

BOTHQA (POETIC) OF STORY AND PARABLES IN THE THIRD VOLUME OF MASNAVI

MARYAM MAHMOODI¹ & IRAN NASSERI SISAKHT²

¹Professor, Assistance of Islamic Azad University Dehaghan Branch, Iran

²Ph.D. Student, Persian Language and Literature, Islamic Azad University Dehaghan Branch, Iran

ABSTRACT

Masnavi is Gnostic master piece of seven contory and it is one of the main forth bases of Persian literature and the works that in addition to ancientness it preserres its new ness the narrator language, verb alsimplicity and deep and easy meaning and using story and parable and the universality of this lasting muster piece of Persian literature gives it new ness that makes it research able because of its story structure. How ever the expressions and the fictions of Masnavi are abot, so the main story is the devine and uniy of complete human and Gnostics. In addition to Molana assertions, the historical documents are the emphasis for this: Masnavi is the result of devine inspication not human reflections. Molana a likes inspirational meaning to a foetus that it soul became pregnant and the couplets of Masnavi is like the new born baby the states of neglects laxity, frensiness, peace and kindness were reflected in Molana works and specially in Masnavi that is understand able for all human without regarding the language and culture. In this article, with review of some stories of third volum of Masnavi, we pay to the kinds and poetics of stories and some structural chraacteristics and oltimately investigating the elements of story.

KEYWORDS: Masnavi, Manavi, Poetic of Story and Parables, Story Elements

INTRODUCTION

Stories in terms of content are different that we can consider real stories, parable stories, secret stories, satiric stories, realism stories, love stories, Gnostic stories, political stories, soual stories, legendary stories, epical stories, public stories, heroic stories, mansatory, behavioral stories, philosoph, cd stories and religous stories.

Amongst them, the stories of Masnavi basically are Gnostic, quran and parable stories, gnostic stories have hidden layers. Some Masnavi stories are educational.

In this kind of stories, the main aim istraining and education and behavioral doctorines. Something Molana has pointed to the aim in his Masnavi stories and this point in training stories is more clear than gnostic stories. Quran stories in dudes another group of Masnavi stories and Molavi resorted to Quran for stating the main aim of behavior, religious and gnostic subjects for more explanation and returning to the discussion, we clarify the BotiQa

BotiQa

Botiqa is the Arabic term for poetic and is title of Aristotle book a bout poem, has Greek root that means structuring and poetic means artcreations and it means aethetic, as the Aristotle discussions are not limited to specific meaning of poem. This spreading meaning has the feed back of completed dirision of Aristotle of philosophy dirision. In Aristotle rewgnition view, In addition two philosophical branches of theory and practice, the third branch of wisdom as innovative

wisdom exists that its origin is structure potential and its consequence is the created work and today in translating BotiQa term, usually expression as literary theory and art theory are proposed. (Ahmadi, 2001 – 709)

John Michael and Frunso a Roza know BotQa as the first theory of in the field of story analysis and this theory was used as the first theory in the given analysis of the story. (Zarinkoob, 2003 – 124)

With regard to what the critics say have said, both have different meanings that includes, 1. literal theory 2. The kind of view and descriptive approach 3. Investigation and recognition of literal structure of narrative works.

In this view, the third meaning of botiQa is considered and the botiQa (poetic) of story and parables means the technique of narrative and recognition of forming the structure of story and parables in third volume of Masnavi.

Structure

After clarifying the meaning of botiQa, this question arises that, what is the meaning of structure? Structure means a set of elements that are combined together to achieve a good and has relations with complexity. (totalset)

Rene Wark and Austin Warner know the artistic work as the order of signs for servicing the aesthetics the structure is the result of inevitable relation of the elements of asset for achieving unity. (Walk, 1994 – 155)

Every method of narrating or displaying a story is called narration.

Narrating the events means that the narration happens in period of time and consecutively. Basically the story is defined as the summary of narrated events and the participant of text and consider it as a part of larger structure of the world of story or the level of restructuring of reality that the characters of story live in and the events happen in it. (Raymonkenan, 1998 – 15)

Structuralism

Structuralism is a method not a special science. Robert Scholes points to this subject as the title of structuralism as an approach (a method). Cristoph Balaei and Michael Koei press have written that structuralism ideology is not special scientific name, but it is a new approach that from the early 20 century, it expanded to humanities and mathematics (math) and biology. (Balaei Cristph, 267)

Structuralism in literary studies has high position, since, it is going to introduce the symbols of his literary order and decides that provide the most scientific base for literary studies. (Scholes, 24)

Structural investigation, analysis and finding the dominant principles of that structure means investigation and finding the approach of human life, because, the story originates the human life and mentality subjectivity. (SHiri, 2003, 13-12)

Morphology

The morphology of a story means investigation and recognition of form (morph) and the basic elements of a story and the relationship of elements with each other and with total structure of a story. In the view of morphology, there is the expansion that starts of emergence and shortage and requirement and with sacrificing intermediate affairs ends to the end of the story. (Probst, 182) the importance and usefulness of investigation and recognition, story structure.

