

# Reflection of mystical themes in Attar's musical verses

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## **Abstract**

*Attar is one of the representatives of Iranian mystical poetry. In the verse of his works, he has dealt with mysticism and expressed mystical thoughts in various forms. In Attar's poetry, like other classical poets, musical instruments and terms are mentioned. A study of Attar's works shows that with the help of music and its terms, he has proposed and illustrated his desired themes and purposes, especially mystical themes and purposes. In this descriptive-analytical method, we studied Attar's works (Al-Tair region, Misayatnameh, Asrarnameh, Elahinameh and Attar's Divan) and examined those musical verses that have been dealt with from a mystical point of view. Findings showed that among the instruments, the most frequent instrument was the harp. Also, among the musical terms, "curtain" is used more than other terms. Most of the pictures that Attar made with musical instruments and terms are related to a person, his feelings and circumstances. Among the themes used, love, desire, knowledge and pain have the highest frequency.*

**key words:** Attar, poetry, mysticism, music, the link between mystical poetry and music

## **I. Introduction**

Attar is one of the mystical poets who has used poetry to explain his mystical thoughts and "has used all the scientific, scientific and cultural capacities of his time in proving and inducing mystical and human thoughts and goals" (Gholampour et al., 2015). : 177) Music is one of his possessions and knowledge.

We do not know of any nation that lacks music. We have to accept that music is a phenomenon in human nature and the factors that lead man to search for music are the same tendencies that forced him to recite poetry, and the connection between the two is strong. Because poetry is in fact the music of words and words and richness is the music of songs and melodies "(ShafieeKadkani, 1997: 44).

It is unclear whether Attar knew music or not and played an instrument. However, by studying his works, it can be said that Attar did not pursue music technically and professionally, and only for the mystical benefit of his poetry, he sought to know the terms and positions of music to some extent. In this research, we have descriptively-

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analytically examined those musical verses that have been dealt with from a mystical point of view. The main purpose of this research is to describe and study the mystical themes in Attar's musical verses. Let us know how mystical themes and ideas are reflected in Attar's poetry by using musical terms and instruments. Attar considers music to be suitable for expressing which mystical concepts? It seems that Attar has used the ambiguous functions of their musical words to express mystical themes and ideas. Attar has often considered the words of music to be appropriate for expressing inner pain and suffering.

### **Research background**

Numerous researches have been done about Attar and his works have been studied from various angles. In 2011, Parisa Moeinian defended her master's thesis "Reflection of Music in Attar's Works" under the guidance of Hamidreza Hassanzadeh Tavakoli at Semnan University. In this dissertation, the author first analyzes the anecdotes in the poems and memoirs of Al-Awliya and then introduces the terms and musical instruments in Attar's works. In this dissertation, the focus is on extracting musical terms and instruments, and in nearly 140 pages of this work, less than 15 pages are devoted to the study of musical instruments and terms in Attar's divan and poems.

There has also been research in the form of books, dissertations and articles on the reflection of music in the poetry of poets such as Rumi, Hafez and Saeb. Including the book *Rabab Rumi*, which was written in 2011 by Mehdi Satayeshgar. In this work, the praiser has shown and studied the reflections and musical terms in Rumi's *Masnavi* and Shams's lyric poems. Hossein Ali Mallah in two works of Hafez and music (1350) and Manouchehri Damghani and music (1363) has extracted and explained the terms in the poems of Hafez and Manouchehri. Reza Ashrafzadeh and Heshmat Qaisari wrote articles on the function of the musical element in the five military treasures in 2013 in the 18th issue of the specialized magazine for analyzing and criticizing the texts of Persian literature. In this article, the authors examined the music in the military treasure trove from different angles, including martial music, party music, the existence of various musicians and musicians. In 2016, a conference entitled "Attar and Music" was held at the Arasbaran Cultural Center. The lectures presented in this conference were dedicated to examining the axes of Attar's thought. One of the speakers, Bahram Parvin Gonabadi, spoke about the reasons for Attar Neyshabouri's influence and attention to music. He referred to the reflection of music in Attar's poems in general and considered the main reasons for this attention to be the avoidance of egoism and selfishness.

The study of the background of this research showed that so far no work has been written that independently examines and describes the mystical themes in Attar's musical verses.

## **II. Theoretical framework of research**

Sheikh Farid al-Din Muhammad ibn Ibrahim Attar of Neyshabur is one of the greatest mystics of the sixth and early seventh centuries, and like most mystics, his life is shrouded in a halo of myth. Various theories have been presented about his date of birth, but among all the mentioned dates, the year (539) seems to be more correct and his martyrdom is at the hands of the Mongols and at the time of the massacre of Neyshabour in the year (618) "(Ashrafzadeh, 1374: 8-7). ).

