

Manifestation of nature in the poetry of Attar and Molavi

¹Fereshteh Taheri, ²Dr. Mohammad Shah Badizadeh, ³Dr. Ali Ahmadpour

Abstract

Nature has "shaped richness" (Hegel, 1363: 133) and infinite possibilities that have long been the primary source of creation (Reid, 1384: 144) and the field in which it is constantly created and Innovation is important; It has also been considered as an investment in artistic creativity. Those who have created works of art with an approach to nature, have enjoyed infinite possibilities and baggage. They themselves, like nature, have created and invented (Shaleh, 1357: 50) and by creating a world like nature, they have been able to strengthen the connection between man and nature. The poets of the early centuries of Persian poetry imitated more than descriptive Arabic poems, and these poems were full of words of elements of nature such as camel, desert, atlat, etc., which in this way in the manifestation of nature is called imitation naturalism. Be. Some poets also report on nature and describe nature, its elements and components, which is called descriptive naturalism, and finally interpretive naturalism. Nature as a symbol or allegory in poetry It is used. These poems are mostly found in new and new poems (Shah Hosseini, 2001: 90). Iran has a special geographical dispersion and this dispersion did not cause the color and glaze of Persian poems to change due to the large climatic differences; The only difference that can be seen in the classical poems is the similes and the use of rhetoric and their specific artistic language.

Keywords: nature, manifestation, seventh century, image, Attar, Rumi

I. INTRODUCTION

Nature and interest in it in poetry is not limited to a specific time and place. The use of natural elements in poetry has always existed and will exist in poetry. Imagination, rhetorical elements and literary crafts have helped poets to be inspired by nature and to use the elements of nature and the new combinations that poets create to address the concepts that they have in mind. In every age, the people of that age, especially poets and artists, represented nature in different ways; But the manifestations of illustration and manifestation of nature are different in each age and each individual; The reason for this can be found in the class, climate, living conditions, social status and worldview of the poet; The reason for this is that poetry as a representative of the soul, psychological, linguistic and thought of the poet. Naturalism and the manifestation of nature can be divided into imitative naturalism, descriptive naturalism, and authorial or interpretive naturalism.

¹ Student of Persian Language and Literature, Islamic Azad University, Mashhad Branch, Iran

² Member of the Department of Persian Language and Literature, Islamic Azad University, Mashhad Branch, Iran

³ Member of the Department of Persian Language and Literature, Islamic Azad University, Mashhad Branch, Iran

Nature and man have had an inevitable connection for a long time. In the poems of poets, the writings of writers, the illustrations of painters, nature has all been manifested in different ways. In Persian poetry, the depiction of nature has been done in various ways throughout the period, sometimes as a complete simile, sometimes as an imitation, sometimes as a metaphor, sometimes as a simile, etc. Using natural and lexical elements of nature in Poems existed before the seventh century, to the extent that this period is considered the most brilliant period in the field of depicting nature and its manifestation.

Persian poetry before the seventh century had an inseparable connection with nature, so it is called nature poetry; Especially from the third century to the end of the fifth century in terms of attention to nature, is the richest period of Persian literature. In this period, the poet is less looking for sensual and emotional issues and has paid more attention to material elements. Persian poetry in this period, more than other periods, has depended on simple and tangible nature and the human and interpretive aspect in this period is very low (Shafiee Kadkani, 2007: 317).

Classical poetry has features that distinguish it from other Persian poems. Reporting view and detailed description of nature with artistic expression, the poet's separation from nature and his independence from nature are among the characteristics that classical poets had in the field of nature (Mohammadi and Panahi, 2009: 92).

This research examines the effects of illustration and manifestation of nature in Persian poetry up to the seventh century and will use the poetry of poets such as Rudaki, Khayyam, Manouchehri, Sanai, Attar, Nezami Ganjavi, Attar Neyshabouri and....

Research innovation

Much research has been done on nature and its illustration in Persian poetry. But no comprehensive research has been done on the effects of illustration and the manifestation of nature in Persian poetry until the seventh century. The novelty of this research is that the poems of Persian language poets up to the seventh century will be studied.

Research background

Nature is one of the things that has always been considered by artists. Painters depict nature, architects use nature in their works, and poets embody it in their poetry. Much research has been done on nature and its manifestation in Persian poetry, some of which will be mentioned below.

Saeedi et al. (2015) conducted a study entitled "Study of nature, sky and sky in Anvari poetry". Nature and its manifestations have always been considered by different poets in different periods of Persian language and literature. The first manifestations of natural phenomena have appeared in Khorasani style literary works. Anvari is one of the poets of this style whose manifestation of nature can be found in his poetry. The search for natural elements in the works of the speakers of this era shows that the view of the speakers of this period is more natural and not only in the descriptions of nature but also in other fields, the poets' attention to nature has a kind of individuality and advantage. Anvari is one of these poets whose manifestation of nature can be found in Omi's poetry. Nature is discussed in his divan and examples of poems in which the components of nature are used.

Naseri (1397) Research entitled "Explanation of the author The elements of nature in Manouchehri's poetry based on the school of Romanticism. The wide range of Persian literature contains elements and themes that each of them have unique features and structures based on common literary types. In the meantime, paying attention to the themes and themes of lyrical poetry with unique elements and features of a new window It opens the poetic feelings and emotions to the audience and this arises from the creative thoughts and aesthetic views of the poets. Meanwhile, the alignment of some features in the literature of different nations provides a suitable platform for structural analysis and study. Considering the themes of Manouchehri's poetry in line with the aesthetic elements and nature of this research, it tries to critique Manouchehri's poetry based on the theological relations and relations of the Romantic school, so after mentioning the characteristics of this school, The discussion of surrealism in his poems has been considered with regard to his influence on Arab poets, and in the later stages, the form of the poem in question and the place of its description, its elements, nature and its manifestations have been considered.

