

## A comparative study on numerical cryptography in Shams' sonnets and Attar's Mantegholteyr

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### **ABSTRACT**

*The literary works of Molana Jalaleddin Balkhi and Attar Neyshabouri have been long studied by many scholars in terms of form, content, and their conceptual semiotics. Attar's "Mantegholteyr" and "Ghazaliat-e-Shams" from Molana Jalaleddin Balkhi are very similar in terms of style peculiarities and individual's style. On the other hand, there are many structural and semantic differences between central notions of these two great works. Therefore, it becomes more urgent to conduct a comparative analytical study to decipher the numerical codes used in them. So far, numerous studies have been devoted to these two eternal works; however, none of them compared these two artistic and mystic works of art in terms of their mysterious numbers. This study attempts to provide us with fresher and wider insights to the theme of mysteries included in these two great aesthetical works, such that more precise and scientific comments will be made with regard to comparative semiotics of mystical works.*

*Keywords: Ghazaliat-e-Shams, Attar's Mantegholteyr, Numerical cryptography*

### **Introduction**

Attar is the penname for Sheykh Faridoddin, a Persian poet, mystic commentator, and biographer. He has been born in 1145 in Neyshabour and has been died in 1221 there. His full name is Mohammad Ibn Abi Bakr Ibrahim, or according to some available documents Ibn Altofouli, Ibn Sa'd Ibn Yousef, Atar and his name is Faridoddin (Forouzanfar, 1974, p. 3). His book of poems (Sa'eed Nafisi Publication) includes 10346 verses. Thus total verses written by him will be more than 39047 verses by taking 2300 quartet in Mokhtar Nameh and Mantegholteyr (4724 verses), Asrarnamih (3305 verses), Elahi Nameh (7292 verses), and Mosibat Nameh (8780 verses) into consideration. The reason why many scholars have declared that his poems surpass 100,000 or 200,000 verses is that they considered another book whose author is someone else other than Attar.

Except for these six books of poetry, *Tazkirat Al-Awliya*, which is in prose, is authored by Attar, including the biography of 72 well-known mystics as well as another part including the biography of 52 more (a total of 97 people). This book is considered as the oldest biographical work in its own category which has been written in Samani Style of prose. It's been written with the fullest brevity and good manner of expression and includes pieces of information which are not to be found anywhere else. Furthermore, Attar is one of the poets who didn't commence upon praising any of kings of emperors and he wasn't a court poet in his own idea.

With regard to mental or inner form of "Ghazaliat Shams", one can argue that all of the verses and components of the sonnets are consistent and coherent. It's totally right that sonnet was accompanied with some form of unity to Molana's age and the verses were visibly coherent; however, in case we compare Molana's sonnets with those of Sa'di, as a contemporary poet in terms of content and form, Molana's sonnets are more united.

Most of Molana's sonnets are considered as successful and interesting samples of seizing the life moments. For him, poetry is a kind of experience and the more these experiences are wider in terms of musical, language and imagery components, the more united it will be due to Sama'ic ecstasy created.

On the other hand, Molana's love toward Shams-e-Tabriz is an instance of his love to a true man. From Sufism perspective, true man had different manifestations throughout the history. True man exists in any age which will be interpreted in terms of the leader or the manifestation of Mohamadieh truth.

Attar's "Mantegholteyr" and "Ghazaliat-e-Shams" have their unique place in mystical literature and they have been analyzed from different points of view of so far; however, considering the fact that these two precious works haven't been studied in terms of cryptography, myths, and mysticism through the numerical language, therefore, there needs to be further studies investigating these two literary works from new perspectives. The method used in this study is document-based which has been undertaken through note-taking and using various references from the literature. In other words, the researcher studied he related literature first and collected the relevant information. Then, he segregated all pieces of information I terms of their content. Thus, this study attempts to compare Ghazaliat-e-Shams and Attar's Mantegholteyr in terms of numerical cryptography.

