

Study and Introducing Some of the Literary and Artistic Delicacies in the Third Book of Masnavi-Ye-Ma'navi

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Abstract

As agnostic literary masterpiece The Masnavi, or Masnavi-ye-Ma'navi, of Rumi is full of literary delicacies. Literary delicacies mean those poetical and literary and elegance methods which would increase the grace and effectiveness of speech and its meaning richness.

At the height of the mystic ceremonies, Rumi sometimes blends his words with such delicacies as to set the spirit on the head. It was as if Rumi was so fascinated in moments of life that he looked at the universe from above and at these moments he has spoken words that has created wonders. From the glittering lines of MASNAVI-YE-MA'NAVI, it delicately delves and delicately brings to life this immortal mystical freshness.

During the article the author has tried to study the third book of MASNAVI-YE-MA'NAVI, and also has tried to extract some great and artistic examples of its lines, and the aim is of the study is to make the familiar Masnavi enthusiasts with the interior angles and images, and Masnavi's literary artistic images and delicacies. The conclusions gained from the study shows that although Rumi main motivation in composing Masnavi was to guide and direct those who want the truth, but Rumi superlative literary and artistic verve causes his poems to become a treasure that is full of delicacies and thin imaginary and poetic images.

Keywords: Rumi, Masnavi-Ye-Ma'navi, Artistic Delicacies, Fictional Images.

INTRODUCTION & LITERATURE REVIEW

There are many examples of great mystical works in our literature, among which we can say that the Masnavi of Maulana Jalal-Al-Din Rumi is a literary-mystical masterpiece with which mystical poetry has been perfected.

Rumi's expression style in Masnavi, It is original, beautiful and at the same time simple and eloquent, and its language is close to the language of the people.

One of Rumi 's literary skills Masnavi is the use of literary and artistic images and delicacies that with their unique taste and world of knowledge, this valuable work Has written one of the greatest and most valuable mystical works. Although Rumi is never looking for illustration but he is one of the most successful artists in creating live and dynamic images. (Khalili, 2001). If the speech wants to affect the heart of the audience, it has to go from normal to artistic. Speech becomes artistic by using arrays, subtleties and visual effects. And when rhetoric and artistic make-up are accompanied by great thoughts and a great message, speech reaches the level of miracle and magic.(Mohabbati ,2001).Do this miracle by using pure images Imaginative and vivid in Rumi's words can be felt and in describing his imaginative images we can say that Rumi's imaginative images, which are the most important means of expressing, interpreting and transmitting his thought, must go to the depths of the sea, to the infinity of the sky, to the heights Mountains and the greatness of that thought(Khalili, 2001).It seems that those who say that Rumi only sought meaning in Masnavi are wrong, because as They should not have dealt with his delicacies, jokes and original images in Masnavi, of course, Rumi has stated many times that the appearance of poetry He does not pay attention, but he has used such original and pure images and delicacies in Masnavi, which has added to the attractiveness of Masnavi and A poet has perfected him in Masnavi.

Poetry without illustration is a lifeless collection. Rumi's creativity is that his images are alive and well. They have movement and life, and the movement and endeavor of his images can be seen in less poetic poetry. Rumi is a capable storyteller and uses stories to solve important mystical and moral issues in Masnavi. Artistically and effectively expressed. Stories and anecdotes are scattered in Masnavi, usually the last verse of each anecdote ,A summary of the beginning of

a new story. Rumi goes from one anecdote to another and sometimes an anecdote or It inserts new anecdotes into the heart of an unfinished anecdote and returns to the first anecdote. Rumi in Masnavi, while seeking meaning, due to his high literary ability and rich poetic taste at every opportunity to He has also dealt with literary delicacies and arrays and has doubled the attractiveness of Masnavi.

According to one of the elders, who said that "Rumi is a hunter of moments", the reason for the scattering of his anecdotes is that sometimes in the middle of an anecdote, another anecdote appropriate to the subject comes to his mind and he regrets not telling it. Rumi "in the design of anecdotes and ideas and the method of storytelling and character description, is so one-sided and attractive and original in its time that Masnavi has become one of the most fascinating books for properties "And he has made the common people." (Pournamdarian, 2001).