Attar is one of the most prominent mystical figures in Far poetry. It is thirty. Mysticism is mixed with him and is reflected in his poetry. "Attar is the center of attention of man, the world and God, and all his concern is to explain the relationship between these three and provide a clear picture of these categories" (Ritter, 1998, vol. 1: 5). One of the ways used in presenting and transmitting his mystical ideas is through music.

The word music or musiq, which is sometimes referred to as musician in Persian literature, is a Greek word that has entered this language after translating Greek scientific books into Arabic. In his book *Al-Kabir Music*, Farabi defines music as follows: "The word music means melody. Tone sometimes refers to a group (congregation) of different melodies that are arranged in a certain order, and sometimes to a group of melodies that are composed in a certain way and have letters corresponding to them that are composed of meaningful words that this Words, as usual, indicate thought and meaning" (Farabi, 1375: 11).

Poets have long used musical terms and instruments in their poetry and have used them for various purposes. Sometimes for educational purposes and sometimes for non-educational purposes. In the educational section, musical terms and instruments are used in the same conventional meanings, and we will not deal with it in this article. But in the non-educational part, sometimes terms and musical instruments are used in meanings other than their original meanings, and this has covered the poetic clothes on the stature of these terms and instruments.

Among the cases in which Attar's mystical experiences are reflected are images related to musical terms and instruments. He has expressed mystical themes and ideas in his poetry by using musical terms and instruments.

### **III. Review of research data**

In this article, we will examine the reflection of mystical themes in Attar's poetry in two sections: music and instrumental corrections.

#### 1- Music terms

##### 1-1 Singing

The study of different cultures shows the absolute meaning of sound and shouting, but singing is interpreted in music in the general sense: melody, hymn, song and melodious rhythm that comes from the human throat or from the strings of various instruments.

In many verses, Attar has used singing in the absolute sense of sound and sound. In Attar Gah's works, the word "song" is also used for the voice of birds. In some cases, "singing" has been used for the sound of instruments. Attar considers "singing" to be informative and informative, both in the musical and non-musical sense. Sometimes "singing" is a means of reaching meaning and mystery:

It had a meaning in every thousand songs. Underneath every universal meaning was a secret

(Attar, *Al-Tair region*, B 751)

And sometimes, which means calling and addressing, it is expressed in a way that indicates the sanctity of the speaker and his words, which are in the role of target and guide.

One Hatef, the other, sang that you are patient with Yazdan?

(Attar, Asrarnameh, B 2493)

The great one, when he heard Hatef's song, became aware of the secrets

(Attar, Theology, b 2057)

Singing is sometimes added to words, and this blending has affected both the suffix and the prefix. The following verse is from the language of "Bu Ali Daqaq"; He is one of the most prominent mystics of the fourth century who told a disciple who once lived in a sect and sang the "song of separation". The disciple sees the sheikh and asks when the sheikh is leaving. The sheikh says this in response. Sheikh's speech here is an emphasis on understanding and receiving time and benefiting from the carpenter's tail. In this verse, "Faraq" in proportion to "song" also evokes the musical meaning (Attar has mentioned the curtain of Faraq in Misyabnameh (Misyabnameh, B97)).

"It simply came to our notice then

(Attar, Misyabnameh, B 6418)

In the following verse, Attar talks about the "song" of being a good person and not being proud of this song. In this prohibition and abstinence, he refers to one of the common chapters of human and non-human, which is song. This verse has the color and surface of the fourth valley, which emphasizes the emancipation and liberation from worldly interests.

He sings on his beautiful song, which is in silk and straw

(Attar, Asrarnameh, B 449)

1-2 songs

"Stretching and circulating call of a song or instrument that occurs in singing or playing, in the meaning of sound and song and sometimes in the meaning of the musical curtain" (Stayeshgar, 1374: J1 / 44). The following verse is taken from an ode that speaks of the coming of time and the coming of death. In this ode, Attar speaks of the sorrow and pain he endured in life and emphasizes this pain throughout the ode: "I went empty-handed with a heart full of pain" (Attar, Divan: 814). "In Attar's worldview, pain is effective in making life meaningful. This pain is the beginning of the valuable desires and desires of man who is God and love" (RK, Mousavi Jarukani et al., 2016: 74). In the following verse, Attar uses three musical words and pays attention to the ambiguous function of all three words. We are talking about pain, hesitation and regret. Singing and singing come to the curtain. This pain manifests itself clearly in the two verbs of this verse (descending and unveiling).

