

Mystical Ideas Share in the Extent of Rumi's Thoughts

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Abstract: Rumi sometimes felt frustration and boredom on the grief of losing Shams, his genius, mystical and maturity stimulus. But his unrest spirit was in another valley with the hope of contact, he came into frenzy and well excited. This study as an analytical-descriptive research based on library sources, investigates factors such as love, devotion to teachers, hope, drunkenness and etc. in the emergence of Rumi Sufism and the extent of his thoughts.

Key words: Fear, hope, shine, drunkenness, Rumi

INTRODUCTION

Talking about mystics and explanation of their ideas is difficult and sometimes, it can be impossible, according to Sufism as well as researchers. Any individual willing to discuss this issue should be a Sufi or amystic Sufi and or accompanied them so that fully familiar with their life. Unfortunately, both dressed in piety and abstinence, refrained from telling what they have observed.

The researcher of this study does not claim experiencing any domain of the above relations but knows another decent way for the explanation of terms and descriptions and interpretations of the mystical and Sufi merits that is to understand the description of mystical terminology from those have experienced this path and produced valuable works in this regard.

Discovering Saints Keramat, the amount of sincerity and devotion of disciples, blessings from the monastery relationships, wise behavior of all Sufis and many other effects and mystical products, particularly in the circumstances that the only way to solve the unresolved preoccupations is to follow the religion and its progressive offspring, i.e., mysticism, successively caused surprise with more affiliation to religious and mystical concepts. In fact, devotion and inscribed in the mysticism, sometimes causes damage in nature and sometimes is the reason behind the damage. But a certain religious intellectual levels have been created in communities where that religion, mysticism and regard to the two schools in moderation has developed as a genuine knowledge. Islamic society development in the fields of philosophy, thought and throughout the history has been associated with the interaction between these kinds of notions and concepts. The concepts that bring about wonder and marvel are not scarce in Islamic mysticism that challenges the concept of habit and the

objective reality amenities. But in this study, only one aspect of this mysticism feature is discussed. The important feature to be considered is the especial attention to opposites in terms of definition and paradoxes in terms of expression as an example of Islamic mysticism. Although, we are faced with such a concept in mystical interpretations of other religions to some extent, but it would be better if we explain our in structural view in terms of opposites in Islamic mysticism. Studies in the schema of the text selection include the interpretation of parts of opposites in Islamic mysticism and also the relationship of opposites in mystical terms. To cut it short, it can be added that two main notions of fear and hope in this research are concepts with pure and specific opposites in surface structure as far as to close a schematic picture of the two is difficult without in depth aesthetic sense and exploring the examples:

- The world of fear is the realm of cautious, awareness, piety and awakening. And the world of hope is the realm of drunkenness and frenzy of indifference and trial and error
- Fear is to avoid dreams and hope is to move towards goal
- Fear is dignified isolation in conduct to close to the source and hope is agility and screaming in the scandal streets
- Fear is to stay away from parties and gatherings is a source of fear and hope by means of drunkenness, attendance at parties and the prayer circles
- Fear leads to boundaries of ideas and hope leads to unlimited world of thoughts and hope is the beginning of beginnings

Such interpretations and images at first glance attract attention to contradictory effects and interactions

between fear and hope into the minds. But in fact, this dignity and the comparison possibility in both terms definitions and examples, is reference to wise enough to exercise wisdom to know that these two concepts are with original fusion and a strong relationship with each other so that in the definition of each we have to recall each other. Arabic dictionary reads that “define things, according to their opposites”.

