

COMPARISON OF THE PLACE OF BIRDS IN RUMI'S1 MASNAVI MA'NAVI AND ATTAR'S MANTEQ-AL-TAIR

MEVLÂNA CELALEDDİN-İ RUMİ'NİN MESNEVİ'Sİ İLE FERİDÜDDİN-İ ATTAR'IN MANTİK'UL TAYR ESERİNİN KARŞILAŞTIRMASINDA KUŞLARIN YERİ

СРАВНЕНИЕ МЕСТО ПТИЦ В РУМИ "МАСНАВИ С МАЪНАВИ" И АТТАРА "МАНТЕҚ-АЛЬ-ТАИР"

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Abstract

İt both of the works, namely, Rumi's Masnavi ma'navi and Attar's Manteq-al-tair , the comparison of birds place has been done, and each one of birds is a symbol and allegory of the particular characters at the different positions; Attar's intention is undoubtedly to show the talent language and advent of the mystical place of Gnostics of the creed path that will be terminated by achieving the Phoenix and knowing the Phoenix self. Rumi, as well as Attar, has enjoyed using birds symbolically and allegorically for expressing his mysterious objectives. He considers the functional position of birds as a guiding signs and their role in the validity of the purification of the soul and releasing from the overwhelming passion. So, by perceiving the mystery and allegories, readers of the given works may fill their understanding bowl of infinite and endless sea of love and insight can work

Key Words: Rumi (Moulavi), Attar, birds

Özet

Bu yazıda; Mevlâna Celaleddin-i Rumi'nin Mesnevi adlı eseri ile Feridüddin-i Attar'ın Mantık-ul Tayr adlı eseri karşılaştırılmıştır. Her iki eserde kuşların karakterlerine göre her birinin farklı pozisyonlarda bir sembol ve alegori olarak yerleri belirtilmiştir. Şüphesiz Attar eserinde amaç; dil bilme yeteneğini ve gnostiklerin mistik inanca göre bu yeteneğin Anka kuşundan başladığını ve Anka kuşu ile sona erdirileceğini göstermek idi. Mevlana da Attar gibi kuşların gizemli amaçlarını ifade etmek için onları sembolik ve alegorik kullanarak takdim etmiştir. O, ruh ve ezici tutku bırakmadan arınma geçerliliğini, yol göstericiliğini ve rollerini kuşların fonksiyonel pozisyonunda düşünmekteydi. Bu sebeble incelenen bu

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iki eseri okuyucuların kafalarını; gizem ve alegorik duygularla, sonsuz anlayış ve sonsuz denizler kadar sevgi ile doldurulabilir.

Anahtar Kelimeler: Mevlâna Celâleddin-i Rumi, Mesnevi, Feridüddin-i Attar, Mantık-ul Tayr, kuşlar

Introduction the necessity of the present research is due to the fact that no comprehensive research has been done regarding the subject of the study . in addition, using the related literature and books and articles, so that they may use them to enrich their statements and making them more impressive and polish their thought mirror and enjoy a literary and spiritual pleasure.

it both of the works, namely, Rumi's Masnavi ma'navi and Attar's Manteq-al-tair, are narrated by animals' language that form the main character of stories and analogies in both books. The very important point is that the bird of these two books is an allegory for a particular person. The mysterious birds are like guidance signboards that one may easily reach the target point by understanding their symbolic concept.

Discussion and methods

Attar's Manteq-al-tair is one of the major mystical works in the world literature. Perhaps, except for Rumi's Masnavi Ma'navi, no work in the mystical verse literature in Islam world overtakes composition in verse. it is a description of the birds travelling into Phoenix and the adventures during the trip and withdrawal of some of them and their perish and dying and eventually reaching the "thirty birds" out of the mass group to go on a pilgrimage to (Phoenix).

In this poem, the finest possible expression of the relationship between the Truth and difficulties and troubles of mystical path (Shafi'I Kadkani, 2004: 108) Attar's Manteq-al-tair is an ode consisting of four thousand and four hundred and fifty eight bits, and the name of this book in the works of Attar has been stated as "Maqamat-al-Toyour" as well as Manteq-al-tair. Manteq-al-tair interpretation is taken from Sixteen verse of Koran, Nahl sura. Undoubtedly, the intention of Sheikh Attar in composing the Manteq-al-tair is the talent language and eminent advent of each man and travelers of Truth creed. (Foruzanfar, 315: 1974- 313).

This book begins by praising the God and His Prophet and mentioning virtues and advices fanatics and describing the thirteen birds. However, the main design consists of birds communities and gathering them for selecting and finding a king to rule over them. Since they had been believed and argued that without the king, life becomes difficult, and in that gathering hoopoe rises and speaks, and describes himself as Solomon envoy to queen of Sheba, and introduces the Phoenix deserving for kingdom and ruling over the birds. Afterwards, each one of the birds present an excuse and abdicate and desist Phoenix demand and seeking for its place, but hoopoe convince each of them and provide all with proper answers and this proceeds to the point that they select them as their leader and enthrone him [hoopoe]. Majority of them dies in the way of seeking and thirty thin wing-burned chickens reach the majesty Phoenix and there they find that the seeker and the desired goal (what they were seeking) are the same since the were thirty seeking and demanding birds whose desired objective was Phoenix. Attar's real target or goal in this ode is to state the quality of existence or growth of demand in the heart of seeker and his

achievement in reaching the degree of devotion. He addresses the various mood of disciples and the hazards happen to them at the time of passing the mystical path and presents the treatment of each one and show the barriers of it. (Forouzanfar, 19: 1974- 17). Attar in Manteq-al-tair describe the seven love towns (or seven lands) including demand, love, wisdom, magnanimity, monotheism, astonishing, poverty and doom, that land in Sufis' term is defined as difficult way and dangerous home. (Forouzanfar, 316: 1974)

Duck: is the symbol of those pious and devout, obsessed with skill and washing.