The pain and sorrow that fell from the song became a beautiful song in my curtain

(Attar, Diwan, p. 816)

### 1-3 foot soldiers

Standing means beating, dancing and listening. In the following verse, Attar mentions the astonishment of thirty chickens in front of Simorgh. Astonishment, passion and ecstasy like the "stomping" of a particle in front of the sun. The opposition of "particle" and "plural" in this verse indicates unity and multiplicity and the particle is a symbol of the seeker of the way. The seeker who in the last stages of his behavior has approached the truth and the infinite source with astonishment and salinity and a particle dance.

They were amazed to see such a little bit of footsteps

(Attar, Al-Tair region, b 4023)

Attar was one of the most thoughtful poets and mystics and anecdotes have been narrated about his view of death. In this verse, he has been stomping and rejoicing since the "joy of death", like a leaf that has reached greenness and perfection. Attar "Sometimes from a mystical and romantic perspective, depicts death as the beginning of liberation from the suffering of the world and the imprisonment of the soil" (Valizadeh et al., 1398: 95) and this can be considered a kind of "desire death" in Attar's worldview.

When there is joy in death, I trample on the greenness of the leaves

(Attar, Misyabnameh, B 995)

### 1-4 curtains

"Curtain" has different meanings in music. In ancient music, the names of the twelve maqams of Nova, Rast, Hosseini, Rahavi, Iraq, Hejaz, Zangleh, Busilk, Ashaq, Sepahan, Bozorg and ZirAfkand have been mentioned. Ameli says about the curtain in Nafais al-Fonun: "In the use of the master of music, as the noble dimension was often immersed in it, then he is synonymous with the plural" (Ameli, 1337: 109). Curtain is mentioned in the meaning of corner, position and branch. In his references to the curtain, Attar has used it both in the musical sense and in the non-musical meaning which has a hidden meaning. Hence, both the musical meaning and the non-musical meaning are derived from it.

Ancient musicians have classified Iranian music into twelve scenes. Attar also knows the number of curtains in the following verses as twelve and mentions their names in these verses; The curtain of lovers, the curtain of Nawa, the curtain of opposition, the curtain of petition, the curtain of the right, the curtain of Nahavand, the closed curtain, the curtain of bandits, the curtain of Hosseini, the curtain of parting, the curtain of Sepahan and the curtain of Iraq.

In describing the curtains, Attar pays attention to their ambiguous function and this combination has led to the creation of long meanings. In each of these verses, a way has been opened for us. Sometimes, referring to the "veil", he has said about the hijab and its necessity, and sometimes he has dealt with the way and means whose limits are clear. In the verse, he refers to the curtain of "lovers" and "nova" and comments on the dominance of love and lovers over the horizon. At the end of this apology, Attar spoke of "Faraq", "Sepahan" and "Iraq" and the burning of the misery that has occurred here and there.

Because the oyster had so many curtains, the curtain was the curtain of the supposed work

So open ten or two curtains so that no one can step out of the curtain

It closes the worthy curtain of lovers to the horizon

When he saw the opposition, he asked him to straighten the opposition curtain

He threw one in Nahavand and closed the other in the prison

So Zafan beat Hosseini to Hassan with a razor blade and bang

Eventually, there was a separation between Sepahan and Iraq

(Attar, *Misyabnameh*, B 91-97)

In the following verse, Attar says that it is the unveiling of the beloved that can open many souls with enthusiasm and enthusiasm. "Curtain" has an ambiguous function in this bit. It means both hijab and barrier, and it brings to mind the musical meaning in proportion to the "footmen".

Unveil until the world of the souls of the pious is revealed

(Attar, *Diwan*, p. 252)

The following verse is one of the verses in which "curtain" is used in its musical meaning. In this verse, Attar speaks of the "curtain of pain" and, accompanied by the painful sound he plays, seeks pain. Pain in Attar's poetry is accompanied by movement, desire and astonishment. "Attar's poetry, as he understands it, is a poem of pain, a poem of madness and a poem of unconsciousness" (Zarrinkoob, 2007: 117).

The pain of ten butlers of the parliament that we played is a curtain of pain

(Attar, *Diwan*, p. 488)

The "curtain of the soul" is the depth of the soul and the hiding place of existence. The following verse is taken from the dialogue of the thinker with Israfil. This is the second stage of behavior and it deals with fear. "Fear in Attar's worldview is accompanied by remembrance, and this fear and astonishment in the institution of the seeker comes from the memory of the glory and greatness of the Creator" (Rak, Nazhat, 1391: 146 and 147). This bit is part of Israfil bIt is the "extravagant seeker" who will fulfill what he has asked for?