## **Background**

Various studies have been conducted with regard to the topic under study. Sha'bani (2009) investigated "Allegorical and Symbolic Literature based on Attar's Mantegholteyr" in his MA thesis submitted to Allameh Tabataba'ee University. Rahmatinejad (2012) in Urmia's Faculty of Literature and Humanities, investigated the symbolic elements in Attar's Masnavi (including Elahi Nameh, Asrar Nameh, Mosibat Nameh, Mantegholteyr) in his MA thesis. Ivani (2009) investigated Mantegholteyr's symbols and compared it with mythical symbols in his MA thesis submitted to Payam-e-Noor University, Central Tehran Branch. Ghodsi (2003) in his MA thesis conducted at Tehran's Research center for Humanities and Cultural Studies investigated "Seven Sections of Mantegholteyr" and compared it with Masnavi Ma'navi. Yaghoutian (1994) conducted a study entitled "Mantegholteyr's Difficult Literature and Explanation about Philosophical, Verbal and Logical Terms in Mantegholteyr" in his MA thesis submitted to The Research Center for Humanities and Cultural Studies. Habibabadi (2009) in his MA thesis in University of Isfahan's Faculty of Literature and Humanities criticized and compared Attar's Mantegholteyr. Askari (2004) investigated "Attar's Line of Thought in Mantegholteyr and Plot of Si-Morgh and Simorgh". In his MA thesis submitted to Faculty of Literature and Humanities in Gilan University investigated "The Conceptual Metaphors in Ghazaliat-e-Shams". Purchafi (1996) investigated "The Impact of Molana's Style in Ghazaliat-e-Shams". Moshtaghmehr (2000) in his doctoral dissertation submitted to Tehran's Tarbiat Modarres University investigated "Cryptography in Ghazaliat-e-Shams, (the semantic joint among the visible and rationales of Molana's sonnets)".

## **Theoretical Foundations of the Study Cryptography of Myths in Literature**

According to literary scholars, poem and myth are quite similar in terms of the devices used. Myth is produced out of a creative myth-maker mind and the poem is produced out of a poet mind. Both are undoubtedly connected to each other through elements such a creativity and abstract mental reconstructions. On the other hand, co-poem and co-myth are both illustrative of their own imaginary dimension; however, they're both narrative of a truth which is hidden in metaphorical and encrypted notions. It's exactly where the devices used for myth and poem will become common and they'll both benefit from a symbolical and encrypted language. Co-myth and co-poem, both will make use of numerous linguistic and non-linguistic events, samples and patterns as their own metaphor and the amount of irony allowed in metaphorization is sometimes such deep and high which will lead to encryption and therefore the symbols will appear.

As it's evident in Ferdowsi's *Shahnameh*, the mythological symbols in a literary work are the result of all human messages, frustrations and desires toward the world around them and the author of such works will create a uniform and eligible relationship between their own literary elements and the mythological symbols. What's evident from myths in Ferdowsi's *Shahnameh*, is the existence of unique stories about the myths. He has imported myth to his poetry through different methods. For instance he repeated the ancient forms of myths, modified them, combined and merged them together (Mokhtari, 2000, pp. 39-47). Accordingly. He benefitted from many literary elements and common concepts which exist in most of myths and stories and are representing common concepts of mythological references. Colors and numbers are among some of the literary elements used.

### **Numbers**

The numbers included in the myth are the result of numerous mysteries and symbols. Mythological numbers convey a different meaning other than the one included in the mathematics. They don't represent quantity; rather, they include the inner quality of objects. In the world of myths, any number contains magical and symbolical coronas. Any object or creature accompanying that number will gain symbolic meanings as a result. Generally, one number is considered as sacred in any religion. To mention some, seven, four and one as the symbol of monotheism, are some of the religiously sacred numbers.

#### **Number two**

Number two is accompanied with various semantic loads among different ethnicities. "It's generally descriptive of human's dual nature, a symbol of tranquility and balance, instability and misguidance (because it's the first number which seeks avoidance from unity) and is also the symbol of dual poles." (Cooper, 2007, p. 24).

#### **Number three**

Number three is another numerical myth which its semantic load is more extended among myths as compared with other numbers. "Three is the symbol of spirituality and the mystery of knowledge and light" (Gorin, 1986, p. 164). It also resembles the triad and Hermes' symbol, as the person who's known in the myths as the one possessing wisdom, prophecy, and philosophy. Besides bearing spiritual and mystical loads, number three has wide meaning in magical and alchemy religions.

In addition, the company of three conscious and heroes denotes the knowledge hidden in number three once again. Besides, most of the scholars agree that "number three is the first number denoting the word "all", and the number which is the symbol of realization of everything as well as the symbol of one and two times with some degrees of probability."

(Cooper, 2007, p. 25).

#### **Number four**

Four is considered as the symbol and mystery of life cycle and four seasons of the year (as well as other quadric groups in the world including four directions, four winds, four times of the day, etc.) (Gorin, 2006, p. 164). This number is the symbol of integrity of justice and reason and reminds us of the balance

accompanying number two. On the other hand, it resembles the framework, quadrilateral, and the symbol of strength. Four is considered as a sacred number in some religions, such as four rivers, four heavens, or the cross (Cooper, 2007, p. 27). It has been argued previously that four resembles the intended integrity and perfection in everything.