EXTENT OF RUMI'S IDEAS

Nature of mysticism: What is in general an extract of mysticism and is considered historical fruit of it, spiritual peace of mind of audiences and remove dust of mental hazards. The live version of it in Islam is a colorful and beautiful garden. In short, religion is in general healing of the human suffering. But in the broader sense, mysticism is an artistic and aesthetic interpretation of the religion and its principles (Shafi'i Kadkani, language in the Sofia prose Tehran: Sokhan Publication) that has helped this therapy trend. To justify this mystical aid it is enough that Sufism in the positive sense acts as aprescription for human pain and sufferings, from the teachings of Al-Ghazali and Rumi and all Islam true followers. The artistic and aesthetic are explicitly presented in the works by people like Shafi'i Kadkani in various works and a clear criticism of their unique mystical texts and statements. He, in his book titled “Poetic language of Sufism prose” says:

“Sufism is nothing but an aesthetic and artistic look at theology, there are always followers of all religions who are mystics of the religion, in Islam all those who wanted to have aesthetic and artistic to Islamic theology are the mystics of Islam like Bayazid Bastami, Abolhassan Khargani” (Shafii, 1973). Rumi is without doubt the pinnacle of the pyramid of such an artistic look and indeed masters healing with mystical style acted upon.

Devotion to his predecessors as Attar and Sanai: The discipleship relationship between the disciple and the master has been nurturing students like Rumi in Islam. In this ocean, no one could reach to the shore of rescue without the existence of such a ship and captain to salvation. As they love is the motif of mysticism, it requires to be nurtured in the lap of a wise and spiritual teacher. The great masters of theoretical mysticism have always emphasized that metaphor is a bridge to the reality and the way to mortality is actually a hard and difficult to pass and remains uncertain without the help of a mentor and guide. Examples of this concept are abound. It is

enough to take a look at the history of the frenzy and mania of this great part of religion and religious culture to see that man always needs a leader.

In the throes of mysticism and history of ups and downs, there is a view angle contrary to the public eye to this concept of devotion between disciple and teacher; they believe that the discipleship relations have never been a part of this culture.

Discussed Maulana by the author and the hopeful and drunken personality to reach the maturity and deliver sophistication without mentor and spiritual message could not exist. To pass the way of love and romance and Khidr of Rumi path has crystallized in many persons. The seed of this raging sea is Shams and his soul mate is stone and flint, sparking without self-interest, he repeated his underlying pure thoughts, i.e., Hussamoddin Chalpi. “One thing we should not forget that Shams Tabriz and Salahuddin and Hussamoddin have been audiences of Rumi's creativity”. “Audience” in the sense that Bakhtin talks about as “the other self of the narrator”.

Shafii, describing Rumi conditions on losing Salahuddin says: “The term of devotion and passion of the two lasted ten years and the death of Salahuddin, Maulana spirit plectrum stopped playing music, but the restless spirit was in search of another plectrum to make it the cause of his own songs”.

Following these words by Shafii Kadkani that approves the spiritual plectrum music, we believe that each successive renewal time and the dawn of the new dawn of the solar nebula rich in mercy, these meaning shouts and that:

Harzaman no mishavad donya o ma; bikhabar az no shodan andar baqa (Masnavi, 1984). The last but not the least Maulana needs audience to drive the start of such a school so that remains enlivened up to the resurrection. Audiences who sometimes were disciples, sometimes masters and sometimes separating their stances in Rumi view seemed difficult.

Rumi basically has two types of masters: masters who live during Jalal al-Din Muhammad ordinary life and the author calls them “Morshedan Qarib” (604-672 AD). They include Shamsuddin Malekddad Tabrizi, Bahauddin Valad (his father), Burhanuddin Tirmidhi (his uncle), Salahuddin Zarkub (his elderly disciple and accompany) and Hussamoddin Chalpi that historically were his tangible teachers and companies.

Rumi development space has always been full of rewards and incentives that led him to the being extraordinary and worthy of respect. The earliest and most obvious example is Jalaluddin called by his family and especially paternal grandmother as “khodavandgar”.