When will this demand for the curtain of your soul be raised against the right curtain?

(Attar, *Misyabnameh*, b 1268)

The "curtain of lovers" is the status of lovers and the song of lovers. In the following verse, Attar refers to the ambiguity of the meaning of "the veil of lovers" and addresses himself, who sometimes speaks of unconditional love and sometimes plays a melody in the veil of lovers. Many mystics have considered mysticism and love as synonymous and meaningful. According to Nicholson, "Rumi did not distinguish between love and mysticism" (RK,

Nicholson, 2003: 214). In the continuation of this verse, there are verses (Your poem invested the lovers / May the lovers invest this forever) which express Attar's emphasis on love and lovers.

When the love of a woman's divorce is the sound of the curtain of female lovers

(Attar, Al-Tair region, p. 4485)

"Curtain of Lovers" is used in the same verse in the same musical meaning, but considering that in the first verse, the first verse speaks of bewilderment in the horizon, the meaning of lovers also comes to mind. It was then that I became confused by the horizons that I became a person of love and a "curtain of lovers". In Asrar al-Tawhid, Abu Sa'id considers Sufism to be possible only through love: "This knowledge can not be obtained except through love" (Mohammad Ibn Manur, 1389: 47).

Now I am confused by the horizons that I have become a curtain of lovers

(Attar, Theology, b 5852)

1- 5 chopsticks

Beating was an act performed by the great constables. "The stick and the board that the great constables took in their hands at night and struck that stick on that board to wake up the constables" (Stayeshgar, 1390: 275). Attar has used chubak, chubakzan and chubak in many of his works. In the past, the police used to beat Chubak as a sign of awakening. In the following verse, there is talk of a policeman in love, who sometimes did the work of his policeman and beat him, and sometimes he reached the work of his love, and from the pain and sorrow of love he fell on his head and face.

Sometimes you would go and beat the shit out of the sadness.

(Attar, Al-Tair region, b 3563)

In the following verse, Attar refers to the zeal of the lover (here is the sky) who, due to fear of the evil eye and gaze, has appointed a policeman. The lover (the sky) does not tolerate the gaze of the other and places a stick on the forehead like the night of the beloved to turn the other away. Mystics consider zeal as the cause of love and believe that zeal arises from love because "the lover wants the beloved to be cut off from the other and the other to be cut off from the beloved" (Kashani, 1325: 444).

The sky, because every night he saw you, he brought several man-made rings

Do not be afraid of the evil eye

(Attar, Diwan, p. 165)

1-6

A song sung by Arab shepherds to make camels move faster. Saytashgar says: "Hadi is one of the most pleasant songs and melodies of Iranian music and if the singers can do it well, it will give a suitable effect" (Stayeshgar, 1374: J1 / 373). In the following verse, Attar speaks of the camel's hada, which is heard by man, but he

does not understand or hear the voice of truth, which is higher in quantity and quality than hadd. This bit is an invitation to knowledge. Attar "considers this perception and perception requires opening the eyes of the head in the heart of the seeker" (RK, Dehghan and Sadati, 2016: 56).

Gentlemen, if there is a limit to the camel, you have a hundred calls from HazratHaqq

(Attar, Theology, b 5068)

1- 7 Hands

The present achievement is the result of human ecstasy. At that time, the boiling inside is such that the human organs move. In the following verse, Attar speaks of "their handiwork" and refers to the conflict between hands and feet. In this verse, he refers to the components of human existence at the top and bottom and depicts the spirituality of this action by "stepping on it" and "reaching out". In this verse, Attar depicts liberation from the soul and belongings, which is one of the most important mystical thoughts, in the form of dancing and clapping.

On the ninth breath of the foot, which was in the state of the man dancing, they got out of the car

(Attar, Diwan, p. 204)

1-8 straight

Right curtain, right position, right circumference. "One of the famous authorities or periods of the twelve periods of Safi al-Din Ermavi's time in ancient music, which Farabi also believed to be (twelve) years away" (Stayeshgar, 1374: J1 / 498). Attar also refers to the opposite in the verses he speaks of "right" and in this way causes contradiction and semantic prominence. In this verse, he has referred to the ambiguous function of musical words. It is about the influence of music that can change the situation with wounds and promises.

Wounded in the way he straightenedThe opposite is true of the right vein

(Attar, Theology, B 5849)

In the following verse, Attar uses "right" in its ambiguous meaning and uses mystical words to create a mystical theme that shows the intermingling and compatibility of opposites with each other and their adaptation to the good divine system.

