

# Investigating the common themes of the story "Pir Rabab Nawaz in Attar's tragedy" with "Pir Changi in Rumi's spiritual Masnavi" from the perspective of form and meaning

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## **Abstract**

*Finding common themes and concepts in similar stories, both in form and content, set in the same era or over a longer period of time leads us to the conclusion that many poets and writers are influenced by a particular school. Or a person has become an indicator and has brought his various ideas closer to it in form and meaning and has produced different results.*

*Since Rumi has been influenced by Attar's thoughts in composing and creating his poetic stories in the book MasnaviManavi and has followed them in many cases, by comparing and examining the stories and anecdotes in the works of two precious poets, concepts and themes can be found. Common found that the high frequencies in the works of both indicate the importance of their mystical ideas.*

*In a study of about thirty-four (story or anecdote or story) between the works of two great poets have some commonalities, some have common characters of time, place and the rest of the components of storytelling, however, some in different final results. اند. . Regardless of the components of today's storytelling, the observance of which adds to the quality of the story, in this quest and the allusions that will be made, only the general aspect of it will be considered and other cracks (story, anecdote) will also be called stories.*

*Although Attar was a pioneer in the field of storytelling over Rumi, but in general, the observance of some components of storytelling based on modern patterns can be found and matched in both poets.*

**Keyword:** Story, form, meaning (form and content), common themes, story patterns

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## **I. Introduction :**

Any school of art or novel thought that creates a particular style and is formed at a certain point in time, whether it wants to or not, draws followers and lovers to it, and that is the patron saint of a particular school or style in which the field of ability They have the expression and manifestation of their interest, knowledge and art, they will stand up to protect and defend it and will try to preserve it and pass it on to future generations.

In the mystical school and its valuable teachings, which began in the distant past and continues today, poets such as Sanai Ghaznavi as the creator and creator of the mystical style in poetry who lived in the late fifth and early sixth century, in the works he created He wrote his thoughts so that after him, followers such as Attar and Rumi would be the guardians and guides of this mystical view and thought.

### **Attar, the conqueror of hard valleys**

Undoubtedly, Attar can be considered as a mystic who used poetry to explain the religious teachings and teach knowledge and introduce HazratHaqq to his people, which is the serious mission of a mystic, and to start this distance on the high mystical meanings of poetry. Merkoube placed his lofty mystical thought. And he made it so comprehensible and tangible that the seeker of it can, by reflecting on his pleasant and precious stories and anecdotes, take an intellectual line or mix in it or follow it in the direction that he has already overcome the difficult obstacles. The impassable obstacles and lofty peaks that the old man wants and works ...!

He leads man and all seekers to this amazing valley to pass through this valley to reach the perfection of truth and nearness to God, "although the house is very dangerous and the destination is very unlikely" and in this way from the deep and rough ocean that surrounds him It is necessary to take the pearls of knowledge, which are the baggage of this dangerous path and based on pain, love and beauty, to the extent of its endurance so that it can easily pass this stage. He is the conqueror of the high peaks of mysticism over the height of Persian poetry. If we consider Sanai as the architect of mysticism in Persian poetry and say that the foundation and cornerstone of the application of mysticism in Persian poetry was laid by him, without a doubt, engineering and designing an epistemological model in important stages and seven valleys, he is Attar who has three important elements. And life-giving is present in his living mysticism and borrows its maturity from these "three": "beauty, love and pain." The inseparable three pillars of pure Islamic mysticism throughout history and the factors affecting human beings who want to change and know their inner nature from animal nature and living to perfect human beings and those who seek to cling to the rope of unity and cling to it, that is, It is "the rope of God".

Self-knowledge in Islamic mysticism has been institutionalized as a symbol in the poetry and prose of great mystics for many centuries, and if a person wants to think about himself, which is one of the important principles of theology, he must start from himself, if he wants a god of kinship and Start thirsting for knowledge after yourself. According to the prophetic hadith:

"I did not know myself, I did not know my Lord"

"Everyone who knows himself knows his Lord."