Investigation of story structure or morphology and passing the surface layers of its structure and reaching to deep structure and beneath layers is very important.

Deceased Zrinkoob writes that, any way, if the recognition of source in the stories of Masnavi is not important, discussion about the form of story shows the power of narrator and also animates the story for stating the meaning of it. Here analysis of story without regarding to related minutes of structure and forms of story, shows the sufficient use fullness of it. (ZarinKoob, 2003)

Molana and Story

Molana was familiarized with story and narration from the start of his life and has learned it from his father and family and was skilful in it and as a narrator knows the technique of story telling and narrates logical stories. (ZarinKoob , 2003 , 41 – 2)

Totally, what makes artist works pleasant for us, is the harmonious element that exists in the context of story. The details that is identified by difficulty. Story new and ancient is an artist work that gets its order from its arranged elements. Also there are stories that do not agree with the specified elements of critics, that we can exemplify the ancient stories as the stories of Masnavi, but it doesn't mean that these stories are empty of its elements, because if there is not an element, the other element substitutes it, for example amongst Masnavi stories, though some elements are new critics cannot be seen clearly, if the scene element time and place, tone and language cannot be seen clearly, so the other special elements that are in Masnavi stories, are compensating that shortage.

Types of Parable in Masnavi

Masnavi stories, often are parabolic stories in terms of subject the style of narrating the stories is the ancient style of before seventh century, in such a way that oldness language of these stories is not existed in other works of Molana the metrics of these stories and world and language oldness and meaning and verbal unaffectedness, using ancient language characteristics such as enigma and unknown (s) and literal kind of stories and gnostic conceptions and rationalism are the characteristics that proposed the style of Masnavi stories as the personal style. Almost the concepts of all stories are moral, gnostic and training time and place elements are unclear (ambiguous) the more stories and except that a few cases, the unclear (invisible) scene of stories in terms of time is not clear, but the stories are powerful in gnostic form external tone of the characters of story aren't preserved, but they have powerful tones and the tone of narrator in preserving the distance of characters and reader that in almost all stories is third person and this is the subject that the truth of truth similarity is reduced. So many factors as preserving the speech rationality in the language of characters, narrating some stories by religious leaders and famous people and using historical characters in some stories are the elements that truth similarity of work is empowered. The famous characters in stories are known by reader or in contrary they are unknown.

Fable stories are divided into two parts: animal fable and human fable. Animal fable is a fable story that its characters are animals. In these stories, the animals that are chosen carefully in relation to character's moral the other is human fable that has two branches: parable and plum Exem. Parable is a story that in this the great and moral (behavioral) principle, before, between or after the fable narration exist and mother word, similar and proverb exist in two cases. Plum Exem is a story that the parable narration is told without any introduction and moral subject is not discussed, so the reader finds the remote dimension of story. (MacCoin , 2011 , 36 – 43)

Masnabi Fables were parable before. It means that we find most of the stories of masnavi are fables. In these stories the concepts substitute the concept, content, conduct, character and specialties of human so the story has two dimensions: First close dimension that is solid and the remote dimension that is considered by story writer. Totally the Persian literate ancestors beautified their speech by story and fable for better declaration of moral conducts the stories of masnavi that clarify the gnostic and moral aspects, are used so.

Investigating the Third Volume Stories

Masnabi is unlimited of the human experiences in deepest emotional and personal layers the narrations (stories) of masnavi is the tool of transferring the message and cooperating ancestors knowledge with the future of history. Familiarity with molana narrational secrets is provided in masnavi and gives as the interest of reading again the stories of molana in the higher level of understanding.

The story of Jackal in paintvat (barrel), the special conduct and creature hood of molana is language and form and paysto character.

Special part for investigating the poetic aspect of his narration and his agreement with the story aspect is opened. At the end, we get the conception of molana of language and approach of transferring.

The meaning and experience, specially relayson contradictions of simily that is cleared totally. Molavi has cleared for us this problem by the story of Jackal that falls in painting vatand claims to be a peacock. Jackal with painted skin thinks that it's a peacock, without thinking to depth of issue without knowing the way of walking as peacock not its appearance which madelt as a peacock, exactly as the man that a likens him self as the other man, thinks that he is similar to the other in moral and inner characteristics, but they make mistake, that this change is internal, this issue misguided him. For this reason, the clever poet that always think of humanity, helps us and pays to the world of fable stories.