### **Number 19 (Islam's sacred number)**

With regard to number 19, as it has been applied by some Imams in doing their job, it has been narrated about Imam Ali that he carried an inscription with himself in the wars including a circular shape containing In the Name of God's letters in 19 divisions, with each division decorated with one of the God's good names starting with that letter. Imam Ali would have made his companions carry this inscription in the first line of warriors and through that they asked God to help them overcome their enemies. Furthermore, it has been written that when Imam Hossein and his companions were extremely thirsty, he drew 19 lines toward the Qibla and excavated them. Then, a spring came out of there, they drank from it and it disappeared then. Number 19 has been mentioned in Quran just once. It's in Modasser's verse 30 and God explicates upon the reason behind selecting number 19 as a sacred number. They are as follows:

- a) To make atheists become upset;
- b) to ensure Jewish and Christians that Qur'an is a heavenly book;
- c) To strengthen Muslims' faith in God;
- d) To eliminate any doubt and hesitation from Muslims' heart and the great figures of Jewish and Christians;
- e) To expose hypocrites and infidels who doesn't believe in Qur'an's numerical system.

Our creator teaches us that Quran's numerical arrangement is a notice for all people around the world (Thought Awakening Forum, Shiite's sacred numbers, number 19, 1989, pp. 18-19).

### **Number seven**

Number seven has been long respected by different ethnicities around the world and it has been mostly used in Godly and benevolent affairs and rarely has been used in evil affairs. The existence of some natural elements such as the number of discovered planets in ancient times, as well as the main seven numbers and so on, confirmed its supernaturalism further. As far as we know, the oldest ethnicity which paid due respect to number seven was Somer. That's because they had knowledge about the planets and worshipped them as their God.

It has been referred to in Islamic anecdote that the second Caliph asked a peasant about their country's wonders. "Babylon was in fact composed of seven cities, each city containing wonders which weren't going to be found anywhere else." The peasant said. The wonders were:

1. The spherical shape of land along with cities, villages and rivers;
2. The existence of big pools;
3. The drum located at the beginning of the gate;
4. Iron mirror;
5. Copper duck;
6. Two judges sitting on water;
7. A big tree made up of copper.

The astrologists value number seven more than others. In this science, it has been said that the world has seven rounds, which every round lasts for two thousand years and belongs to one of seven planets. Whenever one thousand years finishes, another round will start and it will start from the Saturn and will reach to moon. Some people argue that every round lasts for seven thousands of years, with its sum being 49,000 years and when these round will finish, resurrection will occur.

In his book entitled "Fath Al-Mota'al fi Madh Al-Na'al", Sheykh Mohammad Ibn Ahmad Nasri, depicted seven forms of Prophet Muhammad's horseshoes and enumerated many benefits for them. Many benefits have been enumerated for dividing Kowthar Surah and Nada'li in a 7\*7 square. In Islamic medicine, and the supernatural things related to that, number seven is significantly important to be used. It has been said

that when Prophet Muhammad was sick, seven water musks have been poured onto him, or wounded and painful parts of the body must be heated seven times.

One of the most famous traditions of Nowrouz ceremony is "Haft Sin" which means collecting seven things starting with letter "S". It was customary to buy Espand for 100 Dinars from seven stores which are directed toward Qiblah and put them on fire on Chaharshanbesouri night. One of the marriage traditions is that a piece of red fabric with seven nails must be prepared. Then, this fabric must be nailed onto the earth, just where the bride must sit, one of the women there must read "Yasin" surah and whenever she reaches the letter "s", another woman must nail the fabric, such that nailing the last nail must be simultaneous with the seventh "S".

Number seven is also present in women's ornaments. The expressions including "every seven" and "seven and nine" which has been included in the cultures, refers back to body's ornaments, not decorative clothes worn on the body. Whenever something is to be done and one of the people in that place would sneezes, they would consider that as a sign of hesitation and they won't continue doing that if they wouldn't be forced to, and if they would be obliged, they would say seven Salavats at first.

### **Number 40**

Number 40 has sacred and mystic connotation just like number seven. Forty resembles praying for forty years, human's evolution when he steps in 40 years of age, prophet's resurrection in this age, 40<sup>th</sup> day ritual after someone's death, etc. in fact, forty resemble mere evolution and it includes achieving insight and maturity in all dimensions they also suggested that 40 involves the mystery of death, knowledge and integrity (because it's a coefficient of four). In Islam, forty is the symbol of death and metamorphosis and is also an spiritual symbol for return to God and reconciliation with him which reminds us of praying for forty days in achieving a clean spirit and prophet Muhammad's Be'sat in forty years of age" (Cooper, 2007, p. 36).

