

**RESEARCH NOTES**

**Investigating the story of the appearance of Fazl Loghman in Masnavi and the kingdom that gave bitter fruit to Chakri in Mantiq al-Tair and Rumi's superiority in the artistic development of the story over Attar**

**Investigando la historia de la aparición de Fazl Loghman en Masnavi y el reino que dio frutos amargos a Chakri en Mantiq al-Tair y la superioridad de Rumi en el desarrollo artístico de la historia sobre Attar**

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## Summary

In order to critique literary works (comparative literature), the works in question are usually criticized from two different cultures, so according to this type of method, the works created in the same culture can be examined together. He found their commonalities and differences and achieved good results. Although Attar and Sanai have played an important role in determining the intellectual policy and drawing of Rumi's mystical model, Rumi's ability in the art of storytelling and his mystical goals from the results of stories have a high place in literature and educational works, although many stories The works he uses are not in his mind and he has a history in his previous works. (Sanai and Attar) But their goals and final results are different. In this article, an attempt has been made to examine the commonalities and differences of the above story from the perspective of storytelling in order to reveal that Rumi has a higher artistic position than Attar in the art of storytelling.

**Keywords:** Masnavi, commonalities and differences, Rumi, Attar, Mantiq al-Tair

## Resumen

Para la crítica de obras literarias (literatura comparada), las obras en cuestión suelen ser criticadas desde dos culturas diferentes, por lo que de acuerdo con este tipo de método, las obras creadas en una misma cultura pueden examinarse juntas. Encontró sus puntos en común y sus diferencias y logró buenos resultados. Aunque Attar y Sanai han jugado un papel importante en la determinación de la política intelectual y el dibujo del modelo místico de Rumi, la habilidad de Rumi en el arte de contar historias y sus metas místicas a partir de los resultados de las historias tienen un lugar destacado en la literatura y las obras educativas, aunque muchas historias Las obras que utiliza no están en su mente y tiene una historia en sus obras anteriores. (Sanai y Attar) Pero sus objetivos y resultados finales son diferentes. En este artículo, se ha intentado examinar los puntos en común y las diferencias de la historia anterior desde la perspectiva de la narración para revelar que Rumi tiene una posición artística más alta que Attar en el arte de la narración.

**Palabras clave:** Masnavi, puntos en común y diferencias, Rumi, Attar, Mantiq al-Tair

## Introduction

Undoubtedly, two works can be compared with each other when they have almost quantitative and qualitative similarities from the point of view of deep construction and superstructure, and these similarities may be the result of common knowledge of their creator and similar criteria.

The most common use of educational works is to promote and teach morality, knowledge of God and advice to human beings and to spread moral teachings at all levels of society, and it should be known that the creators of those works imagine the value and status of storytelling in a lower level. And more clearly, the purpose of the tendency to create educational works is not simply to pay attention to its narrative aspect. What is clear in the past is that educational literature and its other branches have played an effective role in national transformations and social movements.

"The reason for this is that there are close relations between the spirituality and the materialities of life, so that these relations do not appear tangible and real, the masses do not understand it. (Shariati, 1346: p. 72).

And it is not thought that poets and writers in their educational works seek to create the story only from the perspective of storytelling and its artistic position and view. Humanity and their ability to promote morality in society has led them to consider it a serious responsibility and to do so, to present their work in accordance with moral teachings.

However, these concepts and materials about Rumi and his famous educational work which is a spiritual Masnavi have no objective application because he prefers the composition of the story and its entertainment and entertainment aspect from its analytical and technical aspect and in other words at first glance to the story Rumi's hobbies and entertainment aspect prevail over the main content of his words, but by studying them carefully and in depth, it can be concluded that he simply chooses the simplicity and hobby aspect of the story to attract the audience and accompany him, then with interest. Taking the sensations and objects prepares the mind of the audience and slowly prepares the process of achieving mystical goals, discovery and intuition and other abstract issues, and by using this, realizes its mystical goals.