The story of boaster man is the feedback of Molana's view in the structure of masnavi narration. In this section, he gets the narration time and specially the changing tone and pay to its character in the view of addressee tone. The inference of Molana of time and infratime, combine the playing manife stations time in his narration, specially, to the pliancy of his personalizing of this view was paid.

It seems that, this story is reflected as a layer of cultural and social issues. Molana gotten gnostic and behavioral conclusion, but in this research, the point of narrations departure that are social cultural good and bad realities is paid.

But the story of Baqdad snake charmer shows his greatest art and his perception of the elements of story. The content of story is head less of whim and it is traning and scold of ignorance and domination of carnal desires, do not following the ignorance human and angle of Molana's view is External the narrator is omnipotent narration time and specially the changing tone and pay to its character in the view of addressee tone. The inference of Molana of time and infratime, combine the playing manife stations time in his narration specially, to the pliancy of his personalizing of this view was paid.

It seems that, this story is reflected as a layer of cultural and social issues. Molana gotten gnostic and behavioral conclusion, but in this research, the point of narrations departure that are social cultural good and bad realities is paid.

But the story of Baqdad snake charmer shows his greatest art and his perception of the elements of story. The content of story is heedless of whim and it is training and scold of ignorance and domination of carnal desires, do not following the ignorance human and the engle of Molana's view is External, the narrator is omnipotent.

The position is Baqdad and the time is unknown. In this story, Molana seeks association and desertion. That are two phenomenons that are in total narration. Their appearance domain of them in Masnavi and their back grounds in related combination with Molana is payed, specially the oral approach of narration and its importance in forming the narrative structure of masnavi. The snake charmer is a seeker tha if he believes in finding the troth, yet it in any way.

In the second episode, the snake is a spirit that if we expose it to sin, changes to a dragon that swallows the human and humanities.

We can in the third construal and narration understand the uprising of carnal desires of human with exposing to the sin. The oprising that should be dominated by carnad desire removal and mortification and not coming to the city that is full of sins that the sparkle of the eyes of beauties is cprsing the earnal desives.

So, the second and third narrations placed in a village and story depth and the role of its elements are not conjunct.

The story of elephant in the darkness is a fable story and we can conclude that in the darkness the difference impression in human is avoidable and these persons have different view about elephant in the darkroom. If every one has a candle they have no differences. This conception of the differences of the human perceptions is gnostic condision (perception) that show the simpler the differences between muslim and non muslim (pegan).

Epistemology is an ancient thought that now is common in newer form and have back grounds of social, economical and religions domain the base of this thought is reconciliation amonge majaorities and making the unity can be gotten in two ways, first a way that nows the realities as plurals and the way that hows the reality as unit and views. In the story of elephant, the basic concepts that have directed relationship with content in cludes, passing the appearance and focus to the conception, the dis ability of these services of speech is in trans freeing the concept and. In insight that is aqured without speech or person is the greatest in sight subconcepts of the story that in the first view has not related with basic body of the story, but related to story by a moral chain includes, the moral greatness of human despite of its small formand the minority of addressees understanding. (Cooblets, 2005 , 1291 – 7)

Molana a as the method of narration in narration, allocated the last 54 couplets to the narration of the story of No a hand canaan during the storm and tells the addressee by calque narration of Quran that it is really familiarized with reality and kinness and the relation ship between father and child is not the cause of Salvation. Molana plays the story in story in the most expanding concept. It means that all kinds of relations in clued the points to the sories of other books or the Various points to masnavi.

The story of Daqooqi: complicated case (kind) of sories is the story of Daqooqi in third volume of masnavi, the story is finished in a surprising state and its end is not common. In this kind of story, two voews exist that one is not superior that the other, one view that says.

It should be metal in God (truth) and the other view that says in the human thinking a like view. In the story of Daqooqi, two sound are against each other, but for understanding it, we should return to the past story of Daqooqi.

The past story is called the question of Bolol of than dervish. In this story, the speech is about a creature that has been reached to a nihilism and molana says: the characteristics of many authorities that do not complain. I see that this is a speech about two views in Daqqoqi characteristics. So, masnavi gets the surprising dynamism the characteristics of Daqqoqi is a main subject and discussing in view of Molana in terms of story frame work that is new in terms of philosophy and moral conduct. In this story, Molana narrates the story of generous gnostic that asking the visit of truth men and finally gets the result, but Daqqoqi worship for saving the passengers of stor my ship causes that the truth men be hidden once more again, this method has close relationship with linguistics and its basis in this story is reading and analysis at text to the smallest elements and focus to relationship and the way of organizing this structures.