“Young khodavandgar” was the embodiment of all the joys and hopes for Baha Valad who suffered from all elderly pain over the years. Other household such as elderly preacher of Balkh looked at the alert, thoughtful and little weak child with some interest. Even Khatun Mahina Baha Valad mother who was called “Mami”, at home and was a bad temper, bad language and inconsistent woman forget his deep hated toward his mother when meeting the slim young and eloquent grandson” (Hosseini, 1992).

The second aspect of Rumi’s spiritual mentors and guides through which the author calls them “Morshedan Baeid”. His devotion to Sanai and Attar suffice. Sanai Qaznavi was more affinity than Attar and his “Ellahi Name” or “Hadiqe” had a profound impact on Rumi spiritual character, disciples and his followers to the extent that its impact on the composition of Masnavi is clear. Mohammed Estealamin an introduction to Masnavi says:

“Rumi biographers all agree that Hussamoddin motivated Rumi to compose Masnavi. The common thing among all stories is. Rumi’s followers to understand the mystical meanings (of Rumi) read Sanai and Attar’s works and Hussamoddin found that Rumi’s mind was beyond a level that can create a work better than that of Sanai (Hadiqe) and Attar (Manzomeh), Rumi himself reached to the same conclusion but he did not want his companions to forget Ghazni Wiseman and Old Mystic of Nishapur. One night in the privacy, Hussamoddin offered Rumi to compose a book of poem in Sanai Ellahi Nameh style. He writes, Rumi took a piece of paper out of his pocket and composed the eighteen lines of the beginning of the book thus began composing Masnavi. Therefore, Sanai language style and Attar thought was the initiator of the creation of Masnavi of Rumi that redefines and the total knowledge in the realm of thought and expression beyond that of Attar and Sanai: Attar roh bod o sanai do cheshme o’ ma dar peye sanai o attar miravim.

RUMI REALM OF EMOTION AND EXISTENCE

There is no one tasted Rumi world and not surrounded by his thoughts. Rumi emotion is to the extent that any human beings cannot go out of the shadow. Human ego, superior ego and axial ego are as the eternal source of human race. His poems emotion and thought is like a polygonal prism so comprehensive that cannot be recognized, dynamic elements that cut the beginning of universe. The researcher uses them as an ornament on the text pointed inspired by classification mentioned in a list of excerpts of Shafi’i Kadkani lyrics, the triangle of meaning (Being and Not being/soul of the world

“God”/Man) which is the foundation of his thinking and feeling is offered with amazing expression and imagination; texture of elements with a deep sense of movement and dynamism of existence that have been shining for years in the book of poems inspired by Shams.

Internal contrast with a mixture of infinity of the universe: The contrast dates back historically to the philosophy of Heraclitus in ancient Greece. And in Islamic philosophy people like Nezam. Mu’tazili has talked of this universe malaise and perhaps Rumi’s mystical cognitive dialectic is in line with the theoretical idealist philosophy of Hegel’s dialectic and is logically identical.

According to the Shafi’i Kadkani, Maulana wants anything through its opposite, the light from the darkness, hope in despair existence from non existence:

Jomle biqarariyat az talabe qarar; talebe biqarar
sho to qarar ayadat; Roze no o shame no, baqe
no o dame no; har nafas andishe no nokhoshi
o no qazal ast; No ze koja miresad o kohne koja
miravad; gar na varaye nazar alame bi
montahast; Alam cho abe jost baste namayad;
miravad o miresad no no in az kojast

Based on this principle, even the ghosts are also floating and every moment in the birth and death and birth. “Therefore, in the motifs and infrastructure of hope and that Maulanas” look full of intoxication and hope other principles do exist in his life and works. Shafi’i Kadkani says: “The desire of the two opposites is the first and primary principle of life. As Erich Fromm knows the truth of love which is the secret of existence and its base is the desire of the two opposites (Shafii, 1973). It is the tendency of the land and the rain, the rivers and the oceans, the night and the day, the matter and the spirit together:

Roz o shab zaher do zede doshmanand lik har
do yek haqiqat mitannand; Har yeki khahan
degar ra hamcho khish az peye takmil fel o kare
khish. Khar foroshane yeki ba digari dar
jangand lik chon vanegari motafeq yek
kaenand

In brief Maulana opposite, creates movements and enthusiastic movement demands joy and hope and this rising and motivation is the interaction between of the Rumi’s soul with the world and God.