### **Mantegholteyr**

Mantegholteyr which is also famous as Maghamat-Al-Teyr has its own particular storyline. It's an adaptation from Resalatoltoyour authored by Mohammad/Ahmad Ghazali. It's a combination of two famous themes; one is being birds gathering for choosing the most qualified one as the leader of the group and another being birds' journey to a remote place where bird' king used to live. Forouzanfar also found instances of the second theme in Ibn Sina's Resalatolteyr (Forouzanfar, 1975, pp. 45-336).

Attar polished Ghazali's allegories and deepened them; however, he kept the story frame intact. The birds acknowledged Simorgh as their king and they decide to travel to his remote palace in craving to meet him. This journey causes many to die. Only a minority of birds (i.e. 30) will survive according to Attar and achieve their end. Their objective was to be acknowledged by Simorgh's inaccessible kingdom. Just when they perceived the distance between their own desires and Simorgh's satisfaction and needlessness, they were allowed to meet her. Then, Attar, completes this epic upon clarifying his own favorite belief, such that any human being who seeks excellence, will find it within himself and he puts this concept in a skillful allegory in which forty birds will finally find out that Simorgh is not anything except for the thing they are.

Before the story begins, Attar introduces the 13 mystic birds including Hodhod, Musicheh, parrot, partridge, Tondaz, Deraj, peacock, tazro, fakhteh, Baz, and golden bird. The author's thread of perspective is related to the same symbolic introduction. In the first perspective called "Hodhod and 12 birds", the author questions the population of birds as the sum of 12 and one and finally in the third perspective, he introduces the idea of golden bird and demystifies this incredible specie.

In addition to book's introduction, Mantegholteyr itself includes a comprehensive introduction. This introduction includes 65 verses and starts with the following years:

Good job to Hodhod who has become the leader; in fact he became the messenger for any city.

And it ends with the following verse:

Since bird was wondering about God's doings; it's noteworthy to say that justice will last even you don't survive.

In fact the heart of story begins with the following verse:

All the birds around the world gathered together; no matter whether they were hidden or clear.

What's included between book's introduction and this verse is in fact the introduction which Attar used as an entrance gate to this book. The discussion which author begins under the title of "three perspectives: is related to this part of Mantegholteyr. Attar introduces all 13 types of birds in 65 verses. This introduction is quite similar to the one introducing the cast before the actual play. Every bird is introduced in five verses and by using the words "Marhaba" and "Khe Khe". These 13 birds are:

1. Hodeh; 2. Musiche; 3. Tousi; 4. Kabk; 5. Tang baz (Tond baz); 6) eraj; 7. Andalib; 8. Tavous; 9. Tazro; 10. Ghomri; 11. Fakhteh; 12. Baz; 13. Golden bird

### **First perspective**

The first perspective concerns the fact that fifth bird's name is not clear. The five verses which are related to this bird are:

Good job you Tang baz with little eyes; how long would you like to be so furious?

You may better fall in love and keep going in this route until death.

It's better to replace ration with your hear and emotions to be able to love a long life

It's better to forget your personal desires; it's better to join unity

When you'll find peace in the cave; you'll find your true mate there. (Attar, 2004, p. 260).

Shafi'ee Kadkani suggests that fifth bird's name has been mentioned differently in different documents. In Bokhari version, it has been mentioned as "Peyk Bar", in royal version, it has been mentioned as "Sar Peyk", in Italian version it has been mentioned as "Nik baz", and finally it has been mentioned as "Tond bBaz" in multiple versions including Tehran, Mashhad, and Tabrize Universities' versions (Attar, 2004, p. 172). "Tiz Peyk" can also be added to these subsidiary versions based on Royal versions (Attar, 2004, p. 36)

You may better fall in love and keep going in this route until death. (Attar, 2004, p.26)

It has been said that pigeons have been used in the past as the couriers to deliver letters, not Northern goshawks. There's no reference made in Qur'an to delivery role of pigeons; however, in eighth section of Torah's creation journey, references are made to the story of pigeon and olive leaves. This story can be considered as the first reference to the use of pigeons as couriers. The following extract is brought here as an example:

"After forty days, Noah opened the door to the ship he has just made and he freed the crow. The crow didn't come back because he could step in the water; however, since the pigeon couldn't step on the water and the land was completely filled with water, returned to the ship. Then, Noah helped the pigeon to come into the ship and waited some seven more days and flied the pigeon once again. It was in the evening that pigeon came back to him with an olive leave in his beak. Then, Noah understood that water retrogressed from the land..."

