

The story of Sufis' funeral in Masnavi Ma'anavi and the western literary ideas

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ABSTRACT

As believed by the experts, Mowlana offers his ultra-sensory experiences in Masnavi Ma'anavi in a modern style. In the meanwhile, the thing of a great importance to the present study is the deviation and violation of the customs making the structure and expression way of Mowlana appear transcending a lot more beyond his own time and more resembling the today's literary structures. Considering these points, it becomes necessary to approach Masnavi from the perspective of the novel schools and theories for it can set the ground for the other study fields like psychology, philosophy and linguistics that have largely influenced the present era's literature to find some of the undiscovered materials and points in Masnavi. The present study aims at the analysis of the Sufis' funeral story in Masnavi Ma'anavi based on western literary theories. Based thereon, meanwhile investigating renderings in Masnavi, the story of Sufis' funeral will be evaluated according to mystic, Dadaistic, postmodern and liberalistic perspectives as well as in a zero degree of writing. Mowlana himself explicitly asserts in his verses that the meaning of a text is not what is shown in the appearance and that there are fundamental recognitions of the text based on lingual predicates featuring a lot of significations with the meaning of text becoming different with any sort of implications.

Keywords: western literary theories, the story of Sufis' funeral, Mowlana

Introduction

We are constantly in a world of interpretation whether when we are working with a text or when we are working with the existence. The perception of truth in the area of text and existence is always feasible from the perspective of "interpretation". We are constantly in a world of interpretations but it is possible to exit this world of interpretations. In this case, finding the truth in its bare, fixed and absolute form is a crude imagination and melancholy.

The human ego or mind influences the perception of various affairs meaning that the understanding of the external realities depends on the ego, the mind and the mentality of a person. According to Mowlavi:

"The pleasantness of the milk and the nectar is the heart's reaction; every pleasantness stems from the heart's joyfulness"

"Then, the heart is the quintessence and the world of presentation; the shadow of the heart is never intended by it"

We are both actors and spectators in the perception of the truths meaning that we occasionally perceive the realities in accordance with our wants and mentalities as put by Mowlavi:

“If you had the eyes of Majnoun, both of the worlds would seem devoid of danger to you”

Barthes believed that a text is just a disordered mass of signs until a reader comes and binds them together and grant coherence thereto. Therefore, the intention of a text is the instant it is read and, of course, there is never just one intention and the author has a very limited control on this insistence as to where the text is going and what the people do with it; disregarding the time at which a text has been contemplated, it could have been existent at various times and in various places (Habibi, 2008, p.126).

“The Sufis found heinousness in a Sufi and they all went to the master of a synagogue”

Mowlana uses the story (narration and allegory) form to explain the advantages of moderation, repetition of the events of the ethereal world in the earthly world as a familiar part in the Islamic theosophy. Every story is expressive or an imitation of an external event beyond time and place. Henry Corbin believed that the Arabic term “Hekāyat” means story and “repetition”. The narrations stated in the Quran have sacred, internal and mysterious meanings repeating the events from the “world of meaning”. The ĀYĀT in the Quran have hidden and deep connotations beyond the apparent meanings.

“Like the Quran that means seven to you; the elites and the general public both can dine thereon”

This narration which is a dialogue between the master of a synagogue and a Sufi repeats the dialogue and conversation in the world of meaning. Gadamer interprets the real dialogue state which is his dream in hermeneutics as a vital status of questioning and answering; he implicitly remarks that the real conversation with the text and its elements is not feasible unless in the light of involvement in the text and establishment of a question-answer relationship between the text and the reader. A text gets rid of alienation and reaches the real dialogue when it is renovated in the course of the answer and question process at any time and oldness and outdatedness are intensively crossed all at once. Based thereon, the present study aims at investigating the story of Sufis’ funeral from Masnavi Ma’anavi and western literary theories.