He was not right-wing and did not want to expose the world to Bam

(Attar, Theology, B 5850)

1- 9 dances

In the definition of dance, the praiser has written: "Play is the art of expressing feelings through rhythmic and musical movements, movements and movements of the head and neck, chest, arms and legs with the weight and melody of music, stomping and clapping with principles and melodies" ( Stayeshgar, 1374: J1 / 537). In the following verse, Attar refers to the silence, stillness and silence of man. He goes on to say about the dances and tarab of the heavens that when they hear a person's speech, they engage in dance and tarab. Attar sometimes



interprets this silence as "the inadequacy and inability of the human intellect to understand the truth of love" (Rak, Dehghan and Sadati, 2016: 56). In Attar's view, the Throne and the heavens are immersed in music and are always on the move. Every sound evokes love in them and makes them spin and spin, and dance is a manifestation of this music.

Why are you so full of silence, Kaflak, from your speech, you are a terrifying dancer

(Attar, Theology, b 556)

His lamp read the right to return the sincerity of all the chandeliers of the dancing throne

(Attar, Theology, b 644)

The following two verses are anecdotes that tell of the arrogance of the lord over the Lord and, finally, the loving look of the truth. In these two verses, Attar refers to the lovers of truth who are free from imperfections and shortcomings, and like trees in motion, they dance and clap their hands, and in this way, they come close to perfection. "Movement is the mother of all developments and the source of evolution, and since it brings with it transformation and transformation, the poet uses this natural thing for transformation and transformation of the seeker in the ascending movement towards final perfection" (Gholampour et al., 2015: 196 ) And the ultimate perfection is the nearness of perfection.

His lovers came clean from imperfection because the sentence trees came in the dance

They bloomed like horns in a flower and inevitably came close to perfection

(Attar, Misyanameh, B 4160 and 4161)

In the following verse, Attar refers to the annihilation of God, which is one of the highest teachings of mystics. The annihilation that the seeker has reached in dance and in hearing. In the second verse, he considers this annihilation as the property of a particle (which is the secret of the seeker) and demands the particle-like heart in front of the beloved.

To perish in dance and in the hearing of the universe in the air of a particle-loving heart?

(Attar, Diwan, p. 571)

In the following verse, Attar talks about two reactions. The first is to scream when the soul is connected and the second is to dance when the knowledge and understanding of the secrets has been achieved. Dance is born of ecstasy and salinity that has arisen from the understanding of secrets in the soul.

When a woman screams from joining Janan, sometimes dance from understanding secrets

(Attar, Diwan, p. 316)

### 1-10 Psalms

Psalms are poems attributed to the prophet David. The beautiful psalm and voice of Prophet David are famous in Persian literature. The verse is from the language of the nightingale, who seeks someone to tell and read to him about love, but he does not find an ear and soul that is ready and receptive to love and truth.

Not because David is a workaholic, I sing to the psalm of love

(Attar, Al-Tair region, B 754)

In the following verse, Attar mentions Davood and refers to his well-known role and adjective, which is good singing. In this reference, he reveals an aspect of his voice and gives this verse a mystical color and smell. Reading the verse of the bewildered and the psalm of love on the troubled is Attar's gaze on the voice of the blessed David and the hearers of this voice.

Choo David Ayat the perplexed reader of the psalm of love over the troubled reader

(Attar, Asrarnamēh, B 543)

The following verse is taken from verses that refer to the ascension of the Prophet. When the secret of the whole universe was revealed to him. In these verses, Attar has drawn wonderful images of the Holy Prophet and the previous prophets, so that all roads lead to Hazrat Khatam. The following verse indicates that the Prophet taught a hundred secrets to David through the Qur'an and revealed the hidden secrets of the Psalms to him, and thus David became known.

He told a hundred secrets to the prophet David (Attar, Misyabnameh, B 426)

### 1-11 hearing

"Sama is the ambassador of truth, whose seat is the heart of a Sufi and is a prophetic state, the mystic takes the principle of hearing from the light of the heavenly beings and connects them to existence" (469-380) refers to the Sufi shaykhs of Khorasan and Qashiri and Busaid peers. A seeker asks the sheikh for his reluctance to listen, and the sheikh "said that we are cut off from hearing" (Attar, Misyabnameh, p. 2822). Sheikh considers Sama to be born and the product of ecstasy and joy and the reason for this interruption is his constant inner sorrow and grief that if he leaves the throne and the carpet, they will not be able to bear this burden or they will constantly mourn or perish.