In Masnavi, while seeking meaning, due to his high literary ability and rich poetic taste, Rumi has also dealt with literary delicacies and arrays at every opportunity and has doubled the attractiveness of Masnavi. An intelligent reader is one who realizes these ornaments and delicacies with his literary taste. "And the breadth of information is undoubtedly a necessary condition for the purity of the soul and the refinement of the mind and spiritual closeness." (Forouzanfar, 2006).

Rumi's attitude towards the universe is that whatever the world is, it is a small particle in front of the greatness of God.(Jafari,2006).

Finally, according to the following verse, it can be said that Rumi has sought colorlessness.

Those loves which are for the sake of a colour (outward beauty) are not love: in the end they are a disgrace. (205/1)

METHODOLOGY:

Since the tasteful and artistic delicacies of Rumi's poetry have covered a wide range and some of them are the result of good There are various tastes, punctuations, and considerations of proportions, contradictions, and contradictions, most of which are entirely in "Elegance" does not fit under the title of any of the rhetorical terms (meanings, expressions and novelties), they can not be called anything but some of them are derived from methods and techniques that can be subtitled. Gathered

a specific. The following are the titles of these methods and techniques and examples of them:

1. RUMI'S SPECIAL WORD CONSTRUCTIONS AND COMBINATIONS:

In Masnavi we see words and combinations that are not used in any other work and are only made by the creative mind. One of the reasons for Rumi's superiority over other poets is the creation of these pure and artistic combinations, combinations that only from Rumi is in charge and we do not know such a thing from anyone before Rumi. For example here is an example of the word-We mention Rumi's special instruments and combinations:

Even as, in the case of the embryo, desire for the blood which is its nourishment in the low abodes.(67/3).

His soul is in hateful torment, the scorpion of grief is in his grief-laden heart.(135/3).

Says the falcon to the duck, "Arise from the water, that thou mayst see the plains diffusing sweetness,"(432/3).

The stronghold (the water) is (enough) for us: let the sugar and sugar-fields be thine! I do not desire thy gift: take it for thyself!(437/3)

The heart is the abode of security, O friends; (it has) fountains and rose-gardens within rose-gardens(515/3). Since there is no river-marge, close thy lips, O waterskin: this Sea of candy hath (ever) been without marge or shore.(1156/3).

King and army are enthralled by Him, the sovereigns of wit (intelligence) are made witless by Him(3713/3).

The sugar of joy (hereafter) is the fruit of the garden of sorrow (here): this (sensual) joy is the wound and that (spiritual) sorrow is the plaster.(3752/3).

These delicacies and innovations are the result of Rumi's innovative masterpieces in word-building and artistic interpretations and his creative masterpieces in Words and sentences and manner of expression. There are many poets who show their skill in using elegance and image in poetry, in pure and unique ways. have given. Skilled poets such as Rumi, sometimes very artistically, use images in their poetry that even Painters are also unable to depict those images;

For example, Rumi in the first verse, with a beautiful image and metaphor and with The use of exaggerated exaggeration has likened the very thinning of the lover to the fantasy of the intensity of the carpenter's imagination during the separation period:

(It happened) that for seven years that youth was (engaged) in search and seeking: from (cherishing) the phantasy of union he became like a phantom.(4780/3). In delusion we drew (scornfully) away from the holymen, we swam in the sea of phantasy(3356/4). Understandings (strong) as mountains have been submerged in the seas of imagination and the whirlpools of phantasy(2654/5).

As can be seen, in the above verses, Rumi has used expressions and images that are in the form of paintings. They are very difficult to capture and depict.

2. REPEATING A WORD AND CREATING NEW AND PURE WORDS:

Rumi by repeating a word, in addition to creating new and pure words, increases the verbal and spiritual music of the poem It also becomes. For example, one of the subtleties that attracts attention in the following verse and shows Rumi's special art; Interesting phrase (Water of the water) is Which is a metaphor of the world of meaning and truth:

O thou that hast gone to sleep in the body's boat, thou hast seen the water, (but) look on the Water of the water(1273/3).