Study’s Theoretical Foundation

Rendering in Masnavi

The classical theory of (Schleiermacher) realized text recognition as the perception of its original and true meaning. There was no doubt in this theory about the idea that a text has a definite meaning. According to the classical theory, text perception is solely possible where a relationship is created between two individuals, i.e. the author and the reader. This is a relationship with an artist who writes and says falling on one end and the audience who reads and hears falling on the other end. The author’s intention is his conscious want for placing meaning in the essence and foundation of this relation. Based on these suggestions, what is expressed beyond the artist’s conscious nothingness can be also recognized but it is the most difficult task that can be accomplished by a renderer. To Diltay, “expression means articulation of the author’s thoughts and intentions and the reader or the interpreter should coordinate him or herself with the texture of the author’s thoughts and this is the sole essential task in rendering” (Ahmadi, 1991, p.590).

In this narration, Mowlana differentiates the moods of the guardians from those of the ordinary people and states that the right-doers’ tasks should not be compared with one’s own accomplishments (Zamani, 1994, p.157).

“Straw is like a leaf for you so that you may quickly puff it up and drive it out from the existence” (2/2303)

“In the middle, it moves towards an end for it has a beginning and also an end” (2/3540)

The medium limit holds true for things having a beginning and an end. Therefore, this that I have been accused of verbosity does not hold true here for I speak of the divine truths and secrets for which there is no end and no beginning (Akbar Abadi, p.239).

“There should be beginning and end so that the middle can be imagined” (2/3541)

One thing should have a beginning and an end so that a middle can be conjectured for it.

“Since endless lacks the two extremes, how a middle can be reckoned for it” (2/3542)

However, the endless things do not have any beginning or any end; so, how can a middle can be determined for them?

“Nobody showed him the beginning and the end; he said the sea might have been intended by it” (2/3543)

Nobody has been able to determine a beginning and an end for endless things; it has been ordered by the Eminent God that “even if the water of the sea is turned into ink” as outlined in the following verse which refers to ĀYA 109 of SŪRAH AL-KAHF:

“Qol Law Kān Al-Bahr Medādan Li Kalemāt Rabby Lanafeda Al-Bahr Qabla An Tanfada Kalemāto Rabby Wa Law Je'enā Bi Methlehi Medādan” meaning “tell them, if the sea becomes all ink so as to write my words, it will be finished before my words end even though another sea like that comes in assistance”.

“If the seven seas become all a pen, I do not hope that it will end” (2/3544)

It means that if the seven seas become all ink, I do not hope that the writing of the divine words by them can reach an end. This verse points to ĀYA 27 of SŪRAH LOQMĀN:

“Wa Law Annamā Fi Al-Arz Min Shajarah Aqlāmon Wa Al-Bahr Yamoddohū Min Ba'adehi Sab'ato Abhoren Mā Nafedat Kalemāt Allah Enna Allah Azizon Hakim”

It means that “if all the trees on earth become pens and the sea become ink and seven other seas are added to it for writing the words of the God, their writing will not come to an end; verily, the God is the dearest and the wisest”.

“You should not look at me out of your weakness; the night may appear a night to you but it is the dining time for me” (2/3525)

My appearance has mistaken you and you are accordingly judging the words by their appearance hence you are ignorant of the recognition of the truth of my state.

“The prison may look like a jail to you but it is like a garden for me for the busyness of my eyes have made me freed of such a thought” (2/3553)

The second hemistich expresses two aspects:

- 1) The first aspect is the exact thing that has caused you entanglement and infliction but seeming comfort and pleasure to me.
- 2) The second aspect is the exact entanglement and busyness with the corporeal affairs that seems comfort and pleasure to me meaning that I am apparently pleased with the material affairs but I am attentive to the God internally.

“Your companion is my half-shadowed I; superior to the thoughts is my base” (2/3556)

It means that the person who has become your companion is not me but my shadow and my position and rank goes beyond the realm of thoughts.

“All the creatures are the rock of thought; this is why they are tired in heart and exercising sorrow” (2/3559)

The fundamental problem of hermeneutics is offering a clear-cut and explicit purport of the interpretation which per se possesses two primary indicators:

- 1) It is related to the ground of a text and its expansion;
- 2) It possesses epistemological properties.

