Him. The mystic-philosophical school of thought also known as the unity of being accentuates the anthropologic aspect of the romantic Persian-Islamic mysticism; for which the odes of Hafiz, Rumi, and Attar etc are the best reflections. However, it is worth mentioning that both Qasim Anwaar and Hafiz had similar views on the unity of being.

Everyone sees, but the not the sight that I see
Everyone reads, but not the words that I read (Qasim Anwaar, 1958, p: 400)
And in another verse:
It's impossible to be more visible than this
How can one see clearer than this? (Qasim Anwaar, 1958, p:400)
Hafiz also states:
No one has seen your face, but your rivals a thousand
Hundreds of birds, for a flower still in the bud (Hafiz, P?: 175 V: 1382)
The secret of God's uniqueness is buried deep in the heart of His lovers:
In the domain of lovers' secret of heart
Maybe there is not the story of Lah
But you will find the secret of Allah (Qasim Anwaar, 1958, V:1216)
His shouts of I am God, can be heard in every ode:
In the garden of the reunion with Him
The shouts of "I am God" is the ultimate adoration for Him (Qasim Anwaar, 1958, V:1394)
He constantly testifies to God's uniqueness:
When I see your handsomeness, I smile out of the blue
I'll say till the morning light you are me and I am you (Qasim Anwaar, 1958, V:1087)
Finally, there is no one besides the Lord, hidden or visible:
Hidden or clear to see, there is no one but you
And that is my last sentence for this ode (Qasim Anwaar, 1958, V:337)
Thus, as the above examples indicate Qasim Anwaar has focused on the oneness and uniqueness of God which means that there is only one God and all phenomena are made by Him.

Ghalandariat

The word Ghalander refers to a dervish whose appearance, clothes, food and prayers are not in accordance with society's norms, and might commit actions that are prohibited in sharia law (Dehkhoda, 2006 P:2187).

The word ghalandar can also be defined as a place whose people are famous for breaking the norms of society and also the sharia law (Shafie Kadkani, 2007, P: 307)

A ghalandar usualu shaves his beard and mustache and wears a cape made of green wool. This way of living was promoted in Khorasan by Qotb Al Dinn Heydar and by Khezr Rumi in India. However, Ghalandarians are another branch of Malamatian with slight differences (Zariin Koob, 2009, P:86).

Thus, they are a branch of Malamatian cult except for a few differences. Both cults follow a worldview which promotes kindness and charity, being humble, not giving value to materialistic pleasures, ignoring the rulers of the time. Thus, in the era of Hafiz Ghalandarian and Malamatian along with Rendaan and Kharabatian became something separate of the official Sophists of the time (Emadi, 2012, P:135).

Ghalandarian and their unique characteristics increased poetic capabilities of the time in terms of creating new meanings and expressing opposing views. However, this opposing voice has created a chain of words and phrases prohibited in the Sharia law, which is the nature of Ghalandarism and Ghalandars. The poet of mystic poems, has no choice but to utter shathiat in order to express his personal mystic experiences, in fact these shathiat happen consciously or unconsciously due to a realization beyond the understandings of the religious society.

As a matter of fact these are cryptic words and phrases representing high spiritual mystic symbols and principles. That is why that the shaths of Ghalandars usually promotes the poets Malamati point of views in mystic poems (especially odes), in which uttering shathiat is inevitable.

"The content of such poems is in correlation and contradiction with "prayers" and "blasphemous words, and is very close to Kharabti and fantastical school of thought, except that unlike the former this is also in accordance with theoretical mysticism and does not lack social and criticizing aspects," (Zakavati Qara Guzlu, 2004, P:197).

As mentioned earlier, Ghalandarieh is another form of Malamatieh. Apparently, Rend, Malamaty and Ghalandari share common values and views such as: authentic worship and opposing hypocrites and hypocrisy. Thus, they've tried to avoid falling into the trap of hypocrisy even in their speech or manner of clothing, in such way that some of their behavior was considered abnormal. This made it easy for people opposing them to outcast them from the society. In order to sound authentic, Ghalandarian avoided using slang words and phrases in their speech. On the surface, Ghalandari language is different from mystic language, but is in fact a God seeking, smooth language. Ghalanadar is someone who constantly speaks of a set of contradictions which are not popular amongst the peoples, but it is a sign of their pure hearts.

As the poet sates: "Ghalandar is someone who does not fear death."

The ones who sacrifice their life for love

The only ones worthy of Ghalandars (Qasim Anwaar , 1958, V:587)

Ghalandar is obedient to his darling and is ready to quit his religion on his request:

If you order me out of my religion

I'll lose my religion, this is no matter for discussion (Qasim Anwaar , 1958, V:3612)

Just like Hafiz (a follower of ghalandari himself) was obedient to his darling:

If the fate would allow I will reach a winery once more

Then he laments:

I'm too old for desiring and I'm deprived and kept in dark

Alas, this body of mine is deprived of permanent scars (Qasim Anwaar , 1958, V:3311)

Ghalandars tend to show their true love by means of seemingly slang words and phrases such as being "someone's dog", but this just proves their purity of heart and sincerity.

You said oh he is just my dog; that I became!