Sarvari et al. (2016) conducted a study entitled "Manifestations of Nature and Naturalism in the Poetry of Abdolqader Bidel Dehlavi". Literary applications based on similes and illustrations far from the mind is one of the distinguishing features of Indian style poets, especially Biddle Dehlavi as one of the pillars of that style. In addition, the mythological beliefs of the poets have made this style one of the naturalist poets. Natural elements and symbols in Persian literature are sometimes due to the similarity to human organs, the symbol of some parts of the human body and sometimes due to some commonalities, the symbol of some human characteristics, which Bidel Dehlavi poetry is not devoid of this grace and artistic creation. He has added this feature to his other poetic innovations by using all kinds of similes and allegories and taking advantage of the latest themes. Biddle is one of the poets whose main goal in writing poetry was to achieve a great and ultimate goal, which is real art. Biddle uses his art to express his thoughts and has a mystical view of describing the features of nature and explaining its similarities with human society. He considers art to include moral perfection and virtues and uses it to express the capabilities of man and the nature around him. This research tries to take an analytical look at the position of nature and natural elements in general in Indian style poetry and in particular in the poetry of the poet of mirrors, - Biddle Dehlavi -, similes and allegories in which natural elements to man and physical elements are artistically And spiritually connected, discovered and critiqued. The research method in this case is text mining, in which, while mentioning theoretical content about animism, plant reincarnation and mythological belief and its place in Persian literature and poetry, especially the poetry of Indian poets, with an analytical view of man and his similarities with elements. The natural in Biddle's poetry has been examined by citing evidence.

Koushki et al. (2012) conducted a study entitled "Description of Nature in Manouchehri and Sanobari Divan". The art of description is one of the most important purposes of poetry that depends on the element of imagination. The subject of description, when it is a description of nature, is to draw a picture of beauties. Manouchehri Damghani (d. 432 AH) and Sanobari (d. 334 AH) are undoubtedly the greatest naturalist poets in Persian and Tazi literature. The importance of the description of nature in Sanobari's court is such that some of his critics have considered him the first poet of nature in Arabic literature. Manouchehri has the same position in Persian literature. This article (Comparative study of the description of nature in Manouchehri Damghani and Sanobari Divan) examines, analyzes and applies the descriptions that these two poets have displayed of different manifestations of nature in their poems. By analyzing and comparing similar descriptions and presenting

evidence, the researcher has provided the possibility of comparing and matching the two poets in describing nature. The two poets have many similarities in the images and similes that they have described about nature, which are more similar in some subjects such as: flowers, birds, and snow, and have few similarities in some elements. Manouchehri Damghani has received a lot of influence in describing nature from a spruce that is one of the leaders of the school of simile in the Abbasid era, however, he has not mentioned this poet in his divan.

Hemmati (2009) conducted a study entitled "Comparison of depiction of nature in the mystical Masnavi of the seventh century (Hadigheh Sanai, allegorical Masnavi of Attar Neyshabouri and Masnavi of Rumi)". In this article, the author intends to give a brief overview of how to use images of nature and its different landscapes in non-mystical poetry and the differences between the use of these elements in Hadith of Sanai, the allegorical Masnavi of Attar and the Masnavi of Rumi, which are close in terms of thought. At a glance at different periods of Persian poetry, it is clear that Persian poetry in no period has been without the need to enjoy nature through the method of illustration. Poets of the first period of Persian poetry "Khorasan style", mostly painter They are nature and have a full horizon. While in the Masnavi of Rumi and his poets, both his thought and his contemporaries, this is a spiritual journey and nature is used as a tool to induce meanings. The point to be considered here is that the way of applying and describing the effects of nature in the works of Sanai and Attar is stereotyped and repetitive, while in Rumi's Masnavi, image creation has a more diverse form and with a new and unique expression. Has been raised.

Rostami et al. (2014) conducted a study entitled "Manifestation of Nature in the Poems of Mohammad Reza Shafiei Kadkani". Interest in nature and the use of natural elements in poetry to a particular period Poetic realms of life and human beings - classical and modern - are not limited. Poets have tried to use their imagination, rhetorical elements and literary crafts to borrow from nature, its elements and the new combinations they create, to address their concepts. The naturalism of poets is divided into three categories: imitation, descriptive, interpretive, and authorial. The naturalist approach in classical poetry is very different from modern poetry. In Nima's poetry and Nimaee's poetry, the manifestation of nature has been accompanied by several characteristics such as: breaking tradition, new language, special worldview, distance from the poet's monotheism, the presence of local and indigenous elements. Shafi'i Kadkani (M. Sarshak) is one of the poets who has dealt with nature and natural elements in a symbolic way (symbolism) in the contemporary period with a half-hearted attitude and with a modern language. In analyzing the poet's poems, the more we move from the poet's first books to his newer works, the richer the language and content development. Studies have shown that the poet has used eighteen elements of nature more than other elements. He has used the words and combinations: rain, flowers, spring, garden, cloud and wind with the highest frequency of elements to express individual, social, political, cultural and human ideas of his environment and time.

Research method

The research method in this case is text mining. In this research, while examining the nature in poems and its place in Persian poetry, it will be examined and then Persian language poems up to the seventh century will be studied. Mentioning different examples of illustration and manifestation of nature will be examined, but because mystical poetry has also been popular among poets, this issue will be addressed from two aspects of mystical and non-mystical poetry.