Therefore, rendering means figuring out what there is not through what there is, i.e. reaching the absence from the presence, from signifier to the signified and from the signified (mental image) to the other signifiers. So, it can be stated in the rendering of the verse “He said although the middle point is exercising wisdom, the middle is simultaneously relative” (2/5332) that it seems that the favorability of the middle point itself stems from the relative affairs because most of the middle points in the affairs can be determined and stipulated through consideration of the beginning and the end and the intensity and weakness and smallness and largeness disregarding the value of the humans' existential situation as an involuntary status such as the humans' corporeal forces and so on that have relative middle points and it can be stated that it is more optimal if the middle point could be determined in absolute terms in line with the preservation of the order in the humans' natural existence and their relationship with the outside world but, considering the humans' effectual aspect and the growth force they have for unraveling the cognizance situations and achieving perfection in the world of existence, the absolute middle point could have not been favored (Ja'afari, 1987, pp.553-554).

Mowlana Jalal Al-Din orders that:

“In the middle, it moves towards an end for it has a beginning and also an end” (2/3542)

The human perfection is surely endless in terms of the beginning and end; thus, it is not possible to imagine a middle point for the human perfection. In classical hermeneutics, rendering is carried out based on the idea that a text has a meaning or another whether we can or cannot figure it out and that it is the “pivotal discourse” that realizes meaning existent and present for a reason or another disregarding out consciousness or unconsciousness of such a presence.

In Jame’e Al-Hekmatain, Naser Khosrow writes: “and, rendering is taking the speech to its beginning and the beginning of all the creatures is invention for they are unique in terms of intellect which is the disciple of all the messengers” (Naser Khosrow, 1984, p.116).

Now, the difference in the modern rendering is expressed based on post-structuralistic reading of the story of Sufis’ funeral. The Macro poststructuralists criticize the narrations or their fundamental structures based on which the other elements are constructed and violate their quintessence. In fact, the form and the characters’ personality are interpreted in match with the poststructuralistic reading. What does it mean? It means that it questions about moderation in narration and/or essentially the theme of moderation.

As stated by Gadamer, “every classical literary work causes the raising of certain questions specific to each era and it tries finding answers to them as if they have been asked for our time” (Gadamer, 1916, pp.129-130).

Poststructuralism violates the common perceptions of structuralism as a uniform, balanced and moderate structures explicating the superstructural elements. What does this mean?! A branch of the modern hermeneutics does not accept the pivotal words of the classical hermeneutics. Heidegger, Gadamer and Ricoeur do not essentially believe in the final and original meaning. In the modern hermeneutical reading which is capable of dislocating the grounds, signs and perceptions of the texts’ meanings, we can refer the whole text as signifier to variable significations. If we become capable of changing the semantic ground of a text in poststructuralistic reading, we can refer the text as a signifier to many slippery significations. In this special story, the ethical and direct meaning and the story’s message have been separated from its ethical ground and transformed into an open text that does not anymore enjoy a ground-based structure or a fundamental structure but variable signs and grounds. So, in such a state, it becomes possible to hermeneutically read a text following which we are faced with an extensive rendering space enabling poststructuralistic reading thereof.

Upon encountering the Sufis’ objection to his voraciousness, the Dervish speaks the following words:

“Due to the fact that the bit of food becomes a gem inside you, you should not exercise continence and eat as much as you can” (1/3570)

“Nearness and kingship are two claims but they are both also two meanings differing from the true meaning” (1/3578)

This that I am sitting near you and expressing kingship to you are two claims both featuring their own specific meanings differing from the true meaning. When the meaning is transformed into a form, it leaves its accidentality behind and becomes empty and there remains only the word following which a paradoxical dislocation happens in reading operation accompanied by a sort of abnormal retrogression from meaning to form and from lingual sign to mythical signifier as a result of which the meaning takes the form of the whole value system. Now, the word has found its meaning and needs an implication to fill it.

Like Gadamer, Ricoeur believes that the author’s intention does not matter even if it is apart from the text’s meaning for “its rendering is the function of mind which posits the hidden meaning in contrast to the recognizable meaning and clarifies the limits and significations of the unknown and latent meaning within the format of expressional and literary purports” (Ricoeur, p.16).

As a souvenir from the past, text interpretation is a battle with the historical interval between two periods one of which belongs to text writing and the other to the interpretation time and the interpreter assigns the text to its historical ground to remove this interval.

It is read in verse 3541 that “there should come a beginning and an end so that the middle or the between can be embedded in imagination”. In the next verse, it is also read “since endless lacks the two extreme ends, a middle cannot be conjectured for it” (3542).