### **Rumi's special tricks in creating and reporting the story**

Rumi has used various storytelling techniques that are common today to increase the entertaining aspect of anecdotes and stories.

1- To complicate the plot by adding some events to the core of the main narrative

Which usually leads to a more realistic and logical representation of events and causal relationships.

2- Characterization by establishing short or detailed conversations between the characters of the story and also describing their situation according to their position.

3- Establishing long or short conversations between the characters, due to the appropriateness of language and themes according to their personality and using the language of poetry and special arrays (allusions, proverbs, beautiful themes) appropriate to the mood and status of the characters.

4- Telling the story from the point of view of the omniscient (soul) of Rumi's awareness of the spiritual and psychological aspects of the characters.

5- Diversifying the way of telling the story and the order of events, contrary to the simple narration and observing the chronological order of storytelling.

6- Creating the expectation and suspension of the readers by disconnecting the flow of the story and leaving them in doubt

(Poor Namdarian, 2005: p. 318).

Rumi's style of storytelling is in the style of the Indians, which is a kind of storytelling style in which he, in addition to addressing the main subject of his (sub-stories) related or unrelated to the main story, He uses that he has an independent meaning and a separate content, and perhaps his aim in this way is to pay much attention to the Qur'an and to use the Qur'anic stories that challenge the audience's mind while waiting for him to reach the sub-story. Be the end result of the main story in the quest.

"His style is the way he takes a story from somewhere or in his mouth and melts it in the fluid furnace of his mind and shapes it into whatever shapes he wants, because skilled glassmaking puts it in any way he wants. It brings something new that is the result of its own mental and taste perceptions, but it has different and sometimes separate leaves. The way he tells the story is also the result of this cause and the result of various jumps and all over his mind. (Ashrafzadeh, 2003: pp. 102 and 101).

By searching the circumstances and works of the past before Rumi, it can be found that most of the stories in his works are not the product of his own creative mind. Even the source of some of his stories may not be known. It is said to be the result of the oral literature of the people, which has been passed down from generation to generation, and also shows that many of them have ethnic and human historical roots, and shows that many of them have historical roots. , Have

ethnic and human. And the purpose of its design, expansion and development is only the aspect of educational and artistic use.

Of course, in modernizing his stories, Rumi seeks to achieve mystical goals, and this valuable and serious work is the main goal and work of a mystic and principle. He is also not unaware of the artistic and aesthetic aspects of storytelling.

He creates a new narrative of each story, considering that many of his anecdotes are rooted in ethnic and social culture and cultural traditions, and with the help of a creative and sharp mind between themselves by creating new themes and recreating their goals. Although Attar, some of his anecdotes can not be counted in the number of stories, but in Masnavi this is possible, because Rumi in most of the stories in Masnavi has tried to compose it. The features and characteristics that are desired in storytelling today can be adapted to it. Although it is very difficult to adapt today's storytelling patterns to past stories, it can be accepted regardless of some of today's storytelling.

"In terms of the causal relations of events, the plot, dialogue, characterization, visualization of scenes and his ability to recognize and describe the spirit, temperament and habits of the people of the age, as well as the appropriate language authority that is closer to the language of the people and the situation. And interprets the mental state of the characters.

(Pour Namdarian, 2001: p. 304)

The points raised indicate that similar stories in the works of both valuable poets - Attar and Rumi - show that Rumi, in addition to using anecdotes and stories in the analysis and explanation of mystical concepts and themes in the aspects of entertainment and Its entertainment pays special attention.

Rumi adds even more amusement and charm when he makes the slightest change in the story or narration of the story. And in his narration, the causal relations (plot) are completely preserved and by adding the type of story design and the method of expression, dialogue and description, it adds to the beauty of his stories.