"This statement has been narrated in the narrative societies from both the Holy Prophet (PBUH) and Imam Ali (AS) and the scholars for the aspects for which a single treatise is prepared. And it is surprising that the late SayyidRazi did not mention this wonderful word in Nahj al-Balaghah. But Ibn Abi al-Hadid describes it in the final part

He has given it under the title "Fi al-Hakam al-Manshur" (in scattered wisdoms). (Zamani, 1390: 55)

Rumi has brought this word to the order of the Messenger of God (PBUH) in this regard

However, the prophet explained this. Whoever knew himself knew God

(MasnaviManavi, 1388: J5 / 2114)

**By Aref Vasil:**

In the vast and wide ocean of Islamic mysticism, there are radiant gems, the first value of which is "Rumi", the god of love and mysticism, and his two valuable works, "Ghazals of the Sun and spiritual Masnavi", are a roadmap for the seeker on the path of truth.

His lyric poems are the result of passion, inflammation, ecstasy and passion, and Masnavi is the product of his thinking and contemplation in the world of human existence, which is the essence of five centuries of pure Islamic mysticism.

The three stages of the path, Shari'a and truth are the main pillars of the path in the mystical system, and in order to cross these three difficult valleys, it requires a road map and a pattern that it has set in the horizon and soul, and Rumi is the supreme model because he wants Man's attainment is close to the place of the "frame of the arc" and he himself has taken this dangerous path, both scientifically and practically.

One should be aware that during the journey through the houses of mystical conduct, one seeks to endure hardships, and the seeker of this path must accept that in order to reach perfection, which was the goal of his creation, he must go a long way. Of course, these bitternesses and sufferings are painful and painful in the eyes of the common people. "Like the birds that failed to reach their true god, and the reason was the excuse of fatigue and other environmental factors that prevented them from moving and continuing." And Simorgh lost the peak of Qaf. But the hearers of the summit of Qaf and the seekers of the dangerous path joined in the destruction of God and are now the role models of humanity. Rumi is one of those nobles who, due to his aristocracy over all the hidden angles of creation and human existence, has become a perfect example of a mystic, and his words are the chapter of all speeches. It is God who has made him such an old man and seeker.

He considers everything in the world as the gift of reaching the place of "FakanQabQusinAwadani" and believes that its causes and causes can be provided through conduct in mystical houses.

Even in material life, he expresses the result of his life and its extract in three words: "raw, mature and burnt".

The result of my life is not more than three words to give raw, I cooked, I burned

Even the issue of death is an indescribable pleasure for him, he interprets a seed that sinks into the soil and eventually rises and experiences a re-emergence. And in one of his sonnets he says:

On the day of death, let my coffin flow

Sell what you see, come out

Which "seed" sank into the ground and did not grow?

Which Aquarius sank and cried out

Open your mouth from side to side

Do not think that I am in pain in this world ...

Why is the sunset of the sun and the moon harmful?

Why is this suspicion on the part of your human being?

From the well, why is Yusuf Jan dead?

That your mood is in the atmosphere

(Ibid., 2/337)

He has a two-dimensional personality that, on the one hand, teaches human thinking to think long, and on the other hand, has a very subtle feeling that draws attention to even the weakest beings in the universe. He deals with the most complex mystical concepts and issues in It teaches us simple anecdotes and allegories and creates very attractive images with the language of poetry.

Rumi is a wave ocean that sometimes has to stand on its shore and watch closely the secrets of its existence and inner turmoil.

In this paper, common words and themes in the two stories are matched in order, then some of them that have different content will be examined because the title of the research is to examine words in terms of form and content in common. Both common words will be compared and Then, if they have different content and results, they will be examined.

1. The character in both stories is an old musician ..

2 ((instrumentation)) which is used in the story with two different names.

3. The timing of the story is different in each. The time of the story in Attar's tragedy is something close to his time, that is, the era of Abu Saeed Abi Al-Khair, but in the story of Masnavi in the early centuries of Islam.

4. Find out about your actions at the end of your life in both.

5. Inspired by both in a state of sleep and being commanded to help the helpless by God (Busaid and the second caliph of Umar) who was the same old musician.