### **Second perspective**

In his introduction to Mantegholteyr, Shafi'ee Kadkani, refers to the features of the birds present in this story and enumerates them as being 12 birds. He considers the thirteenth bird (golden bird) as the twelfth one (northern goshawk) and writes:

"The most important reason behind the relevance of verses 677-681 which are directed at golden bird, are directed at northern goshawk is that Attar himself talked about 12 birds only and in case we consider golden bird as a bird other than northern goshawk, therefore, the sum of these birds will reach the number 13 and this number doesn't seem to be natural." (Shafi'ee Kadkani, 2004, pp. 170-177).

The conception of twelve birds and removal of golden bird will make it inevitable for him to ignore Attar's regular five-verse arrangement in description of any bird and provide the following justification for that:

"The general structure of addresses include twelve birds, from Hodhod to northern goshawk. When he arrives in northern goshawk, he addressed him instead of the five verses; because he has a position higher than other birds and he's the king and Zolgharnayn's hand."

It seems that the number of birds in this story is symbolic as with other things. For instance Hodhod in this story is the symbol of follower and birds are symbol of truth-seeking people. Thus, the number thirteen must be seen as the total of hodhod and 12 other birds, not thirteen birds altogether.

Hodhod is a mystery for leader and senile man and the twelve birds are a mystery for something else. This number (one+twelve) not only is unnatural, but also has various instances as well (Zarrinkoub, 2000).

The circulation of sun along twelve months has been referred to times and times again in our literary works. For instance Nezami in "Makhzan Al-Asrar" depicted the story of Prophet Muhammad's Me'raj through a metaphorical language as a movement from Borj Soor to Borj Haml.

In his description of his ream to Jacob, Joseph talks about eleven stars. These eleven stars have been interpreted as his 11 brothers, forming a total of 12 sons with Joseph himself. This issue has been put in Qur'an this way: "I saw eleven stars in my dream and sun and moon were prostrating to me." (Yousef Surah, Ayah 4).

The story of Musa's twelve heads is discussed in Qur'an this way: "In fact God has made Bani Isra'eel to be committed and we sent them twelve heads to become the leader to each group." (Ma'edah, ayah 12).

Besides, in another part it has been mentioned that "we've divided them into 12 groups, each being a family." Then, when they asked Musa for water in a desert, God has inspired Musa to hit his stick on the stone. Then, a spring came out of that." (A'raf, ayah 160).

The twelve huras of Jesus Christ have been extensively cited in Persian literature. They have been mentioned in Khaghani's poem this way:

Gather together like q2 huras of Christ; for me to live a happily life after (Khaghani, 1999, p. 158).

Examples like prophet Muhammad, 12 Imams, Nasara's twelve heads and Makr , the Minister of Jahoud's king in Masnavi Ma'navi can be added to this list (Mantegholteyr, 1999). This reasoning within the five-versed format illustrates that bot only golden bird is a bird other than northern goshawk; but also Attar intentionally mentioned this thirteen categorization of Hodhod and 12 birds and he was well conscious about that.

### **Third perspective**

The last bird in Attar's categorization of 13 birds is the golden bird. It's the surprise bir among all. On the one hand, there's no such a bird in ancient Persian Literary works and zoology books. On the other hand, there's no specific reference to it in encyclopedias. The description of this bird in Anendraj is so much surprising to the extent that it reminds us of the tail-missing lion in Molana's Masnavi:

"It's a bird similar to the other birds. It's somehow similar to Dorraj and peacock and its wings are shining like gold, otherwise it would be greenish. Mollatoghra says:

Batak's power is far better than that of golden bird in walking and doing things (Anendraj, 3946)

The author of "Bahar A'jam" argues that golden bird is a famous one and cites the same verse from Mollatoghra (bahar A'jam, 1905).

The result of Shafi'ee Kadkani's in literary works as well as the encyclopedias is that "seemingly all the poets relied on the same verse from Attar to bring golden bird in their works and they all relied on Mollatoghra's verse as their evidence which was a metaphor of the glass of wine." (Attar, 2004, p. 177).

His conception was that golden bird and northern goshawk are the same and therefore the number of birds will be reduced from 13 to 12 and five verses were specified to every bird and 10 verses have been specified to northern goshawk.