One of Rumi's art in interpretation is that he creates new meanings for words Brings a word together twice And gives another meaning(Estelami, 2005). Which expresses the essence of the word. In the following verses, bringing the artistic and pure combination of "intellect of reason" which means the whole intellect or the intellect attached to the whole intellect is one of Rumi's artists:

The philosopher is in bondage to things perceived by the intellect; (but) the 'pure (saint) is he that rides as a prince on the Intellect of intellect(2527-2531/3)

The Intellect of intellect is your kernel, (while) your intellect is (only) the husk: the belly of animals is ever seeking husks(2527-2531/3)

The intellect makes books entirely black (with writing); the Intellect of intellect keeps the horizons (the whole universe) filled (with light) from the Moon (of Reality) (2527-2531/3)

Other examples:

"The Sun of the sun of the sun": what is this I am saying (of God)? Surely I am asleep (2813/3).

This (preceding discourse) was a rebuke (addressed) to the enemy of the Sun, O enemy of the Sun of the Sun(3628/3).

If he were aware of him, he would cry out in distress and go into the presence of the King of kings(3825/3).

I am the Word of God and subsistent through the (Divine) Essence; I am the Food of the soul of the soul. And (I am) the Jacinth of purity(4287/3).

O Siráfil (Seraphiel) of Love's resurrection place O Love of love and O Heart's-desire of love(4695/3).

Rumi calls the Most High God "the sun of the sun of the sun", "This sun is not the sun of heaven. It is an absolute and eternal existence that creates the suns and galaxies" (Estelami, 2005). It has doubled Rumi's words.

The beautiful composition of "king of king" in the third verse is an allusion to the Most High God.

Rumi makes a combination of repetitions of a word that expresses the same meaning with depth and purity: soul, spirit, sunshine ... "Love" means the one whom love loves. "And all these interpretations are an expression of an inexplicable feeling and love for the one who has conquered the whole soul of the lover." (Estelami, 2005)

3. ATTRIBUTING VERBS AND ADJECTIVES TO SOME COMPOUNDS OUTSIDE THEIR ORIGINAL MEANING:

From within them musicians strike the tambourine; at their ecstasy the seas burst into foam(98/3).

You see it not, but for their ears the leaves too on the boughs are clapping hands(99/3).

You do not see the clapping of the leaves: one must have the spiritual ear, not this ear of the body(100/3).

The ear of Mohammed draws out the hidden meaning in the words (of the religious hypocrites), for God saith of him in the Qur'án, "He is an ear(102/3).

In the above verses, Rumi, using the industry of discernment, imagines the seas as human beings who participate in the happiness of righteous men and touch them. In these verses, Rumi portrays the joy of natural phenomena with the men of truth in the most beautiful way, for example, as if the waves of the seas applaud in their joy or the movement of the leaves of the trees by the breeze. They shake, applauding for men to embody the truth. The phrase "their singers beat the daf" refers to the sincere joy and vivacity within them, which in a metaphor, their happy soul in a reasonable analogy to the sensible to the singer who is applauding for them, Has done.

One of the obvious subtleties of the above verses is that Rumi attributed "clapping" to "seas" and "leaves" and "rebellion" to "ears".

Drink the word of Wisdom, for it hath become a hidden (veiled) light, O thou who art unable to receive the unveiled Light(1286/3).

In the above verse, Rumi has attributed the verb "eating" to "the word of wisdom", the existence of sensory industry in "eating the word of wisdom" instead of hearing the word of wisdom, or it can be said that Rumi considers the wise words of knowing the truth as something Imagined to be edible (comprehensible).

O Daqúqí, advance more quickly (in thy quest for Unity). Hark, be silent! Inasmuch as there is a dearth of ears, how long wilt thou speak, how long?(2045/3).

One of the obvious subtleties of the above verse is bringing an interesting combination of "ear famine" instead of not finding the hearing ear and the inner ear.

Your speech bears away your understanding by (way of) the mouth; your ear is like sand: it drinks (sucks up) your understanding(2102/3).

One of the salient subtleties of the above verse is the interesting analogy of ear to sand, which just as sand immediately swallows water, listening also destroys the understanding of spiritual secrets. "The likeness of an ear to a gravel is due to the speed of absorption" (Shahidi, 2001).

When you throw a morsel of bread to a dog, he (first) smells, then he eats, O careful one(3498/3).

He smells with the nose, we too (who are endowed) with wisdom smell it (the object submitted to us) with the purified intelligence(3499/3).