There is a mourner in my heart who, when he comes to my heart,

The particles of the Throne and the clean carpet become mourners, permanent or perishable

If such a pain appears, it should be mourned forever

With such pain in my soul, when is listening and dancing a cure?

(Attar, Misyabnameh, B 2824-2827)

The following verse is taken from the dialogue of the thinker with Gabriel. Gabriel is in the first stage of the stages of conduct. This angel evokes the concept of "dhikr". After reading the Qur'an, "dhikr" is the supreme

linguistic worship (Ghazali, 2007: 1/639). This verse is Gabriel's answer to what he knows and "it can not be explained to anyone" (Misbatnameh, b 1118) because Gabriel is "the bearer of his word" and not everyone can bear to hear that word.

Because no one has the strength to say goodbye to both worlds

(Attar, Misyabnameh, B 1118)

Attar has mixed "hearing" and "sorrow" in the following verse. According to the verses that refer to dance and listening, it can be understood that Attar considers dance and listening to be the product of ecstasy and passion. Hence, the combination of "hearing grief" is a contradictory combination. The hearing of your sorrow has occupied everyone and the souls and hearts of the lovers have been released. In the following verse, Attar speaks of sorrow mixed with sorrow, which is the product of hearing and will lead to the abandonment of belongings.

The souls and hearts of the lovers were crushed in the midst of the sorrow of hearing grief in everyone

(Attar, Diwan, B 108)

1- 12 tunes

Farabi refers to the tone of a group of songs that have been composed in a certain way and have letters that are compatible with them, from the combination of which meaningful words have been made (Rak, Farabi, 1375: 11). In describing the tone, Attar has emphasized its joy and excitement by using words such as Sur and Sarwar.

The singer of all birds in a hundred tones, in each tone there are a hundred sur and servers

(Attar, Diwan, p. 49)

The tone of creation, according to the philosophical theory of the Brotherhood of Al-Safa, is a reference to the musical system and harmony of creation and existence (see, Brotherhood of Al-Safa, Bitā: 251). The following verse is addressed to Andalib and in this address "David" is mentioned many times. Call him "David-like" and open this "David's throat" in the sense of saying, in order to guide the people to the truth with his tone, which is a manifestation of the tone of creation.

The chrysalis throat means the opening of the people from the tone of creation

(Attar, Al-Tair region, b 649)

In this verse, Attar speaks of a musicologist. A person who has reached the knowledge of music, and this knowledge and understanding of the music of creation will lead to man's enjoyment and gratitude.

Kurd thanked the musicologist's soul for the tone of the music of creation

(Attar, Al-Tair region, B 623)

In the following verse, Attar points out the differences in tones and melodies. In effective tones. He knows the people who died when they heard the song of David, the listeners of those tunes (the tone of the music of

creation). For the tone of David was a manifestation of the truth and knowledge of the "tone of the music of creation," as the people sacrificed "a hundred souls for [every soul]."

One of the thousands of people, David's man, was not Zayn al-Han but Zan al-Han

(Attar, Diwan, p. 264)

#### 1-1 13 singers

Rameshgar and Khanyagar are called "Motarb". One who leads others to music and singing. In the verse below, Attar places the singer in a happy recitation in front of the mourner. He did not limit deprivation to joy and sorrow, and he believes that in any case and position he can see the needless and look at deprivation.

The needless and the destitute, whether you are a singer or a mourner

(Attar, Al-Tair region, 3659)

#### 1-14 Music

"The word music means song, and song sometimes refers to a group of consecutive melodies with a certain composition," the praiser says of Farabi. And sometimes a group of melodies is called a poetic phrase in order to synchronize and compare it with the letters of the words, which are combined to express a specific purpose according to the rules of the language "(Stayeshgar, 1375: J2 / 445). In the following verse, we are talking about thanking music, and it means knowing music. Knowledge that leads to indulgence. You will come to knowledge when you have become aware.

Thanks to the unseen music that you know these nine curtains

(Attar, Asrarnamēh, B177)

#### 2- Musical instruments

##### 2-1 Cheng

"It is a very ancient instrument of string music (string) that poets and writers have mentioned due to its antiquity. What is certain is that the initial form of the harp was inspired by the hunters' bows, and in the later stages, silk threads (strings), resonant bowls, curved wire catchers and other details were added to it "(Stayeshgar, 1390: 244). In the following verse, Attar attributes Zir Cheng, which is one of the four strings and is thinner than the other three strings, to his lament. Zar is also a musical term meaning sad voice. The general meaning of the verse according to the first and second stanzas is that the poet considers the sad sound of the instruments to have originated from within his painful interior. The sound of mourning is from my song and the sad sound of the harp is from the cries of mourning and my inner pain. "Achieving knowledge requires pain, and without it, one cannot reach the level of the people of knowledge; That is, the rank of mystics "(Zarrinkoob, 1386: 151).