Foreword

Biography of Attar Neyshabouri

Farid al-Din Abu Hamid Muhammad Attar Neyshabouri, known as Sheikh Attar Neyshabouri (1146 AD / 540 AH - 1221 AD / 618 AH) is one of the great mystics, Sufis and poets of Persian literature at the end of the sixth century and the beginning of the seventh century. He was born in Neishabour in 540 AH (1146 AD) and was killed in 618 AH during the Mongol invasion (Zarrinkoob, 1379). Of course, there are differences about the time and date of his birth and death, which are mentioned in this section. Dolatshah writes about his birth in Neishabour during the reign of Sultan Sanjar on 6 Sha'ban 513 in Tazkereh al-Shu'ara, which is older and apparently the most authentic compared to other chronicles, and the most accurate date of his death is 627. He has lived for 114 years (Nafisi, 2005, p. 28).

What is certain is that Attar was the title of Farid-ud-Din. And the beginning of life before Attar was nicknamed Farid (Nafisi, 1384, p. 25).

There is no doubt that Attar was a descendant and father of Neishabour, and as it is written in most of the sources that he also had a profession of Attari like a boy in Neishabour, and it is also written in most of these sources that Attar took the same profession as his father and went to the same shop. When the father sat down, he sat down. Sheikh Alinaghi, a famous scientist and poet of the 11th century in Iran, writes his name as Farid al-Din Ibn al-Attar Neyshabouri in a selection that he has tiled from Mirnaghi's memoirs.

Characteristics of Attar's poetry

Many scholars have mentioned Jamalia's thoughts in Attar's poems. Jamalieh's thought revolves around the two boundaries of aesthetics and love. From the point of view of these people, there is a close relationship between beauty, love and creation and the whole universe has been created based on these two (Zarrinkoob, 1379: 106)

In the beginning, the ray of goodness was manifested, love was found and fire was kindled on the whole world

The poet has aesthetic thoughts in his Masnavi in the sense that in the thought and thought system of Attar, who is a mystic, there are several central and main thoughts that all his thoughts and poems are in confirmation and appropriateness to these thoughts. Axes such as aesthetics, love, the pain of religion and sincerity are among the dominant thoughts of Attar's poems, all of which are interrelated.

He took off his beauty burqa and made himself a mirror

Chou looked at himself in the mirror and saw the beauty of ignorance

He admired his beauty a lot because he did not suspect that he admired anyone

If a person is born of imagination, he calls himself the owner of beauty

The Divine Letter of Attar

Attar sees beauty in everything, even in the elements of nature and the inanimate elements of nature, he demands the beauty of God. No matter how he looks at the animals, he sees the beauty of God in them

When a dog is in his way, this position is forbidden

If you know yourself more than a dog, be sure to know your dog

The Divine Letter of Attar

The pain of religion is one of the most basic features of Attar's poems. Pain in the language of this poet is the talent of affecting matters of taste and spirituality and is the ability of inherent ignition against the sparks of discovery and intuition. The same thing that can be considered as the motivation for basic work in behavior (Shafiee Kadkani, 2008).

The poet has used the elements of nature in the service of faith and the pain of religion, and all his poems smell of the praise of the Lord of the worlds.

Until he found the flower in the cloud, the animal found a hundred thousand hands around it

Arrow patrol armor found boiling water

The smiling flower that snowed found the cloud mask crying

When Saba tore, he found the skirt of the musk navel in his grip

O painting that whoever saw the clothes died from your life-giving face

He found command in your heart and soul that the soul and heart of whoever obeys

Safflower eats the flowering season when fresh flowers are found in the rain Eat and be happy that one can not find more than one breath in two corners

May to Attar Deh to Sorkhi Lal, who found May Jan Choo in Darkhsan

This sonnet of Attar can be considered as one of the beautiful songs in the field of nature and its manifestation. The poet has used flowers, clouds, wind, rain, musk, pomegranate, doors and the beautiful inanimate elements of nature together so beautifully and has connected it to obedience that astonishes every viewer. In these poems, both nature is beautifully expressed and joy and happiness are respected, of course, joy and happiness that is in the service of religion and follows the Creator. Descriptions and metaphors are abundant in the poet's poems and he has compared the elements of nature to other elements of nature or to other tangible elements. In these poems, he has given new life to the inanimate elements of nature and likened them to sentient beings. Even the joy in which the poet speaks has themes from two worlds and it can be said that the poet considers everything he has compared to the unseen world and asks the creatures to walk in the divine path.

Elements of nature and manifestation and their description in Attar's poetry

Sea, desert

Sometimes the poet expresses the elements of nature in such a way that he has made it complete and connects it to religion and divine love.

I plunged into a sea that has no legs and no head, but every drop of it affects a hundred seas

How did I know that this endless sea would be like this, the sky would evaporate, the bottom of the sea would be the earth

The edge of the sea is all disbelief and the sea is a religion, but the essence of the sea is beyond disbelief and religion

The poet likens the sea beautifully and shows the infinity of the sea with the best song, speaks of the steam of the sky and introduces the sea floor as low so that the singer of the sea is embodied in his eyes but in the verse Then the poet directs the readers to something beyond nature, and that is religiosity, which considers the principle of the sea to be devoid of disbelief and religion, but sometimes this sea reaches a land where all is disbelief and ingratitude.

Cloud, wind and rain

The poet considers Bad Sabad as a messenger of happiness and joy, as well as a messenger of beauty and beautiful perfumes, with which the reader finds himself in exactly that place and feels the beauty of nature.

When the wind blew on the grass, it was as if it had plundered all the musk

In his poems, Attar describes clouds and rain as very transient, which in most cases is likened to sight and eyes.

Choo's heart is on fire because he expresses his helplessness, impatience and impatience

I am still raining clouds from the eyes of the woman who has this eye without you

Attar Mantiq al-Tair

The elements of cloud and rain in the poet's poems can be seen in similes. For example, in the famous poem of Sheikh Sanan, the cloud is similar to bloody tears.

Sometimes because the cloud shed bloody tears, sometimes it snowed from the sweet soul

After Tersa's daughter becomes a Muslim, the cute poet likens the girl to rain and describes the cloud as similar to the girl's liveliness and anxiety.