6. Both have been playing without receiving anything but only to create joy and happiness among the people

7. Waking up both from the sleep of neglect and giving up doing deeds for other than God and making a covenant with God that the rest of life will be in the service of God alone.

It was moaning like that, anxious. His profession is from all narrators

Misyabnameh, 1388: 425

You heard that in the Old Testament. It was a chanting song, with a choir and an oven

MasnaviManavi, 2009: The first book, 637.

In both stories, the instrument and the musician are mentioned, with the difference that Attar likened the inner anxiety of the musician Rabab to the voice of Nalesh Cheng, but Rumi brought the mere chant and his main purpose was the same ((instrument)) without the same name. It's something else ..

Although in this story, seizures have been made according to its main sources, but to some extent, the mutarb and qawwal conditions that require the existence of Sufism and Sophia are defensible.

(Sea of Pitchers, 2010: 427)

The main character in both stories is an old man who in mystical literature is a symbol of perfection and reaching the peak of knowledge. Old means active intellect and esoteric guide of the seeker.

(Burhan al-Haqq, 1987: 255)

And the old man is like a prophet among his people. Sheikh in the Kalnabi tribe in his nation

The old man is among his followers because the Prophet is among his nation.

(Anas al-Ta'ibin and Sarat al-Mubin, 1350, vol. 1: 126)

Al-Ghazali's interpretation of the old man who says: The old man is like a farmer who trains grain so that it grows and grows well, and whoever does not have these conditions, he should not have love of place and the world, he should have practiced austerity and have moral virtues and benefited from science. (R.K. Alchemy of Happiness, 1333: 102. 103)

Time is mentioned, but in Attar's story, he links the event to the era of Abu Sa'id, because his mystical view is influenced by him and other mystics.

Sufis kissed that old way. They were hungry sentence a few times

Tragedy Letter, 1388,425

While Rumi has referred to the era of the second caliph, in addition to being a mystical thinker, he has also taken a look at his ideological thinking and view, because at first he was a preacher and educator of his religious teachings and sometimes he tends to it and in some stories Makes secret religious references

You heard that in the Old Testament. It was a chanting with a choir and an oven

MasnaviManavi, 2009 First Book: 637

In both stories, over time, both characters, who are the same old musician, have a tremendous impact in such a way that if before reaching this understanding, playing and rejoicing in addition to personal benefit served the people and those around them, now is the time. He has reached the point where he must serve the Lord, as well as expressing his regret with his tongue and also expressing his inability at the end of his life, which has reached the goal that everyone should start something for others and ask for something and his will is of the kind Be materialistic, he will eventually reach a point where people who once gave him something to enjoy the art of playing, this gift existed as long as the old paw was able to play, had a beautiful appearance and high power, but now that he has fallen and is incapable. His art has no buyer and he has to give it up, get rid of the people and take refuge in a corner and think in private about the past that one day was conveyed by someone else and what he benefited from it from another reading. Has arrived

Because the rabbit is inactive, it is restless. He said: My lord, I do not know anything

I am helpless, I am old, I am weak, I am helpless. Because I have no bread, I will die

No one sings for every lord, no one gives bread for any reward

Misyabnameh, 1388: 425

It is mentioned in the above verses that at the end of his life he will suffer from poverty and misery and no one will ask him to play so that he can pay for his food and finally he will turn to God who provides for him without expectation.

This happens in both stories, and one takes refuge in a ruined mosque and chooses isolation, and the other is left in a remote cemetery where no one goes, but by remembering his bad behavior and regretting his behavior. Eventually, a courier arrives from God and satisfies his need. Although in the story of Attar, he receives a bag of dinars given to him by the followers and Sufis of Bousaid Abi al-Khair, but in the story of Rumi, the second caliph of The treasury gives him something by the command of God.

Since he was not there, he took the end of the rabab from nowhere and went to the alley

It was a ruined mosque of all kinds. He went there and beat Rabab

Misyabnameh, 1388: 425

Although in the tragedy letter, the name of the place where the mosque was located is not mentioned, but in MasnaviManavi, the exact place of this incident is mentioned and also the name of Yathrib is specified.