Lamentation is also my speech. It is under the grip of my lamentation

(Attar, Al-Tair region, B 752)

In the following verse, Attar has grasped the existence of a human being with a vein and then with a string-like string that blows at the time of wounding and wounding.

Veins and veins remained in Fagan like this, all of his brain remained like dates and bones

(Attar, Theology, b 3157)

Attar has imitated himself in many verses and in this similarity he has considered the sad and crooked sound of the harp. Playing in many of these verses has a musical meaning according to "harp" and according to the general meaning of the verse means caress. In these verses, he compares himself to a crooked figure and is always popular in seeking his beloved and longing for caress.

With my back bent, I am like that, so that you can play Buk Choo, the harp of a tail

(Attar, Mokhtarnameh, b 1550)

Because I became two, play with your love, play with my love

(Attar, Diwan, p. 640)

Play me, who rose without you, because I clung to every vein of Faghani

(Attar, Diwan, p. 667)

Attar creates a beautiful theme in the following verse. He sees the curvature of the claw and says to the one who is old but still in ignorance: How is it that the claw comes to consciousness from a fingernail and we hear its sound, but you who have lived your life and your back is bent like a claw And you are old, are you still living in ignorance ?! According to the Stoics, "the highest phenomenon of nature, which is man, has consciousness and awareness" (Copleston, 2009, vol. 1: 4455). Knowing the human consciousness, Attar considers "the harp" to be the possession of consciousness and knowledge due to the sound it hears due to wounds, and by relying on a question about the lost possessions of some people (which is consciousness), makes him ponder and ponder. .

Choo grabbed you by the back and you did not find consciousness, so did you catch consciousness because of one nail?

(Attar, Diwan, p. 753)

In the verse below, Attar seizes his existence and from this painful existence, the following moan arises. Rumi has considered "Zir" as a song of sorrow: "Zir is the song of sorrow, in the joy of Bam" (Rumi, 1378, J 5:36). He is popular in seeking music.

Because I was so friendly that Attar heard Choo's moans every breath

(Attar, Diwan, p. 168)

In the following verse, the poet thinks of himself as a harp that rises from every vein when the beloved carpenter is playing and playing him. "Playing" in the following verse both means playing an instrument and evokes caressing. The melody and attention of the lover to the lover upsets him and changes his mood.

By the time you played, the vein on my body was bent

(Attar, Mokhtarnameh, p. 202)

## 2-2 Rabab

ArfaAtraee says in the culture of music: "In the first place, a large instrument, like a tambourine, its types are common in different countries and have a large abdomen, short bunches and deer skin on the bowl, by means of a bow (bow)." "It was played and today it is played with a percussion" (Atraei, 1371: 53). In the following verse, Attar uses playing the rabab with his fingers and likens the description of his distress, which he rubs on his head and hair with his fingers, to playing the rabab.

Chou was intoxicated with a rabbi in me like a rabbi with his hands on his head

(Attar, Theology, b 5846)

## 2-3 forms

The trumpet is a horn-like trumpet to be blown. In the following verse, Attar refers to the bloating and light of the images according to the prophetic hadith "Images of the Century of My Light", which have considered the images as a branch of light. The second stanza is a reference to the verse "Fada Suite and NafkhtFih Man RuhiFaqaLahSajedin" (29:15)

The images are not from you, the only bloating and light is the "blowing of my spiritual spirit"

(Attar, Misyabnameh, B 1255)

In the following verse, Attar refers to the metamorphic property of "Tire" that when it is blown, the state of the world and the worlds will change. This verse is a kind of invitation to awakening and knowledge, considering the morning and blowing.

Because in the first morning, the face does not come from another part of the world

(Attar, Misyabnameh, B 1257)

## 2-4 drums

It is an instrument from the family of percussion instruments in which the skin is used. In the following verses, Attar characterizes the drum and through this he expresses his desired themes. He has considered patience as a medicine for pride. Therefore, he has waited patiently for this windy drum of egoism to rise so high and become fat and proud that it suddenly tore and his voice was silenced.

I have the patience to tear this drum full of wind and shouting

(Attar, Asrarnameh, b 1874)

After a few verses about the seeker of thought and the importance of thought, Attar deals with the creation of the people in such a way that "hundreds of thousands of people have come together" (Attar, Misyabnameh, b 969)

and their inner situation and then reaches the following verse. He sees a group like a lion, and in this parable he refers to the roar of a drum like a lion, and on the other hand he thinks of a group like a wolf that has started tearing.