As it was mentioned, text interpretation is carried out based on a pre-structure so it can be found out that interpretation is directly associated with preunderstanding which guides us to hermeneutic comprehension.

The conception of the components is necessary for the perception of the whole; Heidegger believes that every Dasein lives in its own specific world which is composed of various components that are in different relationships with one another and nothing appears in a plain and singular form without relationship with the other things before Dasein and, on the other hand, the meaning of a thing is not plain and singular to Dasein rather everything gains a meaning to Dasein in a network of relations and within the format of a texture. According to Heidegger, interpretation along with presuppositions begin from the spirality of the understanding and these presuppositions are repeatedly substituted for one another so that the more fitting presupposition remain.

“The correct entry or what Heidegger constantly reminded of as the initial matter is a practical matter and we should figure out on what wisdom it has been presented? We should know how to work with hammer or we should know how the others work with it. Meanings reside neither in the mental reality nor in the arbitrary decisions rather they are founded in a form of life in which we are spending time in a necessary manner. The interpretations are born of this form of life, i.e. the practical engagement (Wa’ezi, 2001, p.170 and Ahmadi, 1991, p.427).

Let’s now return to the story and explain about the Sufi from his own tongue. Upon hearing the words of the master, the Sufi started telling him about his whereabouts and expressed it as an excuse that although exercising the moderation and modesty is reasonable and wise in every task, the middle way should also have a relative limit which is pertinent to the affairs that have a beginning and an end so a middle point can be considered for them. However, when an affair is endless hence lacking a beginning and an end, no middle point can be specified for it. Sufi continues that his words are all expressions of the spiritual and divine truths and that there is no beginning and end and he speaks of the truth and right and no end and onset can be determined for truthfulness and he offers a statement from the eminent God in the previous verse that “if the seven seas become ink and the trees and gardens become all pens, they will be all finished and the writing of the divine words cannot reach an end”.

Mowlana, as well, orders in the next verses of the same poetical book that:

“O’ brother, a story is like a scale with meaning being like a seed therein” (3624)

“The fellow of intellect takes the seed as the meaning and does not just look at the scale when it is narrated” (3625)

Mowlana himself explicitly asserts in these verses that the meaning of a text is not what is shown on the surface and that every fundamental recognition of the text is to be based on the lingual predicates containing a lot of meanings with them transforming with any implication.

As one of the founders of modern hermeneutics, Erik Hirsch expresses the following words in a treatise that has to be considered as his methodological declaration in the attachment to the book “interpretation’s credibility”: “the main criterion in the recognition of the correct interpretation is the author’s intention and the task that has to be done by text interpretation is the finding of this missing chain which reveals everything if found”. He states in this regard that “if the meaning is not invariable and fixed, the objectivity of the interpretation would be no longer existent” (Hirsch, 1966, p.214).

1.Sufism

Now, questions will be put forth about this story as to why Mowlana has dedicated his story to the group of Sufis? What has been his intentions for doing so?! Does the change of the primary character lead to the vanishing of such a meaning?! Can a new reading be obtained from the discussion on voraciousness and exercising extremism in eating?

If eating is considered as knowledge acquisition amongst the Sufis who always speak mysteriously and secretly, it can be accordingly stated that knowledge acquisition (voraciousness) is harmful from the perspective of all the Sufis.

The term “understanding” has been frequently applied in interpretation and Quranic sources.

Amongst the various Muslim sects, there are various methods and styles for understanding and gaining insight over the Quran. Some of them seek assistance from the narrations and hadiths for understanding the Quran and they also take the narrative aspects into account for doing so. In between, Sufis and theosophists pay attention to the internal and spiritual aspects of the Quran and discovery of its secrets and cues. Some

mystics believe that the Quran is the source and origin of all the human knowledge and teachings and it is not so that the sciences are on the same level and feature identical and equal rank and position. Abu Hamed Qazzali states in this regard that “do you not know that the Quran is like a vast sea and that the knowledge of all the human beings who lived in the early periods and those who live in the contemporary and recent eras stems from the Quran. In the same way that the ditches and streams originate from large rivers, all the knowledge and sciences stem from the Quran” (Jawaher Al-Quran, p.18).