In the above verses, by quoting the verb "smelling" for the intellect, Rumi seems to embody thoughts as something fragrant that must be smelled with the intellect, that is, first the good or bad of the thoughts must be recognized by the intellect, then they Accepted.

When Bilál from weakness became (thin) as the new-moon, the hue of death fell upon Bilál's face(3517/3).

In the above verse, while imagining "color" for death, Rumi, using the industry of exaggerated exaggeration, likens the very weakening and thinning of the ear to the crescent.

The First Cause is not his religion; the particular (secondary) cause has no enmity against him (does him no harm)(3577/3).

He flies, like the sun, in the (spiritual) horizon with the bride, sincerity; and (material) form (is) as a veil (for him)(3578/3).

In the second verse of the above verses, Rumi, using the art of incarnation and by bringing the eloquent simile "bride of truth", imagines truth and truth as a bride, and it seems that the reborn soul is the bridegroom of this bride and the bridegroom of the soul is like the sun. Truth flies in the sky with the bride, and the face and body are like a tent for the groom of the soul and the bride of truth. By attributing the verb "jumping" to "sun and soul" with a very beautiful embodiment, Rumi seems to imagine wings and feathers for "sun and soul".

The Sun who turns his back on account of the rage and violence of the bat(3623/3).

This the extreme of kindness and perfection on his part; otherwise, how should the bat prevent him (from exacting vengeance)?(3624/3).

In the above verses, the "sun" of men is the truth that if they turn away from the misguided disciples, it is a sign of their grace and perfection, otherwise when can the misguided disciples stop them? Rumi, while attributing "follow" to " sun ", seems to consider the setting of the sun as the grace of the sun for the bat.

Thou art a lover and intoxicated, and thy tongue (is) loosed!—God! God! thou art (like) the camel on the water-spout!(4731/3).

When the tongue tells of His mystery and coquetry, Heaven chants (the prayer), “O Thou that art goodly in covering!(4732/3).

What covering (can there be)? The fire is in the wool cotton whilst thou art covering it up, it is (all the) more manifest(4733/3).

When I endeavour to hide His (Love’s) secret, He lifts up His head, like a banner, saying, “Look, here am I!(4734/3).

In the first verse of the above verses, Rumi has given a very strange allegory of "being on the gutter" to depict an impossible task, which shows that the lovers are silent in front of the beloved, then using "wow" to show restraint. This suggests that the lover speaking in the presence of the lover is like camel going to the roof of the house, which is unlikely and far from the mind, and bringing the word "Allah Allah (God)" to the surprise of saying such a thing.

In the second verse, Rumi, while attributing the verb "reading" to "heaven", using an array of discernment and incarnation, has imagined "heaven" as a human being who, as soon as the lover speaks of the sweetness and beauty and secret of love. He says that the sky is worried about revealing the secret and starts praying and says: O secret love, covered with strangers - means the mystery and mystery of love. In the third verse, to show that "love never hides", Rumi has imagined the love of truth as fire and the human heart as wool and cotton, that love in the human heart becomes brighter and clearer every moment. And it cannot be hidden. Rumi, while quoting the allegory of "wool and cotton in the fire" which is an allusion to blazing and becoming more

obvious, and the paradox in "wearing and being found", has brought the personal pronoun of "him" to the non-human, that is, the "secret of love".

In the last verse, "I will hide my head" means to hide the secrets of love, and according to "revealing the head" in the next stanza, it can be assumed that it is "hiding the head", in which case Rumi embodies beauty. He imagines the secrets of love as having a head, which, as soon as he hides his head, resists, and when the science of the head emerges and declares its existence, he says: I am here. Rumi has attributed the compound verb "to raise one's head" to love.

He to whom felicity and salvation are not apportioned (by God)—his mind regards naught but the rarities(4787/3).

In the above verse, Rumi in the phrase "do not look at his intellect" with an artistic embodiment, attributes the verb "to look" to the intellect.

4. THE PARADOXICAL PHRASE "BEING BLIND AND THE FARSIGHTEDNESS "

The mountains bleed and again become solid, (but) you do not see them bleed: you are blind and reprobate(92/3). Human greed sees hair by hair (every detail) of self-interest: like a bear, he keeps dancing to no purpose(93/3).