The harp was picked up by Allah Joo towards Yathrib Cemetery

He said: I want the price of silk. Koo accepts the goodness of hearts

MasnaviManavi, 1387: The first book 640

But this awareness and self-reliance to get rid of material dependencies makes both of them think that if ever playing an instrument has been a tool and a means of earning a living, it is encouraging that every day one can rely on the arm. And your art ate and lived and breathed, but this is an absurd fantasy because with the idea that if you rely on yourself and be proud of your physical, mental and artistic strength and power, it is thought that whenever you use art for You have spent others, you will always benefit from their help and assistance. The idea is absurd and useless, and it is right and true.

This happened to both old musicians and they both regretted their actions.

And finally, they realized that we should give up the people and those who play us for a short time and rush to God, that forgiveness is always there without our asking and without our asking.

Give it all a try. He bowed his head and said, "O Kurd."

You get rich from Niko cream. You make me a creamy soil

After this, if he does not sleep, he will die. I will say a sentence for you

Misyabnameh, 1388: 426

O God, I will shout for Zayn, not for Zac, for Zayn

I did not find anyone except Zan, who was closer to me than me

MasnaviManavi, 1387: 665

According to the analysis of common words in both stories, which even in appearance, face and form are the same and similar, it can be understood that both poets are teachers of moral and mystical teachings to understand the long mystical thought that is difficult to accept and accept. There are beautiful works in such a way that any audience that wants to research and study in this field due to the difficulty and complexity of mystical books such as Mursad al-Ebad, the treatise of Qushayriyah and Kashf al-Mahjoub, can use any of the practical allegories in the works. He studied two precious poets and with less knowledge even found out their mystical thoughts, although the

simplicity and mentality of the words can be seen in the construction of the stories, and at first glance he may have passed it soon, but when Looking deep into the construction of the story, it can be understood that all these deep mystical perceptions that arise from the depths of the stories. It is completely conscious and not accidentally stated.

Attar and Rumi have used the events and challenges faced by the people of the street and the bazaar to convey high mystical meanings, and it is here that everyone, no matter how much he can use his knowledge of the allegorical texts of these two poets in a short time, many Will find the desired concepts.

1. Personality:

The main character is the story of Pir Changi and a musician who has spent seventy years of his life in the banquets of his contemporaries and as a gift of joy and happiness to the people. Of course, there are other characters such as Umar and also the indirect involvement of God in the story and Rumi himself because of the narration of his own language as a omniscient.

It is the handiwork that in the Old Testament

It was a chanting song, with deafness and abundance

But the nightingale fainted from his singing

You sang a good song

2. Time: This story has been narrated in the era of Umar (the second caliph).

3. Location: The location of this story is in Yathrib Cemetery (former name of Medina)

4. Language: In addition to mystical and religiously specific religious points, Rumi himself has a benevolent counselor who uses beautiful arrays and allegories to understand the principles and principles of belief in matters such as the unity of appearance and meaning. Resurrection and the blowing of trumpets, divine grace and forgiveness, speaking in the language of inanimate objects (life-giving and characterization arrays simply use a complete description of the components of nature and their employment in the story to convey mystical concepts). His language is reportage and news, but at the same time it has its own complexity.

5. Illustration: In continuous and sometimes scattered verses, he draws pictures of mental and abstract concepts with beautiful and simple words.

The parliament and the assembly are beautiful

And his voice resurrected the resurrection

Like Israfil, singing to the fan

The dead, in the flour in the body ..

.



(Masnavi, 1388: 1/1987)

Implicitly, his voice is life-giving and awakens the dead from the slumber of negligence, just as his hot, fiery tail pollutes the gatherings of joy and happiness.

Or the letters were Israfil

Make Israfil one day moan

(Ibid., 1967)

The proportion between the musician's song and Israfil's song in the next verse refers to the life-giving song of the prophets and saints.