At that time, all of Naz and Tarb collapsed like rain

The community shouted, and the dust ran out

With a heart full of pain and a helpless person, he ran after the sheikh and his followers

Like a cloud drowning in blood, he ran from foot to hand

In Attar's poems, tears, rain and clouds are usually inseparable friends and come together.

Tears come as the spring cloud of the butlers come and bring the wind

My repentance is not right. Shut up and hold my heart broken

Poems

As mentioned, Attar is a religious poet who has the pain of religion and has used the elements of nature in this category.

This and that and this and that were here but there was so much soda

If, for example, you have to be like a sailor when it rains

Whatever comes close to one will appear because the number one will come down

The Qur'an is, in fact, an innumerable word because it is all over

There were hundreds of thousands of drops in Oman because it was raining in Oman

Attar's tragedy letter

In mystical poems, the poet recognizes the phenomena of nature and puts them together and uses them to reach the final beauty and perfection.

Bring the thunder to lightning, bring water to the slave, bring lightning

He sold the cloud because of your passion for fire, he ruined his reputation because fire burned

Tragedy letter of Attar Neyshabouri

In Attar's poems, the sun is sometimes used to show the face and cheeks

The sun shone on him and he learned the seal and the fog

In the poems of the poet Aftab, which is one of the elements of nature, it is used as a metaphor for the face and face of the saints.

Chou manifested on the face of Molly Fattad Shoor from him including the world Fattad

Even though you wear any kind of mask, you can still see that sun

Tragedy letter of Attar Neyshabouri

The poet embodies nature and at the same time seeks the path of truth in his poems. He asks all the elements of nature to help him show him the right way. Meanwhile, the sun, which illuminates the universe, is known as the poet's main guide in his poems, and the poet asks him for help.

The bewildered seeker was drunk and his heart was thrown to the sun

He said, "I saw a very cold and cold world in the world from Sultan Sergi."

O slave, by grace and light, I have been a leader

You warmed the essence of the particles, you loved the particles

Some kind of king of knowledge, because you play the golden couscous in the morning, because you play

There is your finger in every face you have seen bit by bit because it is clear

Sometimes you gem the stone of grace, sometimes you make gold without copper

The poet warns of the power and ability of the sun in nature and asks him for help and assistance. Light, warmth and life are the characteristics of the sun that in this poem the poet has beautifully put them together and with this device he connects himself to the main reference of the sun.

The doorAttar's logic's Most of the sun has been used as a metaphor, sometimes for pollen, sometimes for the terrified daughter of Sheikh Sanan, sometimes for the Prophet (PBUH), sometimes for Mahmoud Ghaznavi.

Lose the shadow in the sun Zuki comes a service in no way

There is a shadow in your dorm, lost in the sun on you

Because he became his mortal servant, whatever you want to do, you know he is a symbol

The poet's poems are less concerned with the direct manifestation of nature and more with metaphor, he has included the simile of elements of nature in his poetry.

The sun of Sharia and the sea of certainty, the light of the world, mercy for the worlds

Although metaphors and similes are used more in the poet's poems, but the illustration of nature has not been ignored and in order to understand the readers, the poet first shows the elements of nature in the most beautiful way and then attributes it to others.

His fading widened at the end of the shadow lost in the sun, and peace be upon him

There is a real sun on the permanence of our particle species, not a shadow and peace

Attar, at the beginning of all Masnavi, while giving character to the phenomena of nature, considers them as praisers of God:

In his prostration, day and night, the sun and the moon put their foreheads on the ground

Is there a face of him from prostration?

Days

In Attar's theological letter, two descriptions of spring are used, which is a metaphor for the divine light. Spring is a symbol of the beauty of nature that the poet likens the beginning of spring to the divine light, which with the coming of spring, flowers and blossoms are like manifestations of light and divine manifestation.

In the spring, the truth of the unveiling of the face appears

The light of sighting towards the soil Wonders of making patterns towards the soil

Spring and Nastaran find melancholy from the sight of boiling flowers

The poet considers the reason for the smile of flowers in spring to be a reason for the desire to meet God.

Flowers of your smiling enthusiasm in spring are countless colors

Night and day in the poems of poets have beautiful symbols with them. And day in Attar's poem is not comparable to night and day in other poems; The reason for this is that the lover endures suffering and separation at night, as it seems that the creation and life of the individual is made to endure this suffering and separation. Although the poet praises the night and speaks of his suffering and endurance, but he has described the night beautifully, he has portrayed the height of the night and the darkness of the night beautifully, although he has compared the blackness of the night to the hair of a friend. Is.

I have been in a lot of fever day and night, I have been on my day tonight

My work was made for this night the day they paid

Or the paste will not be tonight, the day of the candle will not be burning

Lord, these are several signs tonight, or is it the Day of Judgment tonight?

The night is long and black because his hair is not the top of the faceless people

I'm burning tonight from the longing for love, I can not stand the roar of love

The poet's attention to the religion and beauty of God and the beauties of nature sometimes intoxicates the poet so much that he neglects the basic principles and describes the night while in a normal state there is no such thing. The poet speaks of a moonlit night that is full of stars, while on a moonlit night less stars are usually seen.

It was a moonlit night, bright enough to shine from his ray like day

The sky is full of people, everyone has done something else

In his poems, the poet likens the night to tangible blackness, which he sometimes likens to a crow and sometimes to his hair. Elsewhere, the poet likens the night to a black raven, and all of this is to show the darkness of the night and a prelude to a better understanding of the readers.

The passage of time is clearly seen in the poems of the poet, who is a mystical person. The poet sees the passage of time and considers the rising of the sun and its setting and my morning as the transition of life that life will not wait for man and the days are passing quickly. The poet even when he expresses the beauty of the morning with luxury and doubles his happiness by listening to Mastan, but he does not forget death and remembers life after death.