This milk owl chirped the drum and the wolf chorus cried

(Attar, Misyabnameh, B 979)

كوس 2-5

Large couscous from the family of percussion instruments in which the skin is used. In the following verse, Attar speaks of Kos Vafa and emphasizes his loyalty to his beloved and the permanence of this loyalty.

Day and night, we will be faithful to the door of Sultan Jan forever

(Attar, Diwan, p. 507)

Attar has added "Kos" to annihilation in the following verse and has created a tangible image of annihilation. He considers survival in the annihilation of God. And by playing on the cassava, he has informed everyone.

He survived the carpet, played the cossack of destruction, built a measure of honor, and hung himself in front of the corps

(Attar, Diwan, p. 576)

2-6 musicians

Continuing the principles of Iranian music, Forough writes about the musician: "It is a famous instrument that is connected to the triangular organ from large and small strings. Forough, 1354: 94). In the following verse, "musician" means both the instrument they play and the musician. The inner mystery of the musician is a song that has reached him from his old man, David, and he reveals it to the audience.

The musician turned out to be the secret that appeared from David, the song that was

(Attar, Misyabnameh, B 6790)

In the following verse, Attar has repeated "Musa" in three words, "Musicheh", "Musaesfat" and "Musiqr", and he has composed this verse both with the magic of melodic proximity and has increased the spiritual burden of his music with his musical words. A musician is both an instrumentalist and a musician. Here Moses is the symbol of the perfect man and possesses the divine attributes that can speak to God. In this verse of music, music is called adjective and can make the musician in knowledge and cognition.

A branch of music, a woman of character and a musician in knowledge

(Attar, Al-Tair region, B 622)

In the following verse, Musajeh refers to both a bird that was in the mountains and an allusion to Moses, which is described as a small bird when the truth is manifested. Although the revelation did not reach the music, but he was surrounded by the old man and his target who received the revelation, and his chest is a storehouse of secret and knowledge.

If I am half a muse I have a musician in my chest

(Attar, Diwan, p. 798)

The upper and lower verses are taken from an ode in which Attar talks about himself and his situation and, like many of his poems, relies on his inner pain. He sees himself as a musician who laments his hard work.

As a musician, I cry because I have a difficult job

(Attar, Diwan, p. 797)

#### **IV. Result**

The creators of literary works, especially poets, have used the various capacities of art, knowledge and culture of their time to express and convey their ideas and themes. Although music has been one of the arts that has always been considered by poets for a long time, but the level of attention of poets to music in the past has been more than today. This fortune is due to the traditional educational system that has provided a basic acquaintance with many sciences.

Man and the mystical view of man are not merely a minor element of poetic treatment in Attar's poetry, but are rooted in the poet's thought and worldview and are a powerful factor in the coherence of his verses and all his poems. Therefore, when he uses his knowledge and resources in poetry, he combines them with his worldview and puts them at the service of his intellectual and doctrinal world. Attar is also a mystic poet and mystics are basically familiar with listening to music idioms, but what became clear to us in this research was that idioms and musical instruments are not the focus of Attar's imagination, although there are several verses in his poetry that use idioms and idioms. Musical instruments have been mentioned and the poetic look has been seasoned with these verses. A study of Attar's poetry showed that a significant part of the verses that referred to musical terms and instruments, although used in their normal and original sense, but the poetic choice of musical instruments and terms is not accidental. Attar has adorned and studied many musical instruments and terms in accordance with the mission of his poetry.

In this study, we examined evidence of musical terms and instruments in Attar's poetry. These evidences, which included the terms song, song, curtain, pedestal, string, hadi, dastafshan, right, dance, psalm, hearing, tone, melody, music and instruments of harp, lute, trumpet, drum, cousin and musician, look and thoughts. Mystics reflected Attar.



The most important themes that were shown using musical terms are: seeker and old man, solitude, abandonment of ego, liberation from attachments, human suffering, astonishment, ecstasy, mortal thinking, love, separation, desire, zeal, the sum of opposites In the system of the divine good, annihilation, nearness, knowledge. The most prominent mystical concepts that were shown with the instruments are: human suffering, desire, knowledge, love, abandonment of egoism, seeker and old man, annihilation. In the section of music corrections, the concepts of love, ecstasy and knowledge are discussed more than other mystical concepts, and in the section of instruments, the highest frequency is sought, pain, love and knowledge. Attar has composed and dealt with the most mystical themes among the musical terms with "curtain" and among the instruments with "harp".

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