The prophets are in tune with each other

The Taliban is the secret of that precious life

(Ibid., 1965)

6. Innovation: The innovation of Rumi's mind in creating attractive phrases and concepts, shows his inner attention and his firm belief in transmitting these concepts to his audience, for example:

A man who fits into the world

It is also hidden in the head of a thorn

(Masnavi, 1388: 1/2581)

Proportions and semantic contradictions, the size of the world and its size, and becoming worthless as a thorn and shrinking

His back bent like a bent back

Eyebrows on the eyes, like a palm

(Ibid., 1975)

Very beautiful and subtle similes from which the emptiness and melancholy can be obtained from these similes.

7. Mysteries and secrets: The character of old Changi is dynamic and when he plays the harp at a young age, he remembers it as a time of sin.

Eat my blood seventy years

O Zetu, we are going black, to perfection

(Ibid., 1975)

a. At the same time, he was a sinner, but he remembered God and played in the presence.

## B. Spiritual revival and

Rejection of the soul through communication with the whole intellect and the words of the saints

J . God speaks to the harpist in the final part of the story in the dream world (monologue)

### 8. Mystical content:

1- Expressing the humiliation and humiliation of Pir Changi, who has spent seventy years of his life in neglect and needs repentance.

2- To be tested by God

3- The existence of a glimmer of hope for sinful people and finally God cries out to them.

4- Bringing many religious and mystical teachings such as:

So that you know whoever God calls

Of all the work in the world, he remained unemployed

Whoever is the God of work and burden

He found a load there, went out of work

He who did not have him gave him secrets

Who does not acknowledge him, the lament of Jamad

(MasnaviManavi, 1388: 1 / 3-2120)

5- Whoever calls on the Almighty to himself and invites you to give up all worldly affairs and thinks only of obedience to the truth.

### 9. Poetry style:

There is a complete apparent similarity between the two stories, with the difference that the compositions and concepts, made by Rumi's mind, are more complex and the results are more beautiful. Attar continues the end of the story in the language of Pir Rabab Nawaz, who will continue this music for more income, but the old man in the story of Rumi breaks and expresses remorse, and this story flows in a bed of hope, and the dynamism and movement of the story in In order to pay more attention to the final results of the story, it is one of the main goals of Rumi so that the audience continues to empathize with Rumi during the ups and downs of the story. Hope is very definite in the story of MaulanaPir Changi, and even breaking the harp and reaction from one's fellow man is one of the useful results of the story, which is the result of linking the sacred in religion and spirituality, while in the story of Pir Rabab Nawaz Attar Pir after feeling old And the inability and flow of the story has reached material results and because of God's forgiveness, he has decided to play until the end of his life if he does not die in his sleep. Although the gold dinars themselves are the reward of good deeds and good deeds, but it shows that in practice The story is

over and the results have been achieved and the cessation of the story is impressive, but in the story of PirMolavi, the real story actually begins and the main character of the new story finds his role and his conversations begin.

**common aspects:**

1. The main character in both stories is "Aging", which is the narration of the story from his language and the experiences he has gained through the passage of life. Perhaps the reason for choosing "old" in the story is the following factors:

Having experience due to old age, maturity and perfection due to trial and error of life and perhaps another reason to understand and explain the important thing that the audience knows that if they spend their lives and youth in vain, it is almost impossible to compensate and regret and regret. Will follow.

The old man was helpless and bewildered

Hardworking wandering wheels

He was trampled by a tight hand

The old wolf was in his pocket

(Misyabnameh, 1388: 424)

You heard that in the Old Testament

It was Changi's song with Kerr and Far

Because the times grew old

Again, his life was caught by the helplessness of the mosquito

(Masnavi, 1388: 1 / 2112-1913)

2. Referring to their occupation, which was both "playing" and through which they made a living, although their types of instruments were different from each other, but both sang.

It was moaning, such as anxiety

His profession is Rabab

Facing the qibla, he applied the wound

So he sang a hymn with it

(Misyabnameh, 1388: 424)

In the last verse, he refers to singing and hymns.

You heard that in the Old Testament

It was Changi's song with Kerr and Far

The parliament and the assembly are beautiful

And his voice, the resurrection

(Masnavi, 1388: 1 / 2112-1913)

It refers both to the old musician and to his good singing.

3. Feeling defeated in losing one's life because they have taken a path that ended in futility and expressing regret and remorse.