### **The role of numbers in Mantegholteyr**

Part of Mantegholteyr that has been investigated in this study is considerable from another aspect as well and that's the existence of number 65. This section of Mantegholteyr is specified to talking with 13 birds and includes 13 sections, five verses each and we think that Attar intends to refer to something else by using the number 65. Of course the existence of these 65 verses is not sufficient to make such a guess; however, this number is present in other parts of Mantegholteyr which are elaborated in the following:

1. The first part of the book is devoted to praise God through the verse "Good job to Holy God, to our creator" and it ends with the verse "I'm not hopeless, but I'm restless...". This section includes 65 verses.
2. After the first part, a 20-verses anecdote follows and after that anecdote, God's appraisal follows with the verse "When Jesus Christ saw a needle..." continues until verse 265 which starts with praising Prophet Muhammad (though numbering the verses are done by the editors nowadays, but since the poet himself is conscious of the number of verses he says, therefore, it can be concluded that investigating the number of verses is another influential factor.
3. After praising Prophet Muhammad, the poet starts praising prophet's companions. This procedure continues till verse 465 and then, Imam Ali's appraisal follows with relevant anecdote until verse 565.
4. As it has been argued before, after raising Prophet Muhammad, Attar starts praising the caliphs and it's interesting that 13 verses are specified to each of them; however, the sum of these four 13-versed sections doesn't result in 65; however, the existence of number 13 is noteworthy and another instance has been mentioned previously.
5. Through 749-1055 verses, any of the birds discuss their own excuses for not taking the journey. Hodhod's responses to these birds will be 65 verses in total.
6. The three-part structure is evident in this section.
  - a) Birds' excuse; b) Hodhod's response; c) anecdote (an example to prove what Hodhod has said)

In Mantegholteyr, Attar is also conscious of mysterious and symbolic role of numbers and in some parts of the book, the total number of verses will be equal to 65, 265, 456, and 565 in some parts of the book. But, what's the symbol behind using these numbers? Does Attar refer to 565 A.D. for a specific reason? Was Attar 6 years when writing Mantegholteyr? And other similar questions.

It's the same for number 13 as well. The appraisal of caliphs has been put in four 13-verses section. The 65 verses studied in this article in terms of symbolism include 13 five-verse sections as well. Dolatshah has mentioned Attar's date of birth as 535; however, Forouzanfar rejected that (Forouzanfar, 1959, p.6).

The number three is evident in three-part structures. For instance "birds, Hodhod, Simorgh/bird, prophet, antagonist/bird's question, Hodhod's response, allegory". In initial part of Mantegholteyr, Attar mentions the name of 15 prophets in chronological order and refers to significant events in their life. The role of number 15 and its relation with other parts of Mantegholteyr is also to be investigated.

### **Ghazaliat-e-Shams**

Ghazaliat-e-Shams-Tabrizi which is also known as Divan-e-Shams and Divan-e-Kabir is the series of Molana's sonnets. Undoubtedly, no Persian literary work or religious work exists like Divan-e-Shams in which there's movement, vibration, life, and love. Divan-e-Shams is an exception in Persian literature in terms of extended vocabulary. This extensiveness and variety originated from the semantic domain intended by Molana and his interpretations. Despite many past poets who limited themselves to the framework of established vocabulary, Molana attempted to use a fluent language to express himself.

Molana is considered as a Persian poet with a full collection of works. His works are Masnavi Ma'navi, Makatib, Majales Sab'eh. Masnavi Ma'avi is the most famous Masnavi in Persian language, which made the title of "Masnavi" particular to itself. This great work has been categorized beside holy books. In fact, it's different from other literary works of its own kind in terms of beginning, ending, and the order and arrangement. In addition, its pattern is similar to holy books.

Molana considers World's sole beside the word itself. He believes that it's within this distance that human beings live and experience their presence.

The foundations of Molana's thoughts and emotions are:

1. Existence and non-existence (existence's dynamism, existence's infiniteness, the conflict in the existence, world's beginning and end, spiritual and material)



2. World's spirit (the relationship between God and World,, unity of being, recognition of World's creature who's formless and plain)

3. Human being (which is standing in the joint between spiritual and material world and anything related to human such as love, free will, beauty, materialistic evolution to human being and his movement toward a complete man, the truth of life, death, and ways to approach God)

One of the themes included in Molana's sonnets, is human's main homeland and his desire to return to that. In Sufism, homeland is not Egypt, Iraq, or Syria. This homeland is nowhere and the "Love toward homeland is part of faith" hadith is based on the same concept:

The creatures in the world are like ducks born from the sea of spirituality and this world is not the ideal place for those birds belonging to that sea.

Molana's worldview has made his poems particular in terms of emotions, affections, mental reflections, dynamism, and restlessness. His language is unique and is reflected in his poems and made his poems to be unique and extraordinary in terms of dynamism and enthusiasm.

Molana's creativity and insight is extended such that he joins the beginning to end and he depicts a picture of existence for us. Some of his imageries are really unique and make us understand the poet. Molana seeks aesthetics in greatness and eternity. His imageries are concepts such as life and death, resurrection, love, sea and mountain.