In the above verses, Rumi has described the disintegration of the mountain as "its bleeding" and says: With the manifestation of the power of truth, even the mountains become blood and return to their original state (freezing). But you reject the truths and you are inwardly blind and you do not see the blood of the mountain and you do not have the eye to see the truth and you are wonderfully blind to see the truths and you only see things far from the truth and to see them You are sharp-eyed and narrow-minded, for example, because you are superficial, you do not see anything from camels except wool.

While there is a paradoxical industry in "blind" and "sharp-eyed camera", "" farsightedness "in Rumi's words is often one who sees things far from the truth" (Estelami, 2005) but in worldly affairs, very sharp-eyed And man's uselessness in mystical matters has been expressed by his blindness and his intense pursuit of materialism by his keen eye, and it is a wonder that if man is blind to spirituality, then

why is he not blind to materialism? Rumi has used the paradoxical phrase "blindness and being a camera" elsewhere, for example:

Wherever were embryos (new-born children), in his frenzy that far-seeing blind man was killing them by cunning devices(963/3).

One (of the three) was very far-sighted and blind-eyed—blind to Solomon and seeing the leg of the ant(2609/3).

Rumi, for the appearance, rawness, and immaturity of man with a very beautiful image, exemplifies the camel that "camel hair" "refers to the appearance of things and the camel itself refers to the inside of things." (Zamani, 2006).

5. ADD THE PHONEME "A" AT THE BEGINNING OF SOME WORDS:

Rumi sometimes uses words with the additional phoneme "a" at the beginning of the word in the margins of his poems, which gives a special elegance to his poems, for example:

Thy life is like a purse of gold: day and night are like him who counts the gold coins (the money-changer)(124/3). Did the clay devise (evil) against the Plasterer? Is the hand doing any work that is hidden from the heart?(478/3).

The Khwaja got to work and made preparations (for the journey): the bird, his resolve (to set out), sped rapidly towards the country(497/3).

His belly would say in soundless (mute) response, "May God destroy the plots of the liars!(736/3)

Necessarily, when the reflexion moved towards its source, he who had gone astray lost the moon and ceased from praise(2128/3).

This wrong has never been done (even) to blind dogs; rock and mountain are burst asunder of a sudden by this iniquity.(2423/3).

If the pain of childbirth is grievous to the pregnant (woman), it is, for the embryo, the breaking of (its) prison(3560/3).

When (one like) a drop of water contends with the Ocean, he is a fool: he is tearing out his own beard(3626/3).

Let the water-skin, my belly, be burst by the waves of the water: if I die, my death is acceptable(3888/3).

With an army like the stars of heaven (in number), numerous and victorious, one that pierces the ranks (of the enemy) and takes possession of empire(4092/3).

Inasmuch as He broke the wings of that first intention (of thine), how was not the existence of the Wing-breaker perfectly established (in thy mind)(4460/3).

CONCLUSION:

In this article, the main discussion has been about the study of literary and artistic delicacies in the third book of Masnavi-ye-Ma'navi. The meaning of literary delicacy is playing with words and using pure and new combinations and taste and literary tricks in words. It adds to the appeal, literature and rhetoric and makes the speech better and more effective in the audience.

One of Rumi's poetic skills in Masnavi is to use the same literary and artistic subtleties with unique taste and The world of knowledge, this valuable work, that is, Masnavi, which is considered one of the greatest and most valuable mystical works, The title is an excellent literary and rhetorical example.

The embodiment of rational things and imaginary forms that are abundantly seen in Masnavi, the impact and attractiveness of Masnavi in the audience It has doubled. One of Rumi's skills and points is that sometimes in moments of mystical enthusiasm, with Beautiful and pure embodiment and images express words that show the taste and passion of literary and artistic They are. Although Rumi is a troubled mystic in Masnavi, he presents the mystical details to his audience. However, he has never neglected the creation of beauties.

Rumi created Masnavi full of elegance and beauty With the creation of this mystical masterpiece, it has gained a unique reputation not only in Iran, but all over the world.

Speech of Rumi in Masnavi is all about the love of truth and the soul of truth, who has been able to express his goal as beautifully as possible.

Rumi at the height of mystical intoxication sometimes mixes his words with images and delicacies that elevate the soul Intoxicating.

It can be said that Rumi's poetic skill and taste in creating Masnavi is so unique and sublime that Man is unable to describe it.

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