Undoubtedly, mystics have adopted a method different from that used by the other Islamic scientists like jurists and news and hadith scholars for rendering and interpreting the holy Quran. They believe that one cannot just rely on intellect for reaching the truth for it is not so much reliable and it cannot alone definitely help the mankind reach the destination. They realize the path of heart and purification of the inside as a sure way for achieving this truth. They believe that one should look at the depth and inside of the ĀYĀT for understanding and comprehending the God’s words because the mere paying of attention to the appearance of the words and ĀYĀT does not enable the realization of the intention and final goal of the holy Quran’s revelation. From the perspective of the holy Quran, Quranic words are cues and clues the meanings of which are understood by the fellows of truth and the individuals exercising superficiality cannot take any advantage and portion thereof.

In Sharh-e-Shathiyāt, Rouzbehān Baqli states that “another way is the science of the states and ranks and discoveries and it is related to the knowledge of the foresaid religion. There are expressions in the book and Sunnah and they can be understood by the individuals who can comprehend the truths. In the discovery of the truth, such persons can take advantage of their discretions and intellect to get to the heart of the expressions. These sciences are evident in the book and the Sunnah but they are captured inside the words and they cannot be understood except by the insightful scholars because they are the internalities of the Quran and the individuals exercising superficiality have nothing but faith in them because the truth of the God’s clues is inserted in secrets and one should not think that what I said is just Sunnah. Mustafa said that the Quran has an outward and an internal appearance and every word has a limit and there are also beginning words comprised of seven letters all of which have sufficient and enough meanings. It means that the various letters express the internal truth and each letter has a hundred thousand seas of unseen sciences latent therein and nobody knows them except the prophets and the messengers and the elders of the nation (Baqli, p.54).

Such terms and interpretations are evidently observed in the works and poems by Sufis.

Sana’ei says (Hadiqah, 173):

“You have seen the veil of the holy Quran; you have seen its letters in veil”

“The letters and the holy Quran are like water in reservoir; drink the water and disregard the container”

“The letters of the holy Quran are like pearl inside a seashell; the heart of the nobleman is not satisfied by the seashell”

“The relationship between the letters and meanings of the holy Quran is like that between your garment and your body”

Mowlana, as well, states that (Masnavi, 1/20, 106 and 209):

“Letters are like containers with meaning being like water in there; the sea of meaning is the mother of all books”

“Letters are not worthy of contemplation for they are nothing but branches of vine on the wall”

“If your ears fit the hearing of the letters at best, you should know that the revelation-catching ears of yours are deaf”

Some mystics, as well, realize the appearances of the Quran as being not credible and they have exaggeratingly stated that:

“We have extracted the core from the Quran and we have thrown the shell to the donkeys” (Tehrani, 65)

Like other Sufis, Mowlana, as well, realizes the knowledge of the surface structure as being a means for reaching the internal truths and states that a person seeking to reach the ultimate goal and understand the meaning should not remain satisfied with the appearances:

“O’ charming if you reach the favorite, you will find it heinous to demand the fulfillment of the debt”

“Upon reaching the roofs of the sky, you will find cold the search of the sky” (Book Three: 78)

From his perspective, the individuals who suffice to the apparent sciences cannot enjoy the meanings:
“The cane [of Moses] was worshipped by the blind and short-sighted followers while the blind was himself the box of the Quran”

“He said the blind and short-sighted persons are like boxes full of the letters of the book and remembrance and vows” (Ibid)

Sufis emphasize that the true knowledge is obtained through discovery not by the apparent sciences. Thus, in order to reach the true knowledge, emphasis is placed on the desertion of the superficial sciences (Book Two, 255).

“A Sufi's book is not about literacy and letters; there is nothing like honest heart as white as the snow”

“The scientists' provisions are the effects of their pens; what is the Sufis' provision? The traces of feet”

Mystics do not believe in material intellect for the interpretation of the Quran's ĀYĀT. Attar states that (Mantiq Al-Tair, pp.232-233):

“When the sun of cognizance shines in the sky of this excellently characterized way”

“It will have the secrets of its particles all revealed and the world's dunghill will become like a rosary to him”

“Her face is all he sees; he sees every particle of his alley constantly”

“Sultanate is rendered persistent by cognizance and you should do your best to gain such a trait”

“He who becomes aware of his value can again actually retrieve his first rank”

“He will see the internal core not the skin; he will see nothing but the beloved”

“A hundred thousand secrets will show their faces to him from beneath the mask like the sun”

“The person who has got drunken by the world of theosophy will become the sultan of all creatures in the world”

Human being is the most capable of the creatures in terms of the knowledge capacity and he will find the way paved to the most supreme ranks of existence in case of wayfaring in the path of God.

