

Vahshi Bafghi's Dejection and Love Contradictions

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Abstract: *Disappointment from the beloved is a theme in love poetry of Event¹ Language. Vahshi Bafghi is the most prominent Persian poet in writing many of his ghazals in Event style and using dejection as the main theme in his poetry. In his dejection poems, there is a gradual movement that starts by "complaining" of the beloved, followed by "rebuke," "warning," "intimidation," "belittling and cursing" the beloved, and finally ends in "denying love and abjuring" the beloved. More often than not, however, Vahshi finds himself too weak to turn away from the beloved. Therefore, a certain type of departure from abjuration is found in some of his ghazals. Furthermore, a particular perturbation or conflict is found in his words and conduct in regard to love. It seems that these different and sometimes contradicting reactions emanate from his Event style and the relations and interactions he has with a corporeal and imperfect beloved.*

Keywords: *Vahshi's ghazals, Event Telling, abjuration, departure from abjuration, love contradictions.*

1. INTRODUCTION

Vahshi Bafghi is one of the most important ghazal poets of the 10th century (A.H) and has a special place in the world of Persian poetry, especially in writing *Masnavi* and ghazal. "Vahshi is a master of beautiful poetry thanks to his taste and talent. His masterful *Masnavi* verses are the ornaments on the collar of eloquence and the uniqueness of his ghazals is the arm of rhetoric." (Razi, 1378, P. 155) "His poems, particularly his ghazals, all express his mental states; he has written in verse whatever he has seen in his object, and that is why it is so effective." (Ohadi Belyani, 1389, P. 4581). Although this well-known poet has tried many genres of Persian poetry, his fame is mainly indebted to his *Trio Masnavis*, especially the unfinished work *Farhad and Shirin* and his heart-burning ghazals that have attracted the attention of many literary scholars and poetry lovers both in his own time and in later periods until today. Simple, unornamented poems, but replete with fiery loves and heart-burning pining along with an exemplary candor devoid of any pedantry and fame-seeking and mere "expression of his mental agitation" have made many admire him and have aroused the emotions and feelings of many devotees. "We can consider him one of the poets of the *Event School* of poetry. Although he is being considered as an imitator of Baba Faghani, invention of a new style has also been ascribed to him. Simplicity and fluency and speaking in people's language are characteristics of his style. (Shamisa, 1370, pp. 162-163). After Faghani, Vahshi is the last poet in whose ghazals we see traces of Iraqi's style because after him, ghazal was diverted in another direction with Kalim and Saeb as its forerunners (Sabur, 1384, p. 445). The indisputable fact is that Vahshi is the most prominent *Event-telling* poet in Persian poetry. He brought this style to its full potential by his simple and fluent language which was devoid of any figurative or literal ornaments and by moderate using of the language of colloquial language.

Vahshi's ghazals are among the richest of Persian love poems in terms of sincerity in love. "In fact, ghazal is an exclusive instrument for expressing love concepts and fortunately, Vahshi is so excelled in this style that his fiery ghazals have always been examples of the most burning and sensational love ghazals in Persian poetry...Although Sa'di and Hafez are the pioneers of Iranian ghazal and masters of rhetoric and eloquence, their ghazals do not always recount stories of internal burning and real passion and infatuation and sometimes it seems that an element other than internal elements motivates them. But we do not see this uncertainty in Vahshi's ghazals. He never intends to be a poet and does not compose ghazals only to be prolific or to achieve fame or other intentions." (Mo'tamen, 1371,

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pp.383-384). Thus, Vahshi's ghazal is actually a genuine reflection of his entire turbulent life. A fiery and consuming love that he begs God to grant him and has penetrated the depths of his heart, the story of despondency, separation and disappointments that he recounts from his cruel beloved, expressions of grief and heartache that make a heart of stone pity him, being deprived from the most basic endowments in life all are parts of the life pulse in Vahshi's ghazals. Thus, this perturbation and aloneness drives him to write occasional dejection poems when sighing and complaining, praying and begging and even demeaning himself does not move the beloved. He, however, does not usually have the strength to bear the pain of separation and agony of loneliness and abjuration and turns away from abjuration. This article intends to study dejection and love contradictions in Vahshi's ghazals.