I am helpless, I am old, I am weak, I am weak

Because I have no bread, I die

(Misyabnameh, 1388: 424)

I have sinned for seventy years

You did not take back the land of decay one day

(Masnavi, 1388: 1 / 2112-1913)

4. Possession of poverty and misery and its manifestation by both due to the passing of life and the weakness of aging:

Poverty had overwhelmed him

The old wolf was in his pocket

(Misyabnameh, 1388: 424)

Rumi:

Because the singer became older and weaker

(Masnavi, 1388: 1 / 2112-1913)

5. Belief in the companionship of God at all times, everywhere and everyone, even musicians who are considered "popular and traveling" by the masses and are perhaps the lowest strata of society in terms of social status. Belief in a verse from the Holy Qur'an that God says: "I will answer your request" that if you recite God with heartfelt belief, He will answer your request. And he will not withhold his victory from anyone, even the old man who is aware that his life has been spent in vain, at the same time he calls on his God by the same means that prevented him from reaching his Lord, but it is for something else and his request from God is different.

Because the inertia of the rabab is restless

He said: My lord, I do not know anything

I brought what I knew

Good luck with you

I have nothing in the whole world

Free listen to me too

(Misyabnameh, 1388: 424)

No business, guests today

Cheng, for your sake, my wife

He took the harp and became Allah Joe

Towards Yathrib Cemetery, Ah

He said: The price of silk itself

Koo accepts the goodness of hearts

(Masnavi, 1388: 1 / 2088-2085)

6. Both poets, due to their mystical taste and in the way in the houses of conduct, have referred to the issue of sleep and dream, which in the mystics of mystics sleep, a high position. It is not suitable for an article here and it requires another time, only in a short reference can the issue of sleep and internal changes of some poets like Nasser Khosrow be raised, which if their sleep issue is fictitious or real, it has been important that they have expressed it and It is also mentioned in religious teachings, including the Holy Quran, in the story of Prophet Yusuf (AS).

From the point of view of mystics, many discoveries and intuitions appear on man during sleep, and this may be due to the soul's abstraction from belonging to the body, which occurs only during sleep, and whenever a heavy veil of material and tangible attachments is removed, Delivery to the truth will be possible, and that is where God, by the blessing of being free from the material body, "makes what is invisible visible."

There is no barrier between lover and beloved

Get rid of Hafiz in your own hijab

(Hafiz, 1384: 151)

Because he was heartbroken to say enough

In that mosque, too, happiness fell asleep

The sheikh gave the gold to the servant and said

An old man fell asleep in a mosque

With a rabbi under his head, he did not grow old

Give him this gold, which is his gold

(Misyabnameh, 1388: 424)

He grabbed her a lot and started crying

He grabbed the bed and fell on the grave

The chicken of his life fell asleep from prison

He let go of the claws and claws

Free tour of the world

In the simple world and the desert of the soul

(Masnavi, 1388: 1 / 2090-2088)

7. Both consider consciousness and consciousness as an obstacle to reaching God, because in the appearance of reason, it thinks of material benefit, and human beings always seek material gain in their lives. Joining is really a spiritual issue that happens inside and is not visible and is a little far from the attention of reason. Therefore, Attar says:

Whoever loses his mind

His work was easy in general

Inevitably crazy though wrong

Everything he says is rude

(Misyabnameh, 1388: 426)

The secret is mortal, there is another way

Because awareness is another sin

There is consciousness, most of us are mad

The past and the future, the veil of God

Fire in the woman to both, until when

Be full of knots from both of these, no

(Masnavi, 1388: 1 / 2202-2200)

**Differentiation aspects:**

1. Attar, without referring to the past of "Pir" and what kind of playing and the importance of his work, is the narrator of the life of "Pir" whose helplessness and inability has been revealed due to the passage of life and has trampled on his poverty and misery.

The old man was helpless and bewildered

Hardworking wandering wheels

(Misyabnameh, 1388: 424)

Before addressing the main story, Rumi tells a story from his brilliant past to prove that he was not old, helpless and incapacitated at first, but his ability to play and sing was such that, like Israfil, who raises the dead and gives life to the nightingale. They were also intoxicated by his good song.