Another point is that Rumi, on the one hand, both because of his devotion to Attar and Sanai and because both (Attar and Sanai), like Rumi, use stories and anecdotes to express complex mystical concepts. He pays attention to the stories narrated by these two prominent mystics before him, as well as to the mystical concepts and themes that are somewhat common between them. Sometimes the anecdote that is mentioned in the works of Attar Neyshabouri can be seen in the form of one or two verses in the lyric poems of Rumi.

For example, "The story with Yazid and the thief" is written in Asrarnameh as follows.

My donkey said to him: What is the old wise man? O mighty man

He said: that I, the winner of my work, have nothing to do except the winner

Answer it, sober mind that you's dead donkey now

When a donkey dies, you become alive in your heart, you become a servant of God

Secret Letters / 64

Rumi informs it in two verses at the end of a long lyric with:

O heart, what have you thought of excuses for those faults?

Saddle towards you several persecutions towards very faithful

Says:

One day he accompanied Yazid Ander Rahi

So he said to Yazid: What profession did you choose, O Dagha !?

You said that I am a loser, so he said to Yazid:

Or kill the donkey lord, so that he becomes a servant of God

(Ashrafzadeh, 2003 pp. 100-99)

Now the story (Loghman) is reviewed:

The content of this story in both texts is an allegory about the characteristics of a pure friend and the sincerity of his true intention in hardships and troubles and how much he helps us.

The beginning of this story (the story of Loghman) begins from verse 1462 of the second book of Masnavi.

Not that Loghman, who was a pure servant, was agile day and night in servitude ?!

The story begins with a negative question, and it seems that the answer to the question has been given, and Rumi tries to motivate the audience to find the answer. However, Loghman is also so famous that he does not need to be introduced. This method usually appears in some works of great poets

For example, in one of Saadi's famous poems in praise of God:

Who counts the grace of God or who gives thanks to one in a thousand?

He created the sea, and rained down trees and trees, and made the moon and the moon and the night and the day).

Because of its importance, it is a question of denial.

At the beginning of the story, Rumi reminds Loghman of the salient features and characteristics and mentions Loghman as good. Of course, the source of this anecdote is a story from the book "Al-Amta 'wa Al-Mansa" by the monotheistic Abu. Egyptian Press, vol. 2, p. 121: Translation of the Arabic text:

"It is said that an eunuch gave food to an Abyssinian slave and the slave repeatedly asked for it, and when the eunuch realized its bitter taste, he told the slave how you ate this bitter food. He said: I have eaten a lot of sweets from you. "I did not want to be impatient with you for its bitterness." (Ref. Zamani, 1388: p. 378)

And a similar story in the secrets of monotheism, the communities of stories You, the logic of the bird, etc. can be seen.

In his poems, Rumi describes Loghman as follows and tells between the two sub-stories:

Not that Loghman, who was a pure servant, was agile day and night in servitude

He was a eunuch because Loghman was a slave and was free from the air

[A typical story (Episode) or (sub-story) (Amiri allegory to one of the mystics to ask for help)

Khajeh Loghman, apparently Khajeh Vash, is in fact a servant, Loghman Khajeh

Loghman was a servant, a servant, a servant on his appearance

[substory.

Khajeh Loghman was secretly aware of this sign

The secret knew that the donkey was good for the benefit of the leader

You released Merv, from the beginning, it showed Loghman's satisfaction

### **Features of Loghman in Masnavi**

Being a pure servant and agile in servitude, his eunuch loved him very much and was aware of his high position, but for the sake of expediency, he had neglected himself and was very restrained with Loghman and did not want anyone to understand his secret.

Dual characters face each other: the king in front of Khajeh, Loghman in front of Gholam, but in Masnavi there is another character named Khajeh's son, even Loghman himself plays the role of Khajeh's son in some way.

Loghman has a personality, genius, wise and knowledgeable and a slave. Usually his personality is obvious. Hear the ring, passive and under his hand.