2. THE EVENT SCHOOL

At the beginning of the 10th century A.H, a new style emerged in Persian ghazal called *Event School* or descriptive method or elaboration style. This new style which is something between Iraqi and Indian styles has been given different names such as *Event Technique*, *Event Style*, *Event School*, *Event Telling Method* and the most frequent name *Event Language*." (Farshidvard, 1363, pp. 776-777) "The *Event School*, *Event Style* or *Event Language* is a style in ghazal which is characterized by its exceptional simplicity of language, absence of poetic exaggerations and rhetorical figures." (Mir Sadeqi, 1373, p. 253). Event Telling means describing the realities of the lover's and the beloved's lives, their relations and interactions. Although the lovers' stories and behaviors such as separation, coyness and need, tears and moaning and such had already been the themes of love ghazals the periods before the emergence of Event School, especially in Iraqi style, they only addressed generalities. However, the poets of this school portray the most detailed behaviors and states of the lovers in their own special poetic language. "Emergence of the Event School is, in fact, a realistic experience. Poets and artists of Safavid era paid attention to the realities of their surroundings. In this era, the ethereal and heavenly beloved of the metaphysical poem which is the cradle of mythological metaphors and fundamental concepts is replaced by the corporeal love and poetry of events. In this era, particular attention is paid to external realities; this could be the major basis of many literary and intellectual movements in Iran." (Fotoohi, 1385, pp. 50-51).

While considering Event School a prelude to the Indian Style, Dr. Zarrinkoob states "the main characteristic of this style (Indian-Safavid), especially at the beginning, was a language of events which itself was based on typical lover and beloved states. This new style, in fact, brought the bland and inexperienced love that had existed in the ghazal of some predecessors closer to the familiar love experience in people's everyday life" (Zarrinkoob, 1371, p. 139). "At the same time when the Indian Style was emerging, another style started to develop. The basis for this style which we call *Vahshi Style* after its most prominent figure, was passed on to the poets of that era of Persian literature from late ninth and early tenth centuries (AH) and since then, it started to develop parallel to the Indian Style." (Mo'tamen, 1371, p. 377).

3. DEJECTION²

Literally, *Vasookhtan* (dejection) means "turning away from something, abandoning love and losing hope in the beloved." "Dejection is a type and branch of Event writing and it refers to a poem the theme of which is turning away from the beloved (Golchin, 1374, p. 779). "Some type of Event poets are called "dejection" poem. In this type of poetry, the lover recounts his love burning for his beloved. Although the beloved does not care for him and he is consumed in love, he does not desist." (Rastegar, 1380, p. 541). Thus, the theme and content of a dejection poem is, in fact, transformation in the lover's words and behavior, rather than in the beloved's. It means that unlike the literary customs and traditions of Persian ghazal which was usually based on coyness, indifference and independence of the beloved vis-à-vis the lover's supplication and need for love, in this type of ghazal, the beloved is still coy and shows her independence and unfaithfulness is her ethics. The lover, nevertheless, does not tolerate this egocentrism and unfair behavior on the part of the beloved and counteracts her behavior and words. Therefore, in order to bring her to her senses, he pretends that he is freed from the chain of her love. Thus, the lover turns away from the beloved and apparently abandons her.

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4. BACKGROUNDS OF EVENT STYLE AND DEJECTION