The handiwork that is in the age of life

It was a chanting song, with deafness and abundance

The nightingale fainted from his singing

You sang a good song

Like Israfil, singing to the fan

The dead are alive in the body

(Masnavi, 1388: 1 / 1916-1913)

2. Attar is a hard worker and tries to end the story and his audience to achieve the desired results and goals sooner. He has removed the ambiguities and fringes and has avoided the past tense and has paid more attention to



generalities. All his old past and history are in the following verse and he is not like Rumi who has expressed his characteristics with beautiful arrays and is only a metaphor. It has expressed about one verse of the old poem of the past.

It was moaning, like chanting, from anxiety

Of all the narrations of "Rabab"

(Misyabnameh, 2009: 425-424)

But Rumi does not go into any detail to deal with the essence of the story and tries to articulate the story and reveal mystical manifestations with successive metaphors and beautiful metaphors, and in the lab of the story he makes escapes to epistemological issues, when he seeks liberation from the body. When he dreams, it is a valuable mystical issue.

Free tour of the world

In the simple world and the desert of the soul

You were filled with the song of the heart chicken

And his voice, John's intelligence, you were amazed

Because it came of age and grew old

Again, his life was trapped by helplessness

(Masnavi, 1388: 1/596)

Chicken heart: metaphorical addition, intelligence John: metaphorical addition, open life: metaphorical addition

3. Time and place are not specifically stated in the story of Pir Rabab Nawaz Attar, and only by referring to Bousaid can it be understood that he was in his time, while Rumi has precisely stated time and place.

Attar referred to the mosque but did not say where it was located.

But Rumi mentions Yathrib cemetery exactly and states the time of its occurrence in the era of Umar.

It was a mosque of all kinds of ruins

He went there and ran away

Rumi:

He took the harp and became Allah Joe

Towards Yathrib Cemetery

4. Attar's story is almost devoid of literary arrays in a few cases, and perhaps because of Attar's view of the content of the story, while Rumi has used many arrays, including similes and metaphors, which were mentioned in the above verses.

During the story, in addition to continuing his style, Rumi sometimes refers to doctrinal issues and uses literary arrays to reveal this doctrinal issue. Like the blowing of the trumpets of Israfil and the issue of resurrection and the world after death.

Like Israfil, singing to the fan

The dead, in the flour in the body ..

.

(Masnavi, 1388: 1/596)

And a strong belief in the issue of death and resurrection after that

Assembly and assembly, its tail is beautiful

His resurrection is the resurrection

(Ibid., 596)

Application of "open life" Which is a metaphorical addition and "open" has a high place in mystical literature.

Because it came of age and grew old

Again, his life was trapped by helplessness

(Ibid., 596)

The use of tangible and rational similes and the use of storytelling techniques such as suspension, crisis and conflict, which are less common in Attar's story.

5. Introduces the old perfumer as "Rabab" and Rumi as "Cheng". That playing it is different from each other, and even the name "harp" evokes a kind of attachment to the mind that even the old man with the kind of selector that is harp has found a attachment that forgets the remembrance of God.

6. Doesn't Attar mention the old man as he was? How good was his playing skills? Did anyone benefit from playing him or not? And the playing of this old man is unprecedented and we do not know what his past was, but before entering the story, Rumi speaks in detail about the goodness of sound and playing. Considering that Attar has raised the issue of playing the old man, but the story is empty. It is from any reference or expression of information about music, and we do not know to what extent Pir's acquaintance was, or what information Attar himself had about music, and in comparison with the story of Pir Changi Rumi, which is dealt with by many authorities and branches of music, shows that Rumi has a special skill in it and has even considered the use of musical authorities and instruments according to the requirements of the present and the place when he mentions "throwing wisdom" from the corner, and this is the corner that leads to sorrow and grief. Because Pir Changi is a sad character, and where the expression of regret reaches a high level, this corner appears in the story.