((Loghman Hakim)) Such a character who has outstanding features, surely every action he does is due to his awareness and knowledge. Even the eating of bitter melon, the suffering of which hurts human beings when its name is mentioned, has been consciously accepted from the point of view of Rumi Loghman. It is a power on our part that is obligatory according to the duty and there is no knowledge and knowledge about performing this act. And this important issue is seen in the logic of the bird.

Because he is under the control of the king in every sense and circle, and every action performed by him may be out of fear or embarrassment and finally respect, but Loghman, with the knowledge he has, is in a position of servitude with that high position, and no Do not bend your eyebrows, it shows that there is wisdom in doing this act.

Rumi in the high position of Loghman, after enumerating the characteristics of Loghman and addressing his personality and enriching it, reveals him more important and attractive than the character of a slave in the logic of Al-Tair, and Masnavi is in a higher degree than the logic of Al-Tair from the literary point of view. The lengthening of the story in Masnavi in front of Mantiq al-Tair, which occupies about eleven verses, indicates that Rumi's mystical and educational goal was to expand this story, and this (fluid flow of the mind) It transforms his narrative and uses it for other purposes.

### **Rumi describes Loghman with the following characteristics**

Obedient and critical, free from the air of the soul, self-deprecation, self-control, unknown and hidden inner appearance, servant and great, humble, aware of his secrets, walking in the horizons of the kingdom, having everything at his disposal, being anonymous, waxing Iron in his hand like Prophet David (PBUH).

In short, Rumi seeks to formulate his mystical arguments by bringing all these characteristics that are the signs of a perfect human being, and this is the ultimate goal of a mystic and a heretic.

His great emphasis on the series of important characteristics that characterize a perfect and real human being is a means to an end, in order to mysteriously present God and the servant with

this allegory, and he feels that if Loghman, who is the sign of A human being is perfect, he desires bitter melon and does not complain or glorify. If Khajeh Ramzi is from God and Loghman is the symbol of a pure servant, accepting anything from him will be tolerable.

Inside the story of Loghman, there is a sub-story whose main source is the logic of bird. (The allegory of the Amir (king) who ordered a mystic to ask him for something.)

Which is a total of six bits:

He said: Ask the king for forgiveness from Shahi Sheikh

He said: Oh, do not be ashamed of your mother telling me that? Saddle a

I have two servants and they are humble and they are the rulers over you and Amir

He said: What are those two? It is zeal. He said: it is one, anger and the other is lust

The king of Dan, the king of the king, is empty and happy, his light is bright

The reservoir has that reservoir is its essence, it has its existence that is hostile to existence.

In the same short story and anecdote, Rumi's ability in the art of storytelling can be seen that compared to the anecdote of Mantiq al-Tair which is about eleven verses without final verses, Rumi in solving the problem in a mysterious way and concealing the flow of the story and not revealing knot information in Is closed.

When the Shah asks the Sheikh to ask him, the Sheikh, because he does not have a carnal request, implicitly raises an issue in the envelope so that the reader of this story can cooperate with him and not wait for an unknown person to judge him. And also he answers the riddle without any fuss and the reader is forced to think about what these two clauses are. His curiosity is further aroused, and also in the same short story or anecdote, a simple and short conversation takes place, which takes the form of a play and has a greater effect on the reader. And in the logic of Al-Tair verses (2023-2013) this anecdote with this theme N begins when:

He was wearing a rag. The old man suddenly saw him, the king

He said to me or you? "Oh, unaware of the silent woman's body," said Han, the old ragged man

Although there is no way for us to praise ourselves, he is not aware that he praises himself

Because it became obligatory: because I am one in a hundred thousand, no doubt

Zan that Janet is unaware of this, your soul has made you a donkey

Besides, he is sitting on you, O Amir, you have been captured under his burden

He restrained you on your head, day and night, at his command, seeking revenge

Whatever he says, no one can do it, fail or fail, and that's it

But because I knew this, I made the dog's soul my donkey

When the breath was taken, I sat on him, the breath of the dog is on you, I am on him