Most literary sources that have mentioned the Event School state that this style of Persian poetry dates back to the 10th century (AH) with a difference of one decade. "a new school emerged in Persian poetry in the first quarter of the tenth century that breathed life into the formerly rigid and soulless ghazal of the ninth century; this new style reached its pinnacle in the second half of the tenth century and lasted until the first quarter of the eleventh century. This new school which is a transition between the poetry of the Timurid Era and the well-known Indian Style was called "Event Language." (Golchin, 1374, p. 3). There are different opinions about the poet who originated this school. In the biographical work, *Haft Eghlim*, Lesani Shirazi is named as the originator of Event Language (Razi, 1378, p. 217). However, "Shahidi Qomi precedes him (Lesani Shirazi) in this style...and it is only fair enough to put Lesani Shirazi, with all his abilities and talents, at the initial stage of this school, and consider Mirza Sharaf Jahan Qazvini as the most glorious of the Event Tellers for all his ghazals were written in this style and technique." (Golchin, 1374, p. 5). According to Sadeqi Ketabdard and Ohadi, Event Style is Sharaf Jahan's creation (Sadeqi, 1327, p. 40; Ohadi, 1389, p. 2214). While admitting that Sharaf Jahan brought this style to its acme, the author of *Khazaaneh Amereh* states that this style dates back to three centuries before and mentions "instances of Event Telling" in Sa'di's ghazals. He considers Amir Khosrow as the founder of this style and says, "but the scribe of Manichean scripts, Amir Khosrow Dehlavi, who was a contemporary of Sheikh Sa'di, founded Event Telling and elevated its foundations" (Azad Belgerami, 1390, p. 34). Shebeli Ne'mani maintains that instances of Event Telling in the poetry of Sa'di and Amir Khosrow are few and believes that Sharaf Jahan Qazvini adopts it as a special technique. Nevertheless, he generally confirms what Azad Belgerami says and considers Amir Khosrow Dehlavi as the creator of Event Telling. He also maintains that Dashte Bayaz and Vahshi Yazdi elevated this style (Shebeli, 1327, p. 132).

Some researchers also attribute *Dejection* to the same era and consider Vahshi Bafghi as the originator of this style. While criticizing Vahshi's immoderation in Event Style, Shebeli Ne'mani claims that "Since Vahshi Yazdi was a rogue and drinker and mixed with ordinary, street loves, used this style (Event Telling) immoderately. It was also he who started and ended dejection." (Shebeli, 1334, p. 16). The author of Event School, however, rejects this claim vehemently and states that "it was not only Vahshi who abjured the heart-breaking, arrogant beloved and wrote poems about it, but there have been other poets who have composed such poetry. When Event Telling Style became obsolete, "dejection" did not disappear and dejection poems were still written until recently in India." (Golchin, 1374, pp. 781-782). Golchin's claim seems to be somewhat right because instances of dejection poetry can be found in the works of ghazal-writers of the eras before and after Vahshi. However, it should be noted that the frequency of this type of poetry in the ghazals of such poets is not significant. For example, Sanai Ghaznavi explicitly states his abjuration of the beloved in one of his ghazals, but such ghazals are scant in his divan:

Hence, Hence! For we have lost all hope in your kindness/and we have been freed and escaped from the trap of wanting you (Sanai, 1336, p. 489).

Concerning the Event School and continuation of Event Telling after Vahshi, Golchin Ma'ani says, "...the poets of the second half of the twelfth century until the first half of the thirteenth century have, unlike what scholars have assumed, been inclined to follow the Event School before "returning to the style of their predecessors." (Golchin, 1374, p. 789).

5. DEJECTION IN VAHSHI'S POETRY

Whether he is the initiator and finisher of this style of rhetoric, Vahshi Bafghi is acknowledged as the most prominent poet of this style considering the number of ghazals and verses he has written on this subject. "Nonetheless, since Vahshi is more outstanding than others in this technique and has written more poems in this style, he has been considered as the founder of this style." (Shamisa, 1373, p. 164). From the 397 ghazals of Vahshi Bafghi's divan, at least 70 ghazals are entirely or partly dejection poems, prelude to abjuration, or complete abjuration of the beloved. Although Rashid Yasami thinks that indifference to and abjuration of the beloved are not consistent with Vahshi's nature and considers his claims of abjuration imaginary (Yasami, 1304, pp. 348-349), these verses, whether imaginary or real, are accounts of mental agitations and pains that ooze out of Vahshi's wounded heart and desire for union. Indeed, at least some part of such declarations of sorrow that have been recited by many of Vahshi's contemporaries and are still read by many heart-broken people

have also reached the ears of the unfaithful and stone-hearted beloved. Nevertheless, what Yasami says is not far from truth; because at it was mentioned above and will be mentioned below, Vahshi is not constant in many of these claims to abjuration or rejection of the beloved and contradicts what he is saying. In Vahshi's ghazals, turning away from the beloved is gradual rather than abrupt. Usually the lover's concern starts with complaining about the beloved's behavior and continues with warning and rebuke, intimidation, abusive and obnoxious descriptions and belittling and insult and finally ends with abandonment of the beloved and falling in love with another one.