Sheikh Muhammad Shabestari states that:

“Soil has nothing to do with the clean world for the perception is incapable of perceiving the insight” (Golshan-e-Raz, 7)

Sa'adi states in Boustan that:

“Neither perception could reach the depth of his quintessence nor thought could dive into his characteristics”

“The vigor of eloquence was fatigued but it could not reach the unquestionable depth of the praised one”

“The elites have ridden horses on this way but they have become tired of going on and sufficed to the expressing of ‘it cannot be counted’” (Kollyyat, 203, Forughi)

The perfectness in faith brings certitude while sinking in intellect and its meandering paths causes the recognition that the proofs and justifications are insufficient, especially in the domain of theosophy. According to Sheikh Mahmoud Shabestari:

“He who was not guided to the path by the God could not find anything by the use of logics”

“He who has a far-sighted intellect would find later on a lot of distresses and amazements on the path” (Golshan-e-Raz, 21)

Sana'ei writes in Hadiqah that:

“The ultimate goal achieved by the intellect is getting rid of amazement and the thing that propels the intellect do so is zeal”

The above verse briefly hints to the ĀYA “Lā Tadrek Al-Absār Wa Howa Yadrak Al-Absar” (AN'ĀM, 103). The eyes cannot see the God but the God can see the eyes. For more information, please refer to Ezz Al-Din Kashani, *Misbah Al-Hedāya*, pp.37-41, published by Professor Homa'ei. The well-known Hadith “Tafakkarū Fi Ellā Allah wa Lā Tafakkarū Fi Zāt Allah” (Maibodi, *Kashf Al-Asrār*, 9/369) and the following verses by Shabestari are reflective of the same idea (Golshan-e-Raz, pp.17-18, Dr. Samad Mowahhed):

“Which of our thoughts is the precondition to the showing of the way; why the human beings sometimes obey and worship the God and occasionally perpetrate sins”

“The precondition to the showing of the path is thinking about ‘there is no God except Allah’ but thinking about the God’s quintessence is purely sinful”

The following verses from Nezami also indicate the same purport (Eqbāl Nāmeḥ, p.111, Vahid):

“Thoughts can find their way into those things for the eyes can stretch hands out to reach them)

“The God cannot be found in the thoughts for only monsters would come to the mind”

“There are many signs indicating the existence of the God and one should stop thinking about the God upon seeing one”

“All the efforts for the recognition of the God ended with comparison for the theologians could not step any further than this”

Verses by Attar also indicate the same signification (Mantiq Al-Tair, pp.16-17, Muhammad Hussein Forughi):

“He is not the person who can be found there; a person’s thought cannot reach where he is”

“He is loftier than a hundred thousand Turs; no matter what I say, he is more superior”

“The intellect remains amazed in the melancholy for finding him; the soul bit the tip of its finger out of ineptness”

“That is because nobody can understand anything from the prophets and messengers except a part of the whole of the whole”

“They all rubbed their faces to the soil out of inability and they all addressed us by saying ‘we have just known him”

“Who am I to boast about my recognition of him for any recognition can be only reached by he himself”

And, a verse by Sana’ei also denotes the same idea (Hadiqah):

“The prophets are all amazed by this hadith; the guardians are all dazed by these characteristics”

The above verse implicitly points to the famous hadith that “Mā Arafnāk Haqqa Ma’arefatek” (Sa’adi, Golestan, 29, Forughi)

A poem by Khajeh of Shiraz conveys the same purport (Divan, 204, Qazvini):

“How can the eyes see you the way you are; every person can perceive you to the extent of his or her knowledge”

2. Dadaism

The term dada seems to be an intentionally meaningless title selected in 1916 by Tristan Tzara (1896-1963), a Romanian poet, and Hans Arp, a German-French poet, painter, sculptor and Hugo Ball, a German writer and poet from Zurich, through haphazard putting of the tip of a knife inside a French-German dictionary. However, as believed by some, Dada is a term that means amusement and ridiculousness in French and it is expressive of the binary concept of nothing and everything.