Hawk: symbol of the court and literati who always vaunt and boast for others due to the approximation to king.

Peacock: the sample of pretentious who do religious practices just for heaven.

Phoenix: in the mythological and mystical is the king of birds, and symbolizes the essence of God in a nutshell, each one of the birds named in Attar's Manteq-al-tair are the slave of soul and self and bound and trapped with dark well of the world and neglect the other world. Hoopoe addresses them that they should neglect the world and what is inside it to be aware of the truth mysteries. Hoopoe wants them all to replace the congenial intellect with heart and seat heart instead of reason, it is the time that they may observe the fact that Koran puts as well: salvation lies in the purification of soul (Forouzanfar, 353-353: 1974)

Masnavi ma'navi is a verse composed by Rumi, Molana Jaleleddin Mohammad Balkhi, Iranian poet and Gnostic.

This valuable work is the endless ocean of mystical learning. In addition Rumi's Masnavi ma'navi is said to be non-Arab Koran, since in the given book about 745 vatic hadiths are interpreted and 528 noble verse have been implicitly or explicitly presented.

In order to induct the truth, Rumi has used the allegory and narration approach and such stories penetrate to Rumi's mind in different ways. However, two main sources are Koran and Hadith. This ode is the story of the separation of human from (canebrake) meaning universe and the hope for returning to the origin (God). In Rumi's point of view love give life to solids and if the heart mirror is polished from dust, the mystical mysteries are seen obviously: he believes that love makes human to soar and ascend and one who is not in love can not fly. Rumi, like Attar, utilizes the language of various animals for stating the manner of deportment and behavior and deep mystical concepts and mentions thirteen birds, each one are a symbol of different character. for avoiding the prolixity, the names of birds and their symbol are listed concisely:

Hawk: hawk ,in Persian literature has a special place and base and majority of poets have considered it as a symbol of highflying and brave people describing holly Ali (PBUH), Rumi resembles him to a burning-wing hawk and regards him as a universe king. Moreover, in many cases he considers hawk as a symbol for mystics and Gnostics and perfect and enlightened human and the favored servants of God. (Zomorodi; 2006: 226)

Duck: in Masnavi has been introduced as the symbol of the man of truth and spiritual universe (Zamani, 2001:919)

Nightingale: in the poem area, nightingale had been, from long time, the symbol of tuneful and love; Rumi in his Masnavi symbolizes nightingale as a symbol of worldly and materialist individuals (Dekhoda, 1982:460) rook: symbol of ugliness and also worldly individuals and is hated by the people; Gnostic says: if dark rook take the garden from nightingale, nightingale may not protect herself (Khafrayee, 2003:200)

There is also a symbol of the rooj by Rumi as an inferior, worldly-minded, devil, ominous and ugliness and sometimes overwhelming passion.

Phoenix: in Masnavi is the symbol of perfect mystic, heart and soul.

Peacock: in Masnavi is the symbol of beauty and splendor, pious mystics and sometimes the allegory for ambition and sometime used as defects and shortcomings.

Parrots: in Masnavi is the symbol of Gnostics, soul and mind, worldly ones and imitators.

Eagle: in the Literature of Iran symbolizes the parable dignity, freedom and courage.

Cuckoo: is the symbol of mystics and Gnostics and truth seekers and thanks giving individuals.

Stork: in the second and sixth books of Masnavi symbolizes the truth seekers and mystics

Chicken (hen): in Masnavi fictions has appeared in different roles; sometimes, the allegory of spirit, imperfect people, heart, will and volition, greed, science and reason and lovers.

Hoopoe: in anecdotes of Masnavi, it presents the guiders and mystics, wise men, elder and mentor and sages. (Dehkhoda, 1982:462)

Conclusion

Attar and Rumi, in their unique mystical works, Manteq-al-tair and Masnavi ma'navi , have used the birds and animals as symbols for expressing the mystical facts and their name has been discussed in both works and they have not employed to represent the same characters, so they are different symbols in both work. However they are similar to signboards. Both of the poets, using the various interpretations and expressions, want humans to achieve high levels of soul purification and self-understanding which are the key to knowing God, and know that there is no distance between them and God. As "Q" sura puts in Koran in verse 16: we created mankind and we are close to him nearer than their neck vein". Both poets consider this issue as a result of their anecdotes and stories, even Rumi states that thou! Pious ones! What are you seeking, is in yours and Attar, in Manteq-al-tair, at the end of the trip observes the thirteen birds as the manifestation of the phoenix soul in self and sees the truth manifestation in the human heart.

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