In the following verses, he has referred to the twenty-four branches and authorities of music:

Oh, the memory of the road and the curtain of Iraq

I forgot the bitter tail of parting

Woe is me, that thou hast cast me down

The cultivation of my heart dried up, my heart died

Woe to the song of these twenty-four

The caravan passed by and lunch was served

(Masnavi, 1388: 664)

The following is a snippet:

It is one of the twelve authorities of music in the old divisions, which is divided into two parts, large and small. This position creates sadness in the listener.

(Shirazi, 1989: 26)

That the choice of this corner and position in this story corresponds to the state of the old man can be said to indicate Rumi's complete acquaintance and mastery of music. In choosing the position and device and its place in the story.

## II. Conclusion:

Looking at Attar's story, it was concluded that God always bestows His grace and mercy on His servants. If a desperate and helpless person, who has been driven away from everyone and takes refuge in a corner like the "old rabbi" tired of the sorrow of the times, begs in vain to God and asks for something, God will show his eternal grace without wasting time and without any delay. He forgives. With every history and every action, because the old man in Attar's story has neither a brilliant past nor a job and an action that comes from him, so much so that he acknowledges his past and ruined life and repents and laments and because his repentance It is from the pain and belief of the heart, it gets the answer in an instant. To the extent that it is not possible for him to believe, because seeking the will of God requires seriousness and certainty of heart. Regardless of any race, nationality or religion.

And God is not in the distance, which is difficult to find, but ((We are closest to me by the vein))

(We are closer to him than [his] vein.)

(ق, 16)

"And the God who is near" (Sepehri, 2009: 425)

In the heavenly book of the Qur'an, God asks His servants to read Him in order to obey their wishes.

"Your Lord said, 'Call me and I will answer you.' (Call on me to answer you.) (Ghafir, 60)

The condition for accepting a prayer and answering it from God is to have a firm determination, constant request and belief in its answer, and the other result that is achieved is that (La Yadrak Al-Absar and Hu Yadrak Al-Absar and Ho Latif Al-Khabir)

(The eyes do not perceive him, and he is the one who perceives the seen, and he is subtle and aware.)

(Reward, 103)

?? Does not?? find???? death??,?? him?,,? seen??

Like, see what he sees

(صفى ، 1378 : ج 225/1)

God must be seen with the eyes of the heart, not the eyes of the head, and God cannot be found through calculations, rational sciences, and scientific tools, because these sciences and tools are man-made that are defective, and consequently the tools made by His hand, despite their imperfections. Humans will not be able to prove God, and they must change the way they see and reach Him through intuition and inner discovery.

Therefore, Attar says:

Whoever loses his mind

His work was easy in general

(Misyabnameh, 1388: 424)

That is, in the path of theology and knowledge of God, one should be free from any intellect and attachment, because the word intellect itself is in the sense of adherence and obstacle, which is sometimes hindered, at least in this direction.

And Attar wants a mental deficiency that reaches the god by calculations. And his quantity is lame on the way to the idol, the calculating intellect is the seer of profit and loss and encourages the attainment of benevolence. But in this difficult path, sometimes one has to give up and die. "The first step is to give up love."

That the game is a loss from the point of view of the intellect and from the point of view of the heart to reach the carpenter and perdition in the sight of God, which is the goal of every mystic.

But Rumi:

Because the story of Pir Changi comes after the story of "Parrot and Merchant" and in this story he says:

It means to die from a parrot, need

Dead in your need and poverty, instrument

(Masnavi, 1388: 1/590)

Therefore, it can be concluded that Rumi is fully aware of the fact that man does not connect until he dies of himself and his soul.

Die, friend, before I die If you want to live, Idris became a paradise before us after such a death

(Sanai, 1385: 470)

Until the death of arrogance, reunion and rapprochement do not take place, this is where this death is a kind of passage through the soul, and selfishness and desire for worldly pleasures and carnal desires must die in existence, which is why some mystics call it They have interpreted "red death".

He believes that in reaching the beloved, one should not be conscious and aware that "consciousness is another sin" but one should be free from all attachments of mind, body, etc. in order to attain the rank of annihilation in the sight of God and the carpenter of the deity, and eventually old age dies by itself. He joins the world of perdition in the sight of God.

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