The idea of a return: Referring to the native home of human is the other major area of gushing affection of Rumi. The desire to return can be seen everywhere. He is tired of the alien world and is always in seeking of “tohim

we shall return". Here, Rumi proposes his special theory of existence and indeed that: Zate nayafte az hastibakhsh; key tavanad ke shaved hasti bakhsh. This mighty sword of Maulana thought removes the stagnation and human life meaninglessness of yesterday, today and tomorrow and challenges the idea of fear and apathy and sloth.

In fact, the energetic and comprehensive Rumi's ideology fight is with elination, freezing and is stereotype. Wherever the idea of stagnation there, Maulana calls the owner for leaving the frames and presence in the emancipation and the bun and his upon historical thrust of truth may lie in the verses by Mahdi Soheili as if the secrete meaning of words of Rumi is: Khoshtar an bashad ke sere delbaran; gofte ayad dar hadithe digaran. This source of honesty and restoration cannot be found in anyone except Rumi who is full of ecstasy in character?

Friendliness with death: It is clear that death is not the end point to Rumi, it is the beginning of another; Rumi has always hoped for immortality and eternity in the life is a condition through which can foster hope and drunkenness and hope.

Mind and speech and movement dynamics that is always seen with Rumi blessing dimensions reveals the pivotal truth. A human qualities of Rumi, so much crazy as gone to unattainable border of soul journey without a fundamental belief in the noble element of hope that had light up the mind beyond the tired souls of the disciples cannot be found anywhere in the history?

Maulana drunkenness although rooted in love at first, eventually moves towards the perfection and union. The hope full of his all the words, gestures and behaviors offered to the audience as an arrow to the right and meeting the friend, i.e., the Lord.

Though a small part of his body is exhausted from suffering of injuries of love parting, the major themes of his thought is joyfulness. He is hoping to connect, does not stand still and offers laugh and delight to the satisfaction of his lover. Fear of death in his view is a bridge that must be passed to reach "to him they return". In fact, fear of death is the fear of their own. And death should be accepted as a mirror to get the truth image. If the truth is ugly or beautiful, it is nothing but the reality of our inner self. Marg ayine ast o hosnat dar ayine daramad ayine bar goyad khosh manzar ast mordan.

And in the view of such an immortal being, the resurrection is what we are in now, i.e., the unsettled existence is the foundation of consecutive life. And this consecutive death and birth is the volcano with steady and continuous eruption flow. Hartarafi Alamati, Har nafasi qiyamati ta nakoni malamati gar shodaam sokhanvari

Love: Finally, love is Rumi's attraction that every particle of the universe and the existence are fundamental element of his romantic ideas:

Va gar khorshid ham asheq nabodi naboodi dar jamale o ziyaae Zamin o koh agar na ashegandi narosti az dele har do giyahi. Agar darya ze eshq agah naboodi gharari dashti akhar be jae. Or, Bahre yaran cho ghasht montazer ast sine ra sabzo lalae zar konad. Bahre Khorshid cho montazer ast sang ra laabe abdar konad. Entezar hobobe zire zamin; har yeki dane ra hezar konad

Or:

Dore gardonha ze moje eshq dan gar naboodi eshq befsordi jahan. Key jamadi mahve gashti key fadaye roh gashti namiyat. Har yeki bar ja taranjidi cho yakh key bodi parran o joyan chon malakh

Finally, I found that Maulana emotional system is the provider of the geometry of Twilight and wonderful world. Rumi's Masnavi is a diagram type and genre of didactic education.