5.1. Complaining about the Beloved

Persian love ghazal is a series in which there two key players. The lover is the possessor of the key to the treasure of love and the beloved is the owner of the land of beauty. But what has manifested in Persian ghazal is "all or nothing" which has transformed into the form of "all and nothing." It means that the beloved is everything and the lover is nothing. Although Persian love ghazal is believed to be older than Erfani (Gnostic) ghazal, it appears that granting total authority to the beloved and the lover's blind obedience has assimilated a Gnostic overtone. Nevertheless, the dominant concept in Persian ghazal until Vahshi Bafghi has been the same: that sorrow, pain, humiliation, separation and anything that has traces of commitment and love belongs to the lover and in contrast, beauty and grandeur, coquetry, coyness, independence, munificence, arrogance and anything that is a manifestation of greatness and importance belongs to the beloved. At first, this dejected poet follows his ancestors' way in his love relationships and tolerates many humiliations, but not the slightest attention or even a look from the beloved is granted. That is when he starts complaining about the beloved:

The butterfly flies into flames for your sake/you candle, have some respect for the butterfly (p. 94)³

Disregarding the lover, considering him a stranger, mercilessness, unfaithfulness, and bullying a weak lover like Vahshi have hurt his heart and opened his mouth to complaint:

Why so much ignoring, you who treat me like a stranger/why so much mercilessness

You have severed my soul and body, enough!/ why bullying a feeble one like me (p. 152).

However, as Yasami maintains, it seems that Vahshi's complaints and grievances have been either in an imaginary world (Yasmai, 1304, pp. 348-349) or composed in solitude because when confronting the beloved, his complaining language is too weak to express itself:

Vahshi, we had so many complaints of her unkindness/we told them in her presence, but the tongue did not have the courage (p. 59).

5.2. Warning and Rebuke

Another type of Vahshi's reactions to the beloved is his severe warning and rebuking of the uncaring beloved whom beauty has made vain and conceited and shut her eyes and ears. Vahshi and his beloved both know that the reason for the beloved's vanity and conceit is her beauty which, in the eye of the lover, is unique in the entire universe. However, the dejected lover warns the beloved that this beauty is transient:

Help the destitute with a share of your goods/ for your goods do not last, nor does the penury of the destitute (p. 131).

Vahshi, who in some ghazals explicitly mentions his beloved's juvenileness, speaks of his beloved's immaturity and lack of experience in some of his verses. It seems that in his view, the reason for the beloved's mistreatment of Vahshi is the same immaturity:

You fresh flower who have not yet experienced the vicissitudes of life/be in such a way that your beauty does not decrease (p. 147).

In another important part of Vahshi's warnings, the beloved is mingling with others and Vahshi warns her against this:

She finally became the candle of others' feast, alas!/ she finally lost her honor, alas! (p. 107).

³ - To avoid repetition, only the page numbers of the Divan of Vahshi Bafghi, edited by Hossein Nakhaei were considered.

Sometimes, Vahshi's rebukes are some form of justice seeking where begging and imploring give their place to petulance and cursing:

Sometimes take a look under your feet, you arrogant!/ look under your feet and see your beggar's head (p. 93).

In Vahshi's view, the beloved is more cruel and merciless than the infidels; she has burnt the house of faith of many like Vahshi and has not fretted about it and this leads Vahshi to avoid her:

Hundreds of houses of faith were burnt on your passing/ in infidel would not do what you did, away with you! (p. 145).

In another ghazal, he warns the beloved of the Judgment Day for destroying her innocent captive:

You who kill your captive with no justification/ what you will you answer if you are asked on Judgment Day (p. 156)