The morning rushes into the night, the night comes under the mask

The crying of the candle torments the drunken morning of laughter

Sakia Ab Lal Deh, my heart goes to the water for an hour

Alas, if I delay, life will accelerate on me

In the grief of death, Attar brings kebabs from his heart the mountain

In the tragedy, the poet shows the mountain in the seeker's debate with the mountain, and in this debate, he describes the mountain and makes it beautiful, but the description of the mountain in this poem is interesting and beautiful. In these poems, the poet considers the mountain as a source of gold and jewels. In these poems, he refers to the verses of the Qur'an that consider the mountain as the stabilizer of the earth. The poet considers the movement of the mountain as a sign of love, which he considers as a dance.

The seeker came to Gohari Mountain and said, "You are busy gem-making."

O embroidered from the jewel, you have a razor blade, both iron and gold

Instead of not, he broke his leg on the gem

I see from you the earth is firm, because you are the nail of the earth of dignity

Lake of that dignified love is gone, your restless soul is gone

Inevitably, you do not live in any chapter in the day and night review of Mor Al-Sahab

If I become a particle like you, I will be like the sun from your light

In the works of Attar, the mountain is a symbol and a sign of hardness and firmness, which is sometimes compared to a fascinated or trapped human being. The mountain is similar to patience and the poet in some of his poems combines the description of the mountain with mentioning the sea or the sea and the reason for this can be considered in the poet's vision that mentions the love and affection of the mountain It flows like the sea.

Heaven and earth

The sky is a symbol of height and elevation and the earth is a symbol of lowliness. According to the verses of the Qur'an (verse 2 of Surah Ra'd), he likens the sky to a tent without a pillar.

When the sky set up a tent, it made a pillar and placed the ground

In his poems, the poet also expressed the ancient beliefs about the earth and the sky; Like the earth being on the back of a cow or the earth being fixed and the sky and the heavens revolving around it.

Rumi's Great Divan can be considered the peak of lyric poetry in Persian literature. These lyric poems bring with them vitality and cheerfulness that have been composed in the hearings as well as in special mental states such as ecstasy and passion. The weight of the poet's poems is varied and the poet's view of nature is the result of new metaphors and similes that have rarely been seen in Persian literature. Rumi is one of the poets who has a high artistic taste and his poems have a strong music. The poems of this poet have the property of realism which has a lot of joy and sadness; According to these characteristics, the poet's interest in nature should be a part of the poet's poetic life. Nature has special effects in the poet's speech that mentions spring and autumn, soil and seeds, chicken, moor, water and wind many times. The poet recalls the colors of nature. Beauty manifests itself and considers nature as the mirror of the whole of God. The poet has made the best use of nature in his words and has not ignored the smallest and largest natural elements.

Features of Rumi's speech

Poets usually follow two methods to describe nature and encounter it; Either they describe nature objectively and, like Manouchehr, they study nature as it is, or they consider the elements of nature to express higher purposes, such as similes, metaphors, and cognitions, which, in turn, It was mentioned that Attar belongs to this category. Rumi is of the second category who has always considered nature as a means of expressing the main purposes and concepts of life, which has sometimes acted in the manner of poets before him and sometimes has created beautiful and original images that have not been used before.

In the image of nature, Rumi's point of view is often novel and modern. Although in his time all poets work to repeat the images of others and basically in terms of imagination, this period is a period whose images are not new, he tries to look at many elements of nature from a new perspective (Rumi: 2009 : 91).

In Rumi's poems, nature is a living element that the poet narrates with his mystical worldview, so it is not possible to see nature as a natural element that has been described in Rumi's poems, but the poet has used it for mysticism. . In Rumi's poems, the symbolism of nature is clearly seen. In Rumi's poems, symbolic images have a wide and varied application. The reason for using symbolic images in the poet's poems can be sought in the poet's mysticism, since Rumi has a stronger mystical aspect than other poets. The symbolism of nature in his works is also It has been more and stronger.

Drop and sea

The main theme of Rumi's thought in his poems is to clarify the relationship between God and the world, and especially God and man, which is a perfect example of his creation, and this relationship leads to the formation of belief and unity. In most cases, in Rumi's words, the sea is the secret of the Almighty, from whom the drops of human beings and beings will originate and eventually join him. This concept is more evident in the contrast of the sea with drops and floods and dew and waves. God's purpose in creating is to reveal a hidden treasure, which is His goodness and beauty. "The beloved is the treasury of love and his beauty is stored" (Ghazali, 1991: 187). In other words, "Truth in its essence and institution is like a beauty that escapes cover and demands appearance and revelation, and like loving love, giving and giving and its manifestations are nothing

but manifestations and examples of its perfection and beauty are in the exhibition" (Rastgoo, 1382: 116). This romantic relationship between God and man is well expressed in Rumi's words with the symbols of the drop and the sea.

Every particle, for example, the sun, becomes every drop by the grace of Aden

Rumi loves silence and silence and he loves them and that the right men in their silence and silence were present in the hearing and he believes that a human being who is perfect to sink in the sea of doom, like a fish in love in It enters and becomes happy and lively from its pleasures:

Bend it like a fish, in this beautiful sea, at the bottom of such water, what do you think of that Azar?

Rumi sometimes uses the symbol of the sea to achieve monotheism and disappear in the essence of the divine sanctuary. Rumi describes the arrival of a lover to God as the arrival of a drop in the sea, which is also reflected in Attar's poems. When a drop reaches the sea, it drowns in it and causes his immortality:

In that sea where they are greedy, the fish reaps eternal fish, eternal water

The beautiful interpretation used by Rumi is a drop that becomes a gem. Of course, Rumi considers the power and wisdom of God in this transformation of a drop into a gem. In these poems, Rumi states that man is a creature that has the ability to reach the highest human levels.