The mind takes reason and logic side but Maulana, the creator of "Divan Kabir" covered mind with precious emotions. And in brief, Masnavi contains rhetoric and lyrics contain poetics. Post time Maulana values today people and even transgress the notion of Einstein and Hawking space-time. Our teacher poet provides us with our current needs including the power of elements such as being over death, being beyond time, motion and dynamics, love, contradiction and this timeless gem of nowhere, fertility agent of hope and crystallization of hope and manifestation of drunkenness.

Rumi's version of health care for all the sufferings is hope and hope and hope. The author numerous emphasize and repeated in the realm of the concepts and practical implementation of the concepts of human thought is only to make the notion applicable for modern day.

RUMI DRUNKENNESS, MUSIC ACTION OR MEANING ATTRACTION

Where the inviting foundation of Maulana imagination targeting hearts of the audience and leads his spirit to dance, there is no room but to surrender to his poetry music. "Maulana in "Shams Divan Kabir" where a planet of pure spiritual experiences comes to existence every moment in geostationary orbit of love and the motion of the planets raises galaxies of the presence of light, no doubt the force is attraction, attraction of music".

This deep impact surrenders the enthusiastic mind of audience in the consolidation and reassignment of some meters and prosodic elements. That is sometimes rhythm and meter parameters prevail in the selection of texts containing a sense of hope in Rumi's poetry. The audience at first glance at the coast turbulent "Divan Kabir" sea thinks that cannot discern music and rhythms of words that is the main effect of Rumi intoxication and hope. At this point, he knows rhythm as the player of the role of passion and hope of the poet. However, the secondary dimension of studies of theme and extract of the essence of Rumi's poetry provides distinctive products. Even Shafi'i Kadkani also admits, "The most striking music scene in "Divan Sham" is in the poems outside music, i.e., the diversity and dynamism of its prosodic meters".

Har nafas avaze eshq miresad az chap o rast ma
be falak miravim azme tamasha marast. Ei
rastakhiz nagahan vei rahmate bi montaha ei
atashe afrokhte dar bishe andisheha. Zehi eshq
zehi eshq ke marast khodaya che naqz ast o che
khub ast o che zibast khodaya

"Nonahal and tefl" (sobriety) are practically the same starting point for lay people who were in the mosque of Medina and then from the second century, AH, people like Hassan Basri, Rabia Adaviye used the terms as the inner epic and spiritual renaissance of fertility and repeated these concepts, but the style flourishes in Fusus by Ibn Arabi and scholars like Maulana.

Accordingly, the traces of Tayfur (Bayazid Bastami) and Junaid Baghdadi brings branches of spiritual fruits and later this enlivening breeze is institutionalized in Ghazali and Rumi works through garden of sobriety and drunkenness in Islamic mysticism. Sobriety and drunkenness are semantic opposites of logical relationship between fear and hope that logically are equal and with common generality.

Where there is drunkenness, Sama and dancing and joy and rain of intimacy, human in a single image sees a photograph of alive and organic history with scholars like Maulana, singing and humming prayers to God. Maulana, in the beginning of losing Shams-his genius, mystical and mental maturity stimulus-sometimes went on frustration and boredom. But his unrest spirit was in another valley with the hope to meet Shams, he came into frenzy and rebellious and what a good upsurge.

FEAR AND HOPE" OR "HOPE AND FEAR?

In the priority of fear and hope in the hearts of believers and the supreme mystic thought, considering

only one choice is the wrong way. However, both require the pursuit of the right path of the understanding of God. Sometimes, fear and sometimes hope will lead to the control of the circumstances. Sometimes hope is the particular and preferred and sometimes are general and sometimes fear is at the margin of hope. Logically, we cannot deduce the general or specific relationship, because despite the fusion whenever one of the states comes to its peak, the two concepts are strictly separated. As a result of this distinction, even mystical and philosophical look of mystic gains the unique spiritual and mystical taste. The spiritual quality and graph takes an organic, dynamic and multi-level form, sometimes overlapping, sometimes equal, sometimes contradictory and even are mutual.