Because my donkey is on you, he rides because I am better than you because a hundred thousand))

In Mantiq al-Tair, the old answer is explicitly stated and there is no knotting so that the reader can wait a while or can prepare an answer for himself in advance and he answers, "I am better

than you" and then he explains the reasons for it and although the interpretation The dog for the soul and ... tells of the ego and lowliness of the soul that Attar strongly attacked and attributed it to the dog due to lowliness and ignorance and ignorance to the donkey and perhaps the prominent feature of Attar's stories is his attention to sensations so that Intellectual and imaginative abstractions and a place where the encirclement of the soul on man is like a leash that:

"He restrained you on your head day and night at his command, seeking victory"

In the public opinion, when a leash or animal is restrained, it is desired that he be obedient and permanent.

"We do not go on our own. He takes us in his cage, which we hold in his lap."

And perhaps in the point that the connection of Attar's thoughts is with the senses rather than the imagination, is a prominent and prominent point and one of his important features. But the question is, what is Rumi's purpose in telling an anecdote in a story in a sub-or even irrelevant way? What is the purpose of the storytelling method? What motivates him to do this? The professor, Dr. Ashrafzadeh, has answered some of the questions, one of which is the various leaps and bounds of his thought, as well as his mental and taste perceptions, which are the result of the fluid furnace of his mind.

(Ref. Ashrafzadeh, 2003: p. 102)

Thus, Masnavi is not a book whose meanings, language, design and structure preceded its existence in the conscious mind of Rumi and is present, but it is like a dream whose existence precedes its imagination and its existence can not be predicted before realization. Although the introduction and many parts of the story are the reader's awareness, but soon the control of consciousness is out of the person's hands and he independently determines the form of its occurrence.

This situation prevails in Masnavi because of the requirements for the emergence of the experience of revelation for Rumi. On the other hand, it finds some similarities with the text of the Holy Quran.

(Pournamdarian, 2001: p. 270)

Therefore, in expressing his goals, Rumi draws a model of the word of revelation for himself and, according to the stories of the Qur'an, includes a section where it is appropriate and leads the audience to pursue his goals and achieve them.

Undoubtedly, Rumi was a poet who made any impact he wanted on his audience. He was one of the true friends of God, who enjoyed a transformative divine grace, and from the application of these methods, he wished his audience to reach the highest degree of truth.

"Perception is related to finding, not to rational search, and as Rumi emphasizes, understanding takes place in the heart, not in the head. Therefore, in order to reach understanding, the center of gravity of human beings must be transferred from the head to the heart. Of course, this type of understanding is the lowest level of understanding. Superior understanding means research in order for the seeker to realize the presence of truth in himself by understanding his truth.

(Safavi, 1388: p. 321)

Rumi has a special skill in bringing the story closer to the truth, so that every defect in his story is born of a special cause. And the causes and motives in the story give a new and fresh color and smell. For example, in the above story, why does the king give fruit to Gholam and Khajeh to Loghman, and why fruit? Could nothing else be used instead of fruit? These are questions that may make some minds think. According to the author, such as Rumi and Attar, both seek



immediate and immediate reaction, and the commands of God should be accepted without wasting time, and away from but and if. Here is Attar's answer to the question of what motivates the king to give fruit to the slave?

Niko discusses the king's method and no longer explains the characteristics of the king and the reasons for eating the fruit. While Rumi begins the story with a detailed description of the characteristics of Khajeh Loghman, he even expresses the motivation and cause of the fruit (which is the melon) and because Khajeh Loghman tended to leave the rest Eat Loghman's food.

((Every food you sent to him, you sent to Loghman

Until Loghman reached for it, he ate it deliberately until the eunuch ate it

You ate and drank all the food you did not eat.

Rumi is not unaware of expressing details in the style of modern stories, he even mentions the name of the fruit, which is the melon, and also mentions whether it is a gift or a gift, and this subtlety and attention to the subtleties of the story strengthens the reader's attention to the depth of the story. Accompany the narrator.