In addition, the imagery included in Molana's poems are the result of combination and extension of deepest and most extensive concepts and meanings. Molana's heart is a letter as long as beginning and end and his separation will last eternally. Since his audience is sometimes complete man and is God at other times, as the creator of all world, therefore, the greatness of his imagery is quite natural.

In fact, the use of various moments of life and description of infinite number of modes and experiences, obliged the author to use more vibrant and extensive vocabulary. Besides the use of particular expressions belonging to eastern part of Iran, especially Khorasan is another feature of Molana's works. His attention to particular dialects used by the minority helped him to widen his vocabulary domain.

The most incredible musical aspect of *Divan-e-Shams* lies in outer music, i.e. in diversity and dynamism of poetical tones and rhythms. Molavi's masterpieces which include the main area of *Divan-e-Kabir* has a fast rhythm which has been created out of combining healthy and poor parts which have been combined in a particular fashion. It makes the poet become stimulated throughout the poem.

With regard to mental form of *Ghazaiat-e-Shams*, one can argue that all the parts within sonnets are united and coherent. It's true that sonnets had a degree of unity to Molana's age and its verses were visibly united; however, if we'd compare Molavi's sonnets with those of Sa'di as a contemporary poet, we'll find that Molana's sonnets are more united.

In addition, Molana's lack of obligation toward aesthetical rules and following verbal and technical rules which interferes with a poet's work, makes him to preserve his mental continuity better. The free association which has been noticed by Surrealists made Molavi's sonnets to be deeply coherent despite the apparent discontinuity.

Various kinds of birds have been located at one end of Molana's allegory (including birds such as northern goshawk, parrot, crow, pigeon, duck, owl, nightingale, hen, poultry, rooster, cuckoo, stork) and they are mainly used in order to make spiritual affairs and modes more visible for us. An instance follows:

That's enough, don't talk anymore, let the king's goshawk fly; by doing so, stay liable to your promise once again (65/7)

In most of the cases, northern goshawk is considered as the symbol of spirit. The position of goshawk is king's arm and the position of spirit is at God's land.

Example: I'm again sick of a material illness; I'm neither like the other creatures on the world, nor like the birds to be able to fly

In case King decides to catch me, I'll be on fire because I neither have wings to fly, or I'm capable of running away.

Here, the poet is talking about strangeness, a special kind of strangeness which has been formed as a result of being remote from the origin and homeland. This strangeness is accompanied with loneliness and here a goshawk is depicted that is on the earth, and is not similar to other creatures and it can't fly as well.

The poet's worldview toward his surrounding will force us to use particular type of words and interpretations. A poet with an epic personality and mentality, consciously or unconsciously uses heroic words to express his intentions. The high frequency of heroic and epic-like words in Molana's sonnets is illustrative of the same fact. In other words, through stylistic study of the vocabulary used in any work, we can decipher many information about the author's mentality and personality the following sonnet from Molana is significant in this regard:

Human beings are alive if and only if they fall in love; you know who is alive? Anyone who is born from love

Everything from the sound of lion to the sharpness of a blade or the maleness of males will soften by love

There are robbers on the road, our companions are women; anyone who is afraid of getting wounded and robbed, mustn't step in this road

The mourning tone is being heard, love's army is on the way; the tyranny is over and it's time to do something.

His heart will be filled with sighs, his soul will rain like a cloud and his body will thunder and there's no time to wait.

This head is not to be beheaded by any blade; I mean a head which will make the God's throne tremble out of pride and honor (843/2).

Most of the vocabulary and expressions used in the above sonnet are heroic I themselves or in combination with other words. Examples are "roaring lion, cutting blade", alive vs. dead, sharpness vs. slowness, males, robbers, drum, ghaza, army, rostam, Saramad, thunder, electricity, God's blade, honor, Throne, etc. The poet made his sonnets seem more heroic by accentuating some words or using abbreviated words which must be accentuated due to rhythm requirements. Words like "roaring, cutting, warmth, softness, sharp, maleness, roars, and fight" and most of the verbs used in the sonnet do bear heroic an epic tone. They are "rising, opening, roaring, cutting, giving birth, abrasing, taking care, moving slowly, jumping, etc."

Molana has used the word water more than one thousands time and used words like sea, sun, and sunlight many times throughout his Masnavi. This numerous use, his interest and his attention to these symbols of benevolence, shining, burning, washing, strength, and vastness makes his poems unique.