Sometimes life is full of fear during the life of every person and sometimes hope is the most prevalent sensation. Both concepts constitute an integral part of life essences and constructive aspects of human existence and his life as the source of spiritual and mystical scanning. So fear and hope are in consistent struggle in the realm of a believer and a committed human life. Overcome is not a confirmation. In other words, neither fear nor hope is the winner or defeated. The only problem is that to prove that sometimes hope is the solution and sometimes fear is the key to the secrets.

The current study emphasizes on dominant states of the two great mystics and lion hearts of humanity with the approach to prevent the absolute perceptions of fundamental concepts of fear and hope and harms associated with their meanings. Also, we try to partly explain the full of sense and thrust slogan of Islam, that is "and so we have made you a median nation" (Al-Baqara/143) and guidelines by the holy prophet in this regard.

In fact, strategic reliance of Maulana on hope and its case drunkenness is on the one hand a focus on fear and full of warning by Imam Ghazali made it clear as sobriety, although a remedial approach with good results and each is a base, pillar and wing to correct spiritual towards God but the two perceptions, in the finest point of worship are with innocent faults that they have made choices between fear and hope as if only one of two ways are to be valid.

Frankness in criticism should be respected and remembered and the fundamental point in religious thought is the point of balance, so that the blessed devotee and disciple of the noble Prophet and master of Islam religion, Umar (RA) perception of the concepts of fear and hope do not agree with any of the two concepts and in an absolute revivalist and deep philosophy states that: If an individual reaches the heaven I hope to that person will be me and if only an individual be punished, I fear that person will be me.

Umar is described so great and mighty in Masnavi of Rumi's first chapter with essence of such an eternal soul that never fails: "ei mara to mostafa man chon Umar az baraye khedmatat bandam kamar".

In my opinion, such a great concept and a clear moderation and full dimensions of fear and hope are the same unsaid thing and the hidden base that should and must be put into consideration in community-based ideology of Islamic mysticism.

Principles of hope selection and Rumi view as the medicine to present age man sufferings: The researcher recalls words by André Gide that in attendance and connection to this part of the conclusion in a brief extensive reading is based on logic of the dialogue by Mikhail Bakhtin. André Gide harsh language is as the language of Rumi's that would be useful to break the ice of present life of deprivation. "It is not enough to me to read the sands of the beach could relax and enliven people, I want to enjoy feeling these naked bare feet touch". The present era countless human suffering requires treatment. In the choice between fear and hope and modernizing them two, with all the respect and honor of Imam al-Ghazali grace and glory, there is no way to consider the solitude introduced by him to treat human sufferings. Trying to treat the pain of our present world and human sufferings is not the solitude that is like clearing the problem statement, itself.

The only unique obstacle to this pain in fact is only to avoid isolation for the depressed humanity of today. Avoiding the solitude and shouting to dare to treat is a context to the suffering man to take the initial step out of

this predicament swamp, hoping to cure and reach the source of life in his or her life. As if, spell should fail with the magic word "Be thou sun" and break the chains and spread dense cloud of sorrow. Such common and valuable coin with two sides of Rumi and André Gide thought shall be preserved in the treasury of heart and pay it in exchange for getting out of pain and sorrow.

CONCLUSION

The boundary between knowledge and ignorance is the perception of an individual of fear and hope. What wrongly and negligently is called science in conventional sciences such as syntax, morphology, vocabulary, rhetoric and logic is in fact a technique that is the product of scarce acquisition and exercise. There should be inner knowledge and acceptance besides the understanding of mind that leads to compassion and causes fear and hope. There is sama, dance, joy and intimacy because there is drunkenness. In a single image, you see a photograph of an alive and organic history replete with scholars like Maulana, who have self talks with God.

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