((Melons were brought, Armaghan said, read Loghman's child)).

Because it is usually a gift for a recipient It is valuable, but at the same time, Khajeh gives Loghman a slice of up to seventeen (brin) with details, to eat. While in *Mantiq al-Tair*, there is no mention of details. And it is only mentioned (he gave a chakri one day as a fruit ... »(*Mantiq al-Tair*, p. 341, verse 243)

The repetition of this current, that is, the seventeen berries (karaj) from the melon, contributes to the excitement and more attention to the story, and this repetition of frequency, which is also one of the literary arrays and may be of the highest value in Rumi, is very valuable. It even paints a picture of the characters of Loghman and Khajeh, and their representation comes from words and phrases. Not through direct and simple descriptions, but in the envelope and hidden, to draw the situation between two people with the beauty of their movements (giving a slice of melon to Loghman)

Seems.

He also remains a kind father who pays a lot of attention to his son and he waits to eat one slice of melon so that his son can eat the other slice and continues, and Loghman plays the role of Khajeh's son and Rumi cleverly explains how to forgive God from the lab. This highlights the flow.

The two expressions are different. The king quotes the conversation directly, but

Khajeh Loghman is through an internal conversation (monologue) or the first person, and his point of view is different from the logic of bird.

In the logic of bird, the king asks the slave to give him half of the fruit.

"He said, 'Give me half a dozen slaves who are happy to eat this delicious food.'

In fact, the king is a seeker, while in *Masnavi* he is a eunuch who gives fruit slices to Loghman and is active. Because Rumi's purpose of symbolic and symbolic interpretation of the story is the relationship

He is the Lord and the servant, and by this he declares that giving and giving and forgiveness belong to him and the servant can never give anything to his Lord. And in fact it is the true blessing of God:

"I have eaten from your blessing so much that I am ashamed, Roto," he said.

But in the logic of bird, he says:

"That prince said to the king," O prince, because I saw a gift from you, a hundred thousand. "

### **Conclusion**

In examining the common stories in the above two works (Masnavi and Mantiq al-Tair) and the works of these two poets (Rumi and Attar), the changing elements of the story (their names and descriptions) and other elements are different. They have a lot in common and the way they are expressed and how they are different. In Masnavi, causal relations are strong and correct and the elements of the story establish special features and correct connection.

Changing the direction of stories and surprising their readers through their own knots in the stories using internal allegories (sub-stories), correct and accurate description of language, place, transformation and change of character, for example in the logic of Al-Tair Rahi (slave) ) His place to Loghman in Masnavi. Gives.

Creating many theatrical scenes through important conversations and adding auxiliary characters to describe Loghman's character by expressing his own characteristics and ambiguity in expressing them directly. The reader pays more attention to the story through the expansion of the story through the number of verses so that the story of Masnavi is about 3 times the logic of the bird.

But in the logic of the bird, after the beginning of the story, the reader realizes its essence. The causal relationship is not properly seen or even in some stories, it's the right place and time.

It does not come because the existence of its place and time contributes to the reality and the logical aspect of the story, and the description of the characters in the story is very short and low, and the use of allegory and direct expression with the goals of the story and the final conclusion Short.

In general, it can be said that Rumi pays a lot of attention to his audience in telling the story and uses every tool and lever to express his intentions and goals, but Attar raises this important issue in the simplest words, although the goals of both teachings It is a moral teaching and from the point of view of storytelling and attention to educational literature, these two are in a high position of this type of literature. Nevertheless, Rumi, by paying attention to specific details and descriptions and looking closely and with a comprehensive mind, seeks to accompany his audience to achieve the desired goal of himself and himself, but Attar does this important thing in a short space of the story. But both have a high position in mystical literature that Rumi's mystical path and policy has been enlightened by Attar's valuable works.

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