5.3. Intimidation

Another resort for Vahshi to influence her beloved is intimidation. Vahshi's worldly possessions were so meager that his feeble horse stared at the galaxy in the sky with the memory of straw. In Sima's view, to quote Nakhaii, "[he] was rustic and not beautiful with a bald head." (Nakhaii, 1346, p. 31). His only noticeable skill which is rightly significant is his art of poetry which was not very popular in his own time. Therefore, Vahshi's only asset with the help of which he could intimidate the beloved was "the gem of love" and "the arrow of sighs and prayers at dawn." His love is pure and uncontaminated and has penetrated the depths of his being, and according to Vahshi, it is this love that gives credit to the beloved's beauty. In addition, prayer is the only resort for justice-seekers who are forlorn and lost all hope from everybody. His love intimidations are, most often than not, threatening the beloved to denying love and abandoning her. But even these intimidations have a gradual development; first, he only begs the beloved to give him a look, but since she deprives him of even this petty request, he reminds her that if another one sells Vahshi what he wants, it is not he to blame:

A servant like me who wants to buy a look from you/ who is to blame if another one sells him (P. 29).

Although he speaks of his loyalty to love, surreptitiously talks of his other buyers:

I may abandon you but do not disregard me/if you want to sell me, I have other buyers (p. 39).

However, in one ghazal, he speaks of a "going" that has no return and warns her against excessive cruelty and ignoring:

If I go this time, I am gone, do not be cruel to me/Do not be cruel to me excessively (p. 134).

Furthermore, he reminds her of the multiplicity of beauties and rarity of lovers with real need such as Vahshi:

The city is full of beauties, but rare is need/do not make me needless of you, do not (p. 135).

Another type of intimidation in Vahshi's dejection is his nocturnal or dawn prayers and sighs. This type of intimidation in Vahshi's ghazals is almost as frequent as his abjuration threats. Although this manner of intimidation is expressed with expressions "oh" and "prayer," the content of all them is cursing:

Be wary of the unexpected blade of our sigh/it is better than no one fights us (p. 12).

Sometimes his sigh is a cold wind that topples the sun's torch which is a metaphor for the beloved's beauty:

My sigh pours out of my heart, beware of your beauty!/our cold wind topples sun's torch (p. 4).

5.4. Abusive Language

Using words and phrases to describe the beloved from the smallest part of her existence, namely her mole, to the biggest dimensions of her physical existence, her figure, has had significant manifestations in Persian ghazal. Although all ghazal writers have praised the beloved's good manners as well as her stunning physical beauties, the lover's discontent with the beloved's bad temper or at least her indifference to the lover and describing her with words and phrases such as cruel, ill-tempered, arrogant, shrewd, unkind and such has always existed like a literary tradition in all

periods of Persian ghazal. Even though lovers consider this temperament to be caused by the beloved's independence and even consider it a good quality in the beloved, the lover's humble behavior and speech in relation to the beloved and description of her unique beauty and grandeur should not be neglected in the lover's expression of pride. That is why Vahshi declares in the following verse that his beloved's fame for beauty emanates from his love not from her own inherent goodness or beauty:

My love was the cause of her goodness and beauty/my disgrace gave her beauty fame (p. 239).

Therefore, when the beloved faces with such descriptions of her physical appearance by the beloved, even if they are flattery, it is only natural that she is filled with arrogance and vanity. It has already been mentioned that attributing bad moral qualities to the beloved had already existed in Persian ghazal even before Vahshi, but what makes Vahshi's poetry slightly different from the ghazals of other periods is the frequencies of such phrases in his ghazal. Phrases such as "cruelty," "unfaithfulness," "fierceness," "stone-heartedness," "murder and bloodshed," "obstinacy," "deceitfulness," "vanity," "unkindness," etc are each repeatedly attributed to the beloved to the extent that in more than fifty percent of his ghazals, at least one of the phrases is used:

I soon realized the manners of that wild, cruel one/what if my heart got habituated to that oppressive one (p. 119).

All I see behind your curtain of deceit is deception/Go away you hypocrite who are more two-sided than a flower (p. 93).

5.5. Belittling and Cursing

Another class of Vahshi's verses includes those in which the poet disdains the beloved and sometimes belittles and curses her. He has borne a lot of pain because of the beloved and has been repeatedly humiliated and now that "his metal nail does not go in the stone," he counteracts and brings her down from her elevated position and compensates for his humiliations by belittling her:

Ruling the land of heart is a grave job/you are only a new beauty; it is not in your power (p. 67).

The beauties whom I sometimes call "life" and sometimes "soul"/are neither life nor soul, do not be fooled

They are nothing but superficial beauty and full of cruelty/they are only a heap of thorn hidden in a bunch of flower (p. 85).