If a drop becomes a gem, if it finds grass, it will be rhyming from you.

The names and attributes of God have always had a special place in mystical poems and Rumi is one of the mystics who has expressed these attributes and names beautifully and has sometimes used the sea for these attributes. The poet described the silence of the sea as a degree of mysticism. Attributes in which mystics find the principle of truth They have fallen and are in fact silent, but those who have just entered the valley of love are like roaring waves. The attributes of God are infinite and Rumi sees these attributes in the sea and considers it as a symbol of the Creator. In the holy Islamic texts, God is not compared to water and sea, but Rumi has taken a different path and in the murmurs of the sea Knows the symbol of the existence of the unit. Rumi considers the sea to be mysterious, which he considers to be the source of water and springs. The greatness, glory and majesty of God is infinite and the sea is the best description of this infinity that Rumi has used in his poems. It is also a metaphor of God's infinite grace, mercy and mercy in which sins are washed away.

We are from above and we are going up, we are from the sea and we are going to the sea

We are not from here and from here, we are out of place and out of place

There is no god but God, just as we go to God

Saying Almighty is a sign that we go from attracting our right to the passion of the Almighty

We made such a wave of ourselves and we are still watching ourselves

You have read Anna Liya Raja'un so that you know where we are going

Love is another theme of Rumi's poems that sometimes uses sea and sea for this holy word.

From the point of view of people like Maulana and the same judges of Hamedani and Attar and other mystics who look at the affairs of the world, what is related to the factors beyond the senses is related only to the

category of the supernatural, with the view that all or most of the affairs of the world They know the mystics by knowing Sufism or the method, and they answer about their nature and truth with an expression that is different from the expression of the sages, immediately and without application of logic and argument (Zarrinkoob, 1378: 142).

What has sanctified and made love beautiful is annihilation and nothingness that the lover perishes on the way to reach the beloved, which Rumi mentions from the word drowning in the sea:

Dari saw love in my heart, suddenly asked me to find her in me

But the drop and the sea in Rumi's poems, unlike Attar's poems, is a confrontation between reason and love, contrary to perdition in Attar's poems.

Recalculate the love of the head, for example the whale until the wisdom boat breaks into the sea of love

Of course, a drop in Rumi's poems may mean a drop of the wine of God's love, which if one drinks it, will change completely:

That every drop of his cup will be revived

Rumi has used the sea, drops and its accessories in his poems. Sometimes he likens the sea to the enthusiasm of the righteous, which ripples through the universe in its longing for God. It is not and this gem is the result of the seeker's efforts in this direction. The sea and what belongs to the sea can be seen in Rumi's poems that the poet has used these symbolic and beautiful words in the direction of his religiosity and mysticism.

Moon and stars

Undoubtedly, Masnavi is a summary of the best ideas and thoughts and the result of a lifetime of scientific research and the spiritual path of Rumi (Homayi, 1369: 246). Rumi's view of the sky and the stars can be examined from two perspectives. In the first place, he expresses the beliefs and myths of the past. In this regard, Shimel says: And shows their importance in human life, or plays with the names and attributes of the stars and gives them living characteristics (Schimmel, 1991: 104). But the second dimension that draws the Masnavi to the present and causes the distance between the text and the old situation to disappear (Palmer, 1384: 206), is the part that Rumi uses astronomy with his Sufi and mystical view in the service of beliefs and Put your worldview insights. Rumi has been very interested in astronomy, stars and astronomy and has expressed it, but what is shown in the poet's poems is that the poet understands astronomical and astronomical beliefs and knows everything in the hands of God's power:

This word is like a star, and the moon without a command has no effect

This star unintentionally touches the ears of revelation

Rumi has had a Quranic and mystical view in most of his works and this principle can be seen in his astronomy, stars, stars and moon. The poet has paid less attention to detail and has been more guided to the state of thinking and reasoning in the stars. Astronomical terms can be seen in many of Rumi's works, which shows the great interest of the poet in this branch of science. In this regard, Zarrinkoob states that "the abundant

reference to astronomical terms in Rumi's works indicates his kindness and precise familiarity with this branch of human knowledge, and it can not be taken only from the popular culture and documented in current words. People counted. Rumi, in order to justify his involvement in learning the basics and topics of astronomy, considers it to be derived from the revelation of the prophets

(Zarrinkoob, 1989: 207).

In Mashreq, his friend is also a hadith and a confidant of his secrets

Then, when he was absent, he came to the ground and said that he was studying astronomy

In front of him are the well-lined stars of Akhtaran in his lesson

In symbolizing the stars and the planets, Rumi, according to his tradition and method in poetry and creating a multi-layered system, each layer of which has a specific audience and occupies a group, considers the celestial stars and their rulings as symbols. Transcendental "has put. In this type of symbolism, tangible images represent the spiritual and real world, in comparison with which the real world is only an incomplete representation. Wolinsky's goal of transcendental symbols is to "merge two tangible worlds." And God knows in artistic embodiment "(Chadwick, 1375: 15).

Rumi has repeatedly portrayed the influence of stars and astronomy on the earth and pointed out that constellations affect the creatures of the earth, a belief that he inherited from the past. In one of his beautiful poems, he attributes the manner of birth to the planets, which evolve the seven planets of the fetus in different stages, and finally, it is the sun that gives the soul of the universe to the soul of the fetus:

The seven stars take each fetus for a while

Because when the time comes for it to die, the fetus of its sun will become certain at that time

This is how the movement comes to life, from the sunshine to its life, to accelerate

The fetus did not find any role except in the sun until it reached the sun

The moon has always had a special place in the poems of poets, and this place has had a more special place in mystical poets. Due to its proximity to the earth, the moon has influenced the thoughts and beliefs of the past more than any other celestial body. Mystical poets and Sufis have considered the moon as the truth and beauty that has a divine origin.