Dadaism was born in the peak of the WWI and it is actually the product of “frustration and anxiety” and chaos that stemmed from destruction, manslaughter and tyranny during WWI; it is the language of the persons who have no hope in the stability and persistence of nothing and recount nothing as stable, robust and solid in life.

“They want to free the humanity and seminally the literature from any intellect and logic and language” (Sayed Hosseini, 1977, p.749).

Dadaism’s properties are somewhat similar to poststructuralism and deconstructionism. Feeling of the reality’s breakage, complete downfall of intellect, overthrowing of the traditional thoughts and devaluation of imagining a world with order and describable by precise and regular language are amongst Dada’s properties.

They never feared to condemn the war. They decisively attacked the apparent ethicality and deception. Using this structure-like concept, they made poems with words they brought out from inside a hat. They selected the words by relying on randomness so as to take advantage of novelty, spontaneity and irrational collocation. Another belief by Dadaists is that the life is not composed of consecutive logical events and it is just a dazing irregular simultaneity.

In an interpretation that is presented according to the theories by this school of intellect, the possession of discourse and text and intellect is questioned; not only the meter and the scale of excess and negligence

and moderation are meaningless but also all the human actions are recognized in a void and useless horizon with the property of the unnecessary happenings. In this interpretation, the whole text is rendered insensible. Every saying or writing that conveys a meaning reaches the zero degree of signification as the endless asset of meaningfulness and meaninglessness and it eventually reaches an absurd and void happening and guides its semantic infrastructure and superstructure in this rendering or the essential inclination of everything carrying a meaning towards meaninglessness.

Dadaism movement denies any sort of semantic constraint and chain in life and it is similar to absurdism or nihilism in this regard for they also imagine that any sort of ethical expectation is insensible in time with its distinct examples being the "waiting for the Godot" by Samuel Barclay Becket (1989-1906), the Irish poet, novelist and dramatist, as well as the works by Harold Pinter (1930-2008), an English dramatist and writer, and Eugene Ionesco (1909-1994), the French-Romanian dramatist.

3. Postmodernism

Postmodern art or culture was spread during the years after WWII by the assistance of modernistic techniques and contracts but it started disintegrating and distancing away from them. The critics use this word in various grounds. Thus, it is of a frequent use in a wide semantic domain. This term is applied in art literature for pointing to the nonrealistic and non-traditional literature and art during the years after WWII and it succeeded in getting some specific properties of modernism reached extremity (Nowzari, 2001, p.138).

In relation to postmodern story which is indeed the continuation of the modern storytelling and culture, the contemporary human being's alienation from himself, antisocial individuality and the ego's originality are underlined. "The main character of the postmodern novel, as well, is antagonistic like what is found in modern novels" and these two are against the realistic novels from 19th century. Postmodern novel denies the postmodern customs and traditions in theme, structure and method of characterization (Payandeh, 1995, p.154).

Postmodernism gets the modernism's mental idealism arrived at "self-orientation" or "self-centeredness" but it rejects the tragic and pessimistic elements of modernism. Modernist person is condemned to live in a status of experience and social or even existential scattering while postmodernist individuals desire to get away from this situation. Thus, postmodern language should be vague, idealistic, equivocal, complex and imaginary and also an inexplicit language conveying nothing with its messages not being readily discoverable and understandable and this entails deconstruction and decodification. Postmodern language entails the use of irony, satire, metaphor, evasion, ambiguity, brevity, equivocality, clues, implications, paradoxes, imitation, ... repetition, burlesque, dubiousness ... and, in sum, all the literary figures, including written and verbal, even if they are found paradoxical and contradictory (Nowzari, 2001, p.109).