Vahshi compares his beloved to a "bird" that is not worthy enough to hunt a "pigeon" like Vahshi because another "eagle" has come to hunt him down. Using the word "bird" for the current beloved and using the word "eagle" for the new beloved is also noteworthy:

You are not the right bird for this prey, look for another one/because another eagle has come to hunt this pigeon (p. 93).

In the poet's degrading view, the beloved is found in abundance in neighborhoods like any market merchandise and the lover abandons her and goes to another beloved if she is slightly unkind. It seems that Shebeli Nemani's comment that Vahshi is a rogue drinker who mixes with ordinary, street loves (Shebeli Ne'mani, 1334, p. 16) is not far from truth:

There are hundreds of spring gardens, flowers and orchards/who cares if we did not pick a fruit (p. 112).

Accusing the beloved of speaking to and mingling with "corrupt" others is another way to reprimand the beloved in Vahshi's language. Vahshi implicitly attributes the others' bad qualities to the beloved:

My clothes are wet by the tears of my eyes/for my beloved befriend the corrupt (p. 121).

5.6. Abjuration and Denying Love

Vahshi is enslaved by a cruel beloved that not for winning her heart, but only for attracting her look, he is using all means, but the stone-hearted beloved does not show the least flexibility. Desperate imploring, complaints, self-contempt and self-praise, warning and rebuke, intimidation, etc were means to which Vahshi resorted to soften the beloved's heart, but all was in vain. In these circumstances, abjuring the beloved and falling in love with another beloved is the only course of action Vahshi can take:

This is the cure and there is no other way/that I give me heart somewhere else to another beloved (p. 294).

Regarding Vahshi's abjurations, it is important to note that the frequency of verses or even ghazals in Vahshi's divan that have abjuration themes is very high. In addition, in many of his abjuration verses, Vahshi has not been able to hide his inherent attraction to the beloved despite his abjuring. Therefore, in such verses, he abandons his beloved against his will. The more important point to be noted is that he is not consistent in his abjuration. In a ghazal in which all the verses are abjurations, Vahshi does not regret being separated from the beloved, but he is regretful inside:

We do not regret being separated from you/the heart is regretful, but we are not (p. 113).

And sometimes, his heart is free but his soul is still in pain:

Though Vahshi breaks away from her, his soul aches/when I admonish that cruel beloved (p. 141).

However, verses and ghazals that express absolute abjuration of the beloved and in which Vahshi pretends that he has no intent to return are highly frequent:

I escaped your trap; trap another one/I am not the one to be deceived by you again

She has tortured me so much that/I prefer being tortured by another beloved (p. 104).

Contrary to the usual custom of lovers, Vahshi speaks of abandoning his beloved whom he had not loved sincerely:

I bought and freed myself from your sorrow before being sold/I tore that servant line which I didn't give (p. 118).

And again he talks of his lustful love and states that the reason for the ending of his love is that his beloved is no longer beautiful:

She is no longer beautiful as I am no longer in love/the sound of the nightingale has gone, and the garden has no leaves (p. 121).

5.7. Departure from Abjuration

The unpleasant behaviors of the beloved have made Vahshi so hopeless and sorrowful that he is forced to react. Nakhaii believes that "at the beginning of love when he had not yet lost his stamina in this perilous path, Vahshi showed needlessness." (Nakhaii, 1347, p. 48). However, his abjuration of or at least his heartbreaking complaints about the beloved are found in his entire ghazals. Furthermore, many of Vahshi's abjurations and departures occur simultaneously in the same ghazal so that at the beginning of the ghazal he claims he denies love, but at the end, declares the infirmness of his claim and his inability to deny love and then continues to praise the beloved. Vahshi's departure from his claim is not exclusive to his abjuration verses, but he also apologizes from the beloved in verses where he has spoken with complaint or has rebuked, warned, belittled or reprimanded the beloved. For example, in one ghazal, he makes his beloved scared of his "sigh," but at the end he imploringly expresses his loyalty:

I will be no one else's prey, I am your Vahshi/but you, too, do not leave your hunting grounds (p. 64).