When human being confronts the revolutions in physics, chemistry and William Thomson and Tit theories with regard to sun's lighting in 19<sup>th</sup> century and Rutherford's radioactivity theory in 20<sup>th</sup> century, one can better understand the deep understanding of Molana. Thomson and Tit considered sun as a big tank of fuel until Rutherford came and explained his energy-production theory in a novel way. Molana's speech went higher than these. He argues that God is something else and this something else is not similar to anything. He doesn't even has opposite to be able to define it. Therefore, God must be known for himself, not for other things in the world.

I searched a lot in the world and I couldn't find anything like him; who does he look like? (Ghazaliat-e-Shams, 765).

Yes, we have both darkness and sunrise and sundown in this world and therefore we can understand light from darkness and vice versa.

Hundred thousands of opposites will kill the opposite; they will decide for you

So you know light from darkness and it's the opposite which reveals the identity of everything (Masnavi Ma'navi, 1891, and 1136).

### **Epic in Divan-e-Shams**

The poet praises himself for being a hero in most of his sonnets and he ascribes heroic adjectives to himself. He's so brave and he's as frightening as a lion.

My eyes are full of every sight and I'm a brave man. I'm as frightening as a lion and as shining as Zohre (1393/3)

He calls himself as an Iron Tower and considers himself as possessing an Iron feet.

Thou hearts are made weak in the search of love; we're an Iron tower and we're not afraid of anything (1711/4).

Another aspect of Molana's boldness and daring is depicted in his "anti-mourning" spirit which has been reflected in many of his sonnets. For instance:

It's such that the wise heart will run away from mourning and sadness; sadness will escape us twice normal.

We're like an owner and sadness is like a burglar; it will escape whenever it sees us.

Every person in the world is bored of sadness; but if sadness comes to me, it will run away (674/2)

According to Molana's literary works, especially his *Masnavi*, we can conclude that his perception of religion has been always accompanied by tolerance and commitment. However, his perception of religion is not out of ignorance, but is the product of his deep insight in religious philosophy and his deep understanding from such concepts. That's why he always avoids religious conflicts despite his deep religious beliefs. Molana loves Imam Ali not only he's one of the caliphs appointed by Prophet Muhammad, but also because he considers his martyrdom as the maximum point of love and kindness. The reason behind Molana's devotion to Imam Ali's life is that he was only stepping in the right path and would use his sword only to get back his right from the tyrants.

Even though Molana is a Hanafi religion Sunnite, but he can't ignore other people due to their different worldviews. Therefore he finds a deep relationship between himself and Imam Hossein and believes that anybody who's in love with Imam Hussein will definitely feel the wounds on Imam Hussein's body as well as the poison that Imam Hasan has drunk by his heart and soul.

Anyone who has fallen in the same love as me, will feel a wound like that of Imam Hussein and will drink from a glass of poison like that of Imam Hasan. (234/17)

## **Conclusion**

The mysteries included in *Mantegholteyr* and *Ghazaliat-e-Shams* appear in different forms. Sometimes numbers bear such responsibility. Due to the vast area of symbol use, different definitions have been provided about that. In his book on semiotics and philosophy of language, Eco has shown that the definitions provided for symbols so far are such different that we can argue not the same thing is discussed. Symbol is part of the known world and is perceivable through experience and senses which refer back to something from unknown or intangible world, provided that this reference won't be contractual and that concept won't be regarded as its most absolute concept.

Sharl Burler as a pioneer of symbolism school in poetry and literature argues that world is like a forest filled with signs and symbols. The truth is hidden from ordinary people's eyes and the only person who is capable of perceiving them is the poet.

One of the benefits of mythology is that we'd be able to understand and know a nation through studying its myths, civilization history, culture, thought and their development process. The ancient beliefs and traditions are extractable from myths. The study of myths will make us familiar with ancient customs and traditions which are still part of us. Therefore, using the myths, we can analyze social, cultural and mental behaviors of each nation. Another advantage of the myth is its use in literature and arts. Most of the classic literary works have mythological origins. Some instances with mythological foundations are Ferdowsi's *Shahnameh*, *Iliad*, *Odysseus*, *Homer*, *Attar's Mantegholteyr*, *Gilgamesh* (the first epic around the world).

In this study, it has been proved that *Attar's Mantegholteyr* and *Ghazaliat-e-Shams* authored by Molana *Jalaleddin Balkhi* have so much in common in terms of stylistic features. On the other hand, some central features of these two great works are structurally and semantically different, therefore, it's necessary to compare and contrast the numerical encryptions in these two works. Numerous studies have been undertaken regarding these two works; however, there's no comparative studies available regarding the mysterious numbers used in these two mystic and artistic works. Therefore, this study presented more precise and scientific results regarding comparative semiotics of mystical works.

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