In this regard, the text divides to two basic narrations and every narration is in terms of kind and relations of elements and its design the main point that should be considered as the key of understanding the story and its hidden message that the scene of event and really what Daqqoqi experienced is sea shore. We have seen in different parts of masnavi that molavi considers sea as the symbol of reality, depth, expansion, beauty, unity and totality and considers the land as symbol of whim, himself and thought movements and the thought as pictorial, minute, limited event and without content and dynamism and life, that is a reality.

Although Daqqoqi virtuous man and eagers to reach the reality, and all his age followed the reality, but up to the happening of that event and experience, yet, he is in domain of land or whim. He has come to the salvation boundary and connecting to reality, but, he has not been, released of him self (whim), He sees the sea, but his experiences comes from context and the land situation; and although he is searching the reality from the position of land or him self, his research is useless, the most focus was given to Daqqoqi, the story that be considered it the most serious story of Molana.

Molavi has described the meaning more and more and with different forms that conceptual movements can't be a proper tool for searching reality and understanding and recognition of reality.

CONCLUSIONS

Investigating the poetic techniques of molavi and his innovations are in the domain of poem and writing of code. In this study we try to have careful in sights to literal and gnostic elements of Molavi poem and the narration structure of Masnavi and clarify the efficiency of them, the special states of stories, unique personification, and great use of poem and poetry situation in Molavi poem is the main speciality of his poem and the narration and story writing of Molavi is different from the other. Also Molavi uses the verses and narrations and clarifies the verbal and religious discussions and by use of them, speak of the Gad stone, satan, the prophets and authorities and the special music of Molavi poems is discuss able the stories of Masnavi related to different views and sounds the sounds that had the religious obstacle root the addressee of Masnavi from the first familiarity, understands that, he deals with another thing the description of the other and the distinction of Masnavi of systems and other books is not simply work, but it is such that the form and method of text has close relationship with its advantage secret.

The strange method of story and fable and strange form of the totality of work is great the story poetic and fable of Molana has special characteristic and has close relationship with ideology and experience this work is a door to story writing and the main aspects of it, the problems as the angular change of methods narration and multi soundness of story and conceiving the release of story and returning to that impromptu and the sensing moment of oral aspect of language narration and bilateral narration of poem and story and combining the story of time and narrating narration and conceiving

the music of narrator of nature and narrator effort for planning the narrator in the situation of story and start and end of story.

The method of poetic can be summarized in several points 1. Reflection in work with global view and try to discover the structure of work and understanding the combination of its elements. 2. Ease of investigating semantics by investigating aesthetics. 3. Position and importance of form as the departure point of poetic study. 4. Relayance of poetic conception on narration not criticism.

The last conclusion of Masnavi poetic story is in the greatest view that rely on two basic doctrines. First, the ideal of story writing of Molana is combining narration and the state of addressee the story changes the worlds in to humans. In summary, what is valid, is not its related issues, even the origin and accuracy of story is not measured, but the important thing is the work that the story includes life and heart of addressee, the story is narrated in such a way that the addressee wants to place himself in the position of the hero of story, the other doctrine of understanding the complex of Molana stories is as direct reflection and indicative of the state of narrator.

So, Masnavi has the method as the conduct of gnostic with conceptionism .

In the method of story in story of Molana, 4 points exist: a first, hence the consecutive stories that related to each other and uses the method of story in parallel story. In other words, None of two stories is not surrounded by the other, second sudden appearance of the method of story in story, Molana suddenly releases the story and enters the other story and so surprises the reader third, the method of combining the stories in the view of Molana is complicated and fourth, the method of story in Molana's story in Masnavi has not special form (frame work) and he combines a story by another story.

REFERENCES

1. Ahmad – Babak – the structure and interpretation of text – Tehran – Nashre Markaz 2001.
2. Babaei – cristoph – and Michael keei press – the origin of Persian short stories – translation by Ahmad Karimi Hakak – Tehran – Moein – the committee of iranology – 1998
3. Mac Koein – John – Allegory – translated by Hasan Enteshar – Tehran – Nashre Markaz 2010.
4. Molavi Jalalodin Mohammad Balkhi – Masnavi , Manavi with the correction of Ryenold Alin Nicelson – the edition – Amirkabir publication – Tehran 1981.
5. Prop – Veladimir – Shape of fairies story – translated Fereydoon Badreei – Tehran – Toos – 1989.
6. Reymon – Kenan – Story narration – Iran's translation by Ablofazl Hirry – Tehran – Nilofar – 2008.
7. Scholes – Robert – Structuralism in literature – translated by Farzan Taheri – Agah – 2000.
8. Volk – Rene and Arstenvarn – Literature theories – Tehran – Scientific – 1974.
9. Zarrinkoob – Abdolhossin – Aristotle & poem Technique – Tehran – Amirkabir (2003)
10. Zarrinkobb – AbdolHossein – Bahr Dar Kozeh – Tehran – Amirkabir 2003.