No one ever flattered me in such way (Qasim Anwaar , 1958, V:1650)

I see myself as a dog to your household, this you agreed

If you'd denied me that, what else was there to speak? (Qasim Anwaar , 1958, V:1658)

Focusing on alcohol-adoring poems or Khomrieh is another characteristic of this group. In such poems, the poet seemingly promotes wine and alcohols in a way that the reader might doubt their mystic nature, when they in fact indicate poet's purest and most sincere love for his Lord:

Tell those drunken lovers from us

Fill your bowls, for we have broken our vows

Good deeds and our right ways didn't work for us

Thus, we are going to sit with drunken lovers, wine in hand

It's only us, the bowl of wine and the ways of lovers and rends

Till finally we all become dirty dust of no importance (Qasim Anwaar , 1958, V:480-483)

And in another verse:

I am the drunk of Moqan this I can't do much about

This is my religion, deem it good or even bad (Qasim Anwaar , 1958, V:1733)

Come to the gatherings of Rends

There you find our holy water

In the bowls of rends (Qasim Anwaar , 1958, V:1305)

Therefore , Qasim Anwaar's poems just like Hafiz's are under the influence of his affiliations with Rends, Malamatiaian and ghalandarian , and he has a positive attitude especially toward Rends , and just like Hafiz believes being a Rend to be his ultimate fate and destiny:

From the first day I was meant to be a Rend

No point in complaining, who can fight the fate? (Qasim Anwaar , 1958, V:1120)

How can Hafiz forget than he is a Rend?

Something that's meant to be stays with you till the last day (Hafiz, v:407)

The poet says: "One should be a ghalandar or dervish when it comes to love."

Be a dervish, for in the way of lobe

Only a dervish can be a dervish's rival (Hafiz, v:2810)

The emergence of Malamati views in Qasim Anwar's poetry is the result of his frustration with the hypocrites of his time. He has written beautiful poems describing the fraudulent worships of hypocrites and believed that if you are a fake worshipper then you cannot possibly feel the pain of love towards the Lord and you will die with regrets.

If you are a worshipper with a book

Then how can you feel the pain of loving the good Lord

You'll regret it when death comes

But what good would come out of this? (Qasim Anwaar , 1958, V:915)

He portrays the untrue worshipper and preachers as cold hearted hypocrites who do not understand the meaning of love:

I was passing the street of worshippers once

Didn't heard the word of love even once (Qasim Anwaar , 1958, V:1422)

He believes that mystics are drunk of the divine love:

Go away preacher; don't say that lovers are drunk from wine

We are drunk alright, but it is got nothing to do with wine (Qasim Anwaar , 1958, V:1142)

He describes the differences between mystics and preachers as the following:

Do you know the difference between mystics and priests?

One chose the middle path while the other reached for the Lord (Qasim Anwaar , 1958, V:1645)

Finally, he has used contents such as : wine worshipping in the following ode. In this ode you will found phrases such as Rends, the sweet bowl of wine , soraahi, being badly drunk, breaking the glass of wine, being the drunkest of a ceremony, which are in accordance with Ghalandari school of thought:

Come it is time to be a Rend, I'm in love I'm drunk

I sold the world to join my darling one

My love gave me a sweet bowl of wine

My hand jumps of happiness from that day forward

Don't bring me a glass I want a big bowl

I'm wasted. I'm drunk. I'll broke glasses of wine

The bowl you gave me, made me a permanent drunk

That is why I didn't oppose when they closed the pub

Grant Qasimi a look don't you see he's the drunkest of all

The excitement you bring causes me to forget them all (Qasim Anwaar , 1958, V:3332,3335)

Taamaat:

The word taamaat means dispersed words, sayings from left and right, unfounded, dispersed , armature words. Sophist define taamaat as knowledge which the seeker of Lord founds in his early stages of seeking the Lord. Sophists boast of their divine knowledge (Dehkhoda , 2006, P: 1930)

Some Persian poets treat taamaat as something similar to shath. In his book Ahya' Al Oloum Qazali defines shath and taameh as words blasphemous words and illogical words respectively. However, shath might seem both blasphemous and illogical at the same time.

Moreover, Qasim Anwaar has rarely boasted about his divine knowledge in his poems, and had mostly used shaths in order to express his mystic experiences.

Thanks to the generosity of the Lord

I bear such pain that kills me from joy

I can light the earth and the skies

For I am the light of earth and skies

The earth and sky would start their dance

With the mere clap of my hand

People seek me in a particular place

They do not know that I am as free as a bird (Qasim Anwaar , 1958, V:3505-3508)

Or:

I've turned the skies into the church of Moqan

I've tied a chain of fire on my heart (Qasim Anwaar , 1958, V:5887)

Conclusions:

When describing his spiritual experiences, the mystic uses a language that is not considered to be politically correct; this is because he realizes a truth that would not allow any consideration in speech. The mystic experience is beyond the capacity of the human mind and that makes it impossible to describe. The mystic loses himself when encountered with the secret truth , thus he resembles a drunken man. Therefore, when he attempts to describe his experience he sounds ambiguous and his words seem cryptic. This cryptic and ambiguous speech whose meaning is unknown to common folks are called shathiat ,ghalandariat and taamaat. The retelling of these mystic experiences portrays the poet's worldview for his readers. The results of this study on the odes of Shah Qasim Anwaar indicate that he mostly expressed himself by means of shathiat , thus he has used concepts such as: witnessing God and having conversions with Him, the unity of being, faithlessness and faithfulness, the unity of lovers, living and the sacrifice of life in his odes. His ghalandariat, indicate his idealistic viewpoints and his indifference to materialistic pleasures. They are full of love and free of hypocrisy or bluff and represent his true nature accurately

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