Let the light of the fog refer to the moon. His photo is from the black wall

The poet sometimes describes astronomy and the stars and the sun so beautifully that it delights every reader and connects these beautiful descriptions to the world of divinity. Venus, who is the star of the sky, plays the harp and the poet listens to the dance with the stars of the sky and with the harp of Venus. He likens the red face of the aurora to a bloody sky that burns in the parting of the sun. The poet knows all existence from the sky, as he says, even the stone is from the power of the sun, which turns into rubies and rubies, and it is the sun that gives sight to the eyes. The poet both refers to the inherent attributes of objects and attributes them to mysticism.

I saw the moon, I longed for the wheel, it was the top of the wheel

I say to you from the wheel, not from the wheel, what place is this sun in the wheel

I saw Venus, she took a shower, everyone, because our showers are wheel nights

My soul danced with the stars of the sky at the width of the wheel

In the light of the sun, see the bloody appearance of the wheel

One-wheeled head from the roof of the wheel to my wife, the wheels at the foot of the wheel

The stone from the sun became ruby and the pomegranate from the sun became the vision of the wheel

The moon itself is in the sky. The picture of that moon in the sea of wheels

Mercury is one of the things that Rumi has used and he has considered it as the star of intellect and knowledge, which considers the knowledge and intellect of human beings as the result of its influence, and the revelation of the secrets of existence on the human soul as the result of the influence of Mercury. In addition to Mercury, Venus can also be seen in the poet's poems, who have considered him as the star of the sky, the star of women, men, men and women, the people of Zainab, luxury, joy, happiness, love, elegance, sarcasm, and false oaths (Mosaffi, 2002: 346).

In addition to the above, the poet has dealt with spiritual pleasures about this star and has combined it with physical and visual pleasures and expresses the most beautiful verses in the description of Venus:

He suffers severely from his silence, malice, greed, and hatred

That is why Zohreh Tarab is not in dance, she is on Saud and Saad's dance

From Rumi's point of view, Mars is considered bloody and miserable, but the poet has also considered animal traits for Mars:

When the king disappeared, he had blood on his Martian eye

Regarding Rumi's statement about Jupiter, Shimel states that: Rumi attributes the meaning of Jupiter's ambiguity to the meaning of the buyer, according to the covenant that God made with people and it is stated in the Holy Qur'an that "God deprives the believers of their cups and property in exchange for paradise." Has bought "combines and makes it one of the greatest true happiness guaranteed to human beings by God (Shimel, 1991: 105).

Rumi states about Saturn that:

Every landmass was associated with Saturn and there was no place to cultivate

Power comes into action because the Qur'an is a demon with hypocrites

These are the true meanings of the ninth wheel without all the arches and the design of the arch and the design

In this poem, Rumi has described the association of the earth with Saturn as the cause of the earth's saltiness, and he has mixed this issue with bad companionship and its side effects, and gives a beautiful piece of advice to his followers.

Rumi has referred to many cases of astronomy, not all of which can be described in this place. He has talked a lot about the sky and the earth, the eclipse, the sun, the stars and the stars, which are closely related to his worldview and view of the world. has it.

Gardens and plants

Plants and gardens in Rumi's poems are mostly seen in the form of similes, metaphors and various combinations. The poet described the types of flowers and gardens and gardeners in a beautiful way as different symbols and similarities for mystical purposes. Chews. The gardens and plants that Rumi describes, in addition to being terrestrial, also lead man to the garden of heaven.

Before that, Kander was the garden of fruits and vegetables. Our souls were intoxicated by the eternal wine

We used to call the world of Baghdad John Anna Al-Haq. Before that, he was a traitor and Mansour's point

Before that, Cain was the architect of the whole soul in water and mud. He was the architect in the ruin of our living truths

Our souls were like the evil world

Saqia, intoxicate these marvels of water and mud so that everyone knows what government they were far from

Rumi describes the earthly garden as a small reflection of the heavenly garden, which introduces the one who loves the garden as the true lover of God.

Bahr Farjah became one until Golestan Farjah became Jamal Baghban

The poet knows the beauty of spring in lavender and boxwood, not of stones and clods, and knows that people do not ask the secret of spring from stones and clods, which is a sign of the poet's mysticism.

What does clumps and stones know about spring, what effect does spring have from grass, lavender and boxwood

Or elsewhere, liken Zelf Yar to boxwoodTen is always beautiful and expresses her face like a flower.

O you who see your flowers and flowers like a box, my soul is happy the moment I am sad for you

Rumi considers the trees as perfect allegories of human beings and the nightingale sings in the garden of human lamentation.

From now on, our song tells the nightingale to the garden of the nightingale

If he knows the ringing of our friend's face, why does he say Lalehzar, Nasriya and Gol

He says in the way of jealousy that he should leave it to cover the source of the hadith

The poet considers everything as a full-length mirror of God, and the smell of the garden and the smell of the friend as the inhalation of the truth from God Almighty, which is such an intoxicating smell and fragrance from God.

The smell of that garden and spring and the flower of Rana is the smell of that friend of the world

Such a smell of his goat became intoxicated with the parts of the world

Among Rumi's poems, verses related to flowers are abundant, and one of these sonnets begins with the following famous verse:

Today is a day of joy and this year is a year of good flowers

The red rose has another meaning in Rumi's poems, which the poet has used for Rakhsar Yar and has cultivated it in the most beautiful way.

In the middle of the garden, there are red roses that smell like what my mouth was

The poet likens the rose to the face of a friend, who is drunk and his mouth smells of wine.

The poet occasionally mentions religion and mentions the red rose which the Prophet loved very much, but here the poet mentions how to create a flower in something different and strange.