In another ghazal in four verses, he declares that he is no longer in need and suggests that his hunter hunt for another prey and speaks of his leaving with firmness, but in the final verse of the ghazal, he recalls his impractical claims and checks himself from denying love and invites to silence:

Silence Vahshi! Talk no longer of denying love for this/is a story which you have recounted thousands of times (p. 93).

The implicit meaning of Vahshi's words in one of his ghazals is such that it seems he has abandoned his beloved for a long time, but he returns to his old habits and by begging the beloved, asks for her smile and coyness:

I am back in my old place/to do what I did before

I am crying again and it is better that you too/came back to your coyness and old smiles (p. 116).

He, who greatly admires his own determination and resolution in relation to the beloved, finally finds himself entangled in the trap of love and accepts its despondency with all heart:

Vahshi did not dare escape the entanglement of love/we left him in the prison of despondency (p. 117).

5.8. Vahshi's Love Contradictions

When we talk of Vahshi's love, this verse from Molana automatically comes to mind:

I may try to explain love/but when I fall in love, I am ashamed (Molavi, 1371, p. 6).

Explicating Vahshi's love and then referring to his love poems causes the same state in one. Overcome by love, this heartbroken beloved has been forced to write poems that any reader can find out that they are clearly induced and dictated by love. This love results in partial union in *Far had and Shir in* and complete union in *Naazer and Manzoor*, but it is not the case in Vahshi's ghazals. Although a limited number of his ghazals are about the happiness of union, most of his verses and poems are accounts of his pains of separation and sorrows. It is true that he sometimes eulogizes and sometimes painfully complains about miseries and disappointments in love, speaks both of patience and impatience, the pleasure of the beloved's cruelty excites him, but he laments, thinks about nothing but the beloved and her satisfaction. However, his disappointments lead him to another beloved. All of these are conflicts and contradictions that have made Vahshi's love ambiguous. He considers a beggar of love independent from the world and claims that he would never turn away from his beloved until the last moment because he thinks that unstable love is not real love:

Love and the foundation of love are based on stability/it means that the house of love has no penetrable (p. 108).

I will not abandon you until my last breath/It is not love if it does not last until the last moment (p. 37).

And he claims that only lovers like Vahshi have the essence in them to drink the potion of love, not the pretenders who do not have cups:

Drinking wine from the fountain of love is not any man's job/It needs a Vahshi to drink from this cup (p. 10)

But he seems to love beauty like a nightingale because once the flower is withered; the nightingale is bored with the flower's beauty:

She is no longer beautiful as I am no longer in love/the sound of the nightingale has gone, and the garden has no leaves...

Yet in another verse he writes the reverse and does not compare himself with a nightingale because it stops praising the flower's beauty after it is no longer beautiful:

I am not a nightingale to stop praising the flower/once the flower bush loses its color and beauty (p. 84).

He believes that the lover needs to look at the beloved's beauty afar, even if there is an opportunity to meet the beloved:

It is love's necessity to go and see afar/although there is an opportunity to meet in person (p. 38).

But in another verse, he is ashamed of this type of meeting:

I am even ashamed of myself/for who would sit and see someone afar? (p. 82)

Vahshi prefers the beloved's satisfaction to any union or separation and even does not exchange separation with one hundred unions:

My heart will not relinquish a moment of your separation for hundred unions/it is habituated to the cage, will not come to the garden (p. 67).

He also prefers the beloved's cruelty and grudge to her favor and kindness because he is used to cruelty:

Do not honor this heart by being kind to it more than before/you are spoiling your cruelty to me

A kindness that makes me badly habituated is useless/prepare to grudge against this oppressed one (p. 7)

But the sweetness of the beloved's cruelty and the pleasure of being separated from her do not last long, he misses the days when his beloved had not been holding grudge, considers separation the hardest and most unpleasant state and the pain of separation makes him ask for death:

Although Vahshi experienced many misfortunes and hardships yet/nothing was harder than the days of separation (p. 90)

How much longer should I bear the sorrow of separation, take me away, death/my life is not worth the pains I have (p. 121)

Although Vahshi is always suffering from sorrows, these sorrows have not made him complain because the lovers' tongue for complaining has been cut.