Postmodern reading uses principles like playing with the intertextual and transtextual interrelationships and elimination of the metanarrations through dealing with the individual aesthetics or the aesthetics of the irregularity, disintegration and virtual understanding which realizes the world of image as being more important than the real world; it also utilizes the text's relationship with the other texts, reading-for-reading, eccentricity, locating of the various sounds, game of signs, the role of chance against scheduling, disordering the text structure and finally joking with the whole process of the text and its meaning to eventually transform the text's construction and reading into a sort of jocund game the ultimate goal of which is joking with the history of literature, styles and the stabilized meanings. For instance, the "sound of trout" by Richard Brautigan in the US brings testimony to this idea that how a text should be written and read. In the story by Mowlana and if it is considered as a disintegrated huge kidding, Sufi can be considered as the symbol of hippies who do not give up to the fixed regulations and proved meanings as a text and prefer the pleasure of the text to any ethical message.

4. Liberalism

"The duty of critic is not elaborating the text as an object rather s/he has to investigate its effect on the reader" (Seldon, 2005, p.78). In this reading and in the liberal capitalist society which is individual-oriented,

Sufi is showcased so as to represent freedom of expression, freedom of choice and security of choice as the foundations of the liberalistic individual-oriented society. In the book “the end of history”, Francis Fukuyama believes that it is with the termination of the huge changes and events that the history reaches its end. He opines that the history finishes in the liberal democratic society and he defends the individual freedoms and choices and states that the originality goes to individuals and he respects the originality of the individual.

5.Zero Degree of Writing

Intertextuality was commenced in France in 1960 and it adopted another approach towards text. Barthes posits this issue in his article under the title of “the theory of text”: every text is a new texture of the prior sayings and writings. Secrets, regulations and harmonic patterns are parts of the social and other languages and they are inserted and redistributed in the new text because language is always superior to the text with the latter revolving about the former (Webster, Roger, 2003, pp.162-163).

In the sixth horizon of rendering, we reach such an attitude as degree-zero writing which imagines endless meaning in every text and, simultaneously, does not consider any meaning as being fixed in a text. In the deconstruction of the whole text and its signs and structure, it is destroyed from its foundation and it is constructed again. After the foundation of a text, including form and content, signifier and signified, author and text, sign and meaning and binary oppositions, was broken, the turn comes for recreation of the text. So, the text is constructed from beneath the ruins and in respect to the previous form and content inevitably by asking questions and proposing specific plans. Using these questions, we would like to know when and with what mindset and ideology Mowlana has constructed and processed this story. What form has been used by him for conveying the meaning. What meanings are revealed and what other meanings are hidden? To what extent the lingual and temporal relations of the readers with the author and text have been justified factors for understanding the meaning. Post-awareness and the way the interpreter faces the text are all redefined. The various signs and techniques of interpretation are questioned and the foundation of the deconstruction is evaluated. Metaphysic is the presence or subjugation of meaning and it gives the conditions of building meaning in the form of binary oppositions. All of these binary oppositions and extremity are playfully applied against moderation and the meaning is called on from outside the inclusion circle of these relations. But the final question is that is it possible to achieve meaning under such conditions or not? Following the deconstruction of a text and removing of its forms and structures, it is built with new forms and contents that render it feasible to have new readings, inconsistent renderings and paradoxical interpretations.

Conclusion

Gadamer realizes hermeneutic philosophy not as an absolute situation but as a sophisticated way and he knows nothing more important than this principle that the readers should be put in conversation position. This very simple situation means that the writers should accept the veracity likelihood of their audience’s perspective and they should know that the audience may have a piece of truth. The thing needed in literary interpretation is dialectic questioning that does not solely inquires the text rather it provides the point mentioned in the text the chance to return the question and asks question about the horizon of the interpreter himself and performs fundamental metamorphoses in the human perception of a subject. This does not mean denial of the interpreter’s horizon rather it means rendering absolute one’s own horizon, i.e. the thing that is implied in most of the analyses and methods means creative connecting of the horizons. It is somewhat true that the mankind can only understand within the context of his or her horizon and through it for if it was not so no meaningful transformation of the horizons could not come about. Based on the philosophical tradition of the ancient Greek, “every knowledgeable person is skeptic” and there is no “undoubted truth” and only an instant of truth can be achieved. Mowlana states that:

“Although clouds cannot eat the storm, how one can quit drinking water”

“If the water of the sea cannot be all extracted, one can taste it to the extent of satisfying his or her thirst” (Masnavi, 5/429)

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