The origin and hall of the sweat flower are the grace of Mustafa Sadr Badr

In Rumi's poems, Janas Gol and Kol have been used many times, and it can be said that the smell inside each flower reveals the secrets of his whole, which is in accordance with Rumi's mysticism. Spring and Golestan and beautiful flowers remind man of heaven and the creation and resurrection of man.

Mentioning flowers and nightingales and the goodness of the garden is an excuse. Why does he do it?

Jealousy is love, and any language describes God's blessings

According to Rumi, the view of nature is new and innovative, and these novelties are sometimes not found in the poems of the past, and Rumi embodies nature with his own worldview. One of the most beautiful poems in which the poet embodies nature is poetry. The following is:

It was hidden, flowers and nightingales jumped from my grass, I was tired of pain, you know

I asked with a moan, "I made a cuckoo on the mountain, you know."

I was a pomegranate, laugh, agate bran, now you have a gentle flame, you know

Pomegranate has been your love, Shams Tabrizi, I have a victory over you, you know the mountain

Since mystics speak of states and perceptions that are "indescribable", they resort to interpretations that are made by their own minds, thoughts, and souls, and that language is cryptic and non-addictive. Is (Behnamfar, 1387: 14). Rumi creates a dynamic image of the mountain that shows its course and behavior towards the right, which sometimes is accompanied by abundant presence and passion, and sometimes this movement proceeds with stillness. The poet has a great spirit and a sublime thought that leads him to great and natural phenomena that are a sign of God's greatness. The poet does not play with words and, like some other poets, does not use rhetoric, but seeks pure and simple hearts. Rumi considers the love of God to be the driving force of everything, including the mountain, as he says in the first book of Masnavi:

The body of the earth rose from love to the heavens. The mountain came in dance and became agile

The love of the soul came, the love of the drunk and the donkey of Moses Saeqa

Elsewhere, he mentions the clapping and dancing of the mountain by the light of Moses.

The mountain became the light of Moses, the Sufi dance was complete, and his resurrection was flawed

Rumi sometimes mentions the manifestation of the light of truth on the mountain, in which the mountain disintegrates, and "then, so that we are not surprised by the Sufism of the mountain and its ecstasy and state, he says: "Against the power and action of truth, they are the same, and Moses was also a material being and his origin was from the earth ... So what if the mountain also became intoxicated and amazed by the appearance of divine beauty and tore the cloak of existence like a Sufi?"

(Forouzanfar, 1367: 329).

Rumi is a poet and mystic from Sama who uses a lot of exaggeration. A Sufi is always listening and Rumi always sees the mountain in order to reach God, which originates from the poet's attitude towards mysticism. The mountain comes to dance and listen to the light of Moses and is free from evils and filth. Are separated

The mountain was transformed from the light of Moses to a Sufi dance, and his growth was flawed

What a wonder the mountain became a Sufi. The body of Moses was also made of lumps

Therefore, since Rumi is a poet of expansion and drunkenness who has been born happy and smiling from the beginning, and this inner happiness can be seen in most of his illustrations, including illustrations with mountains, he continues the thought of happiness in our mysticism.

(Mohammadi et al., 2009: 132).

As mentioned, Rumi considers all the elements of nature as the manifestation of God and every creature praises God with its own language. The prophets and saints, because they have given the right in the path of their lives, God has given them control over the world and the universe. That's everything in their power:

The mountain is with David, accompanied by both drunks in love

Or his mountain came unattended, both sung and unveiled

The manifestation of love in the mountains in the poet's poems shows his attention to the love of existence and the creator of existence, and Rumi considers all existence as it is to be the result of love, and love is able to do anything, even breaking a mountain.

Rejoice, O our longing love, O physician, among our causes

O medicine of our arrogance and honor, O you Plato and our Galen

The body of the earth rose from love to the heavens. The mountain came in dance and became agile

Love came as a lover Drunk and donkey Musa Saeqa

One of the principles of Rumi's thoughts and ideas is the expression of states which are interpreted as "annihilation in the sight of God and survival of God" and it is the annihilation of imperfect existence in perfect

existence that Rumi limits the path of human perfection to this connection to perfect and imperfect annihilation. He knows perfectly (Homayi, 1369: 311).

We are crying and you are hurting, you are not crying for us, you are crying

We are not Chu and Nova is in us, we are Choo Koohim and the sound is in us

We chess chess in and matte and we matte from a test of good qualities

In this poem, the poet has beautifully figured out annihilation with a harp, a trumpet, a mountain, a rider and a chess player. This annihilation, which is mentioned in the first book of Masnavi, is the annihilation of actions, which is one of the levels of annihilation, which is the fall of seeing one's own action and the intuition of the action of the Almighty.

In Rumi's poems, in addition to similes and Sufism from the mountain as symbols such as the existence and humanity of the seeker, the breasts of the saints, the earthly body, the stones and the distance, the intellect, the reflection of the voice of truth for the beloved, steadfastness, breadth, weight, corrupt thoughts. Gone.

References

- 1- Zarrinkoob, Abdolhossein, The Value of Sofia Heritage, Sixth Edition, Tehran, Amir Kabir Publications
- 2- Zarrinkoob, Abdolhossein, The Voice of Simorgh Wing, Tehran, Sokhan Publications
- 3- Nafisi, Saeed, 2005, Biography of Sheikh Farid-ud-Din Attar Nishabouri, Tehran, Iqbal Publications
- 4- Hegel, Georg Wilhelm Friedrich, 1984, Introduction to Aesthetics, translated by Mahmoud Abedian, first edition, Avaze, Tehran
- 5- Reed, Herbath, 2005, The Meaning of Art, translated by Najaf Darya Bandari, Scientific and Cultural Publications, Tehran, ninth edition