He even dies of shame for complaining about his misfortunes and the beloved has known about it:

She sent a message; I died of shame, who told her/of my complaining about my misfortunate fate (p. 113).

But in another verse, he talks of his begging at the door of a beloved who never pay attention to Vahshi:

My beloved did not ask for whom Vahshi is in pain/although he begged at her door for years (p. 77)

In another line, he speaks of his innumerable pains that have tired his heart and soul and laments at her door:

Which pain should I lament for because of your sorrow/inside my chest is wounded like my heart and my soul injured (p. 102)

Vahshi claims he is patient despite his impatience. Vahshi considers himself more patient than Job and is proud of his patience:

He endured a pain as the pain of separation for a lifetime/what Vahshi did; no Job ever did (p. 82).

But the grief of being separated from the beloved and her unkindness reveals his impatience and he no longer believes he has the patience of Job:

Stop telling the story of Job and his patience, enough! /I have patience no more, that was Job (p. 60).

Vahshi's love contradictions and variability in regard to love and the beloved are more extended than the above points. Therefore, the question is what kind of person is in his love relationships and interactions? Is he a sincere lover who welcomes all hardships and his love is not even slightly shattered? Or is he only a wandering eye who knocks over any feast in which he is not fulfilled and chooses a new beloved? Is he after his own desires or committed to fulfilling the beloved's satisfaction and needs? Does he want favors or cruelty? Are his thoughts reflected in his love pains or dejection? His love personality matches which one of his claims? Perhaps the only way to justify and naturalize Vahshi's dual personality is his Event Telling style. Vahshi is an Event Telling poet and a lover who, according to Shamisa, does not have an ideal love or beloved (Shamisa, 1370, p. 163). So if the lover wants to interact with a corporeal and human love, he naturally expresses his need sometimes and asks for the beloved imploringly, and when needing does not work, he chooses to confront coyness. He even responds with unkindness to his beloved's unkindness and compensates for the beloved's indifference by turning away from her, although it is against the literary traditions of Persian love poetry. If this type of interactions is not literary tradition, it is, at least, one of the stylistic characteristics of this period and we cannot reproach Vahshi for this. Vahshi confirms his own uncertainty and admits his infirmity against the wishes of his unhappy soul:

I never remain on any subject/I cannot satisfy my unfulfilled soul (p. 101)

6. CONCLUSION

- Vahshi is one of the most famous Persian ghazal poets of the tenth century A.H. If he is not the founder of Event Telling, he surpasses other Event Tellers in elevating this style. His ghazal is an actual account of his separation and painful anguish that has been recounted with indescribable pain and burning.
- Vahshi's love is a deep, pure and fundamental one. His love poems are rare or even unique in Persian language because of the same purity and because he does not contaminate them with lust and fame and other worldly intentions.

- *Dejection* distinguishes Vahshi's poetry so that some consider him as the initiator and finisher of this style. Although this might be a mere claim, the frequency of his dejection verses in Persian poetry cannot be compared to any periods in English poetry or to any of the poets of different eras
- There is a gradual development in Vahshi's dejection poems. Vahshi's concern and disappointment with the beloved begins with complaining and continues with warning and rebuke, intimidation, belittling and insult and finally ends with abjuration and turning away from her.
- Vahshi is not consistent in many of his abjurations. It means that he regrets turning away from the beloved or he admits that he does not have the power to do it and in fact turns away from turning away.
- Love contradictions and variations are also considerable in Vahshi's ghazals. He considers himself a true lover whom no reason can move away from the doorstep of the beloved's house, but he turns away from the beloved with the slightest neglect from the part of the beloved; he does not want kindness and faithfulness and demands cruelty, yet he complains about the beloved's unfaithfulness and cruelty; he welcomes separation with all his heart and avoids union but considers separation killing and union the comfort of his soul; he claims he is patient yet he shows impatience. These are the contradictions that create a dual personality of Vahshi in the reader's mind. Perhaps one of the main reasons for this duality of personality could be justified by his Event Telling. That is because the beloved is not ideal in Event Language; thus, the lover expects her to have a behavior similar to his own. Therefore, he first praises her with burning and melting and sacrifices his whole life for her, but since he sees unappealing behaviors in her he starts chiding her and abjures her, but this abjuration is more often than not unstable.

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