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Investigating the terminological relationships in mystical motifs

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Abstract

Mawlawī was an initiator poet who used all linguistic capacities for mystical esoteric interpretations. In the present study the relationship among three terms has been investigated based on word selection on the basis of mystical motifs. The results of the study showed that concerning the mythical and religious background of the term Khorshid (meaning sun), Mawlawī mixed it with mystical insight of the term Shams (literary meaning sun; also referred to Shams Tabrizi). By the same interpretation Shams is the means by which Mawlawī joins God.

Keyword: Ghazalyat *Shams*, *Aqftab*, *Khorshid*, Myth, Mysticism.

Investigando las relaciones terminológicas en motivos místicos

Resumen

Mawlawī fue un poeta iniciador que usó todas las capacidades lingüísticas para interpretaciones místicas esotéricas. En el presente estudio, la relación entre tres términos se ha investigado sobre la base de la selección de palabras sobre la base de motivos místicos. Los resultados del estudio mostraron que, en relación con los antecedentes míticos y religiosos del término Khorshid (que significa sol), Mawlawī lo mezcló con una visión mística del término Shams (significado literario sun; también referido a Shams

Tabrizi). Por la misma interpretación, Shams es el medio por el cual Mawlawī se une a Dios.

Palabras clave: Ghazalyat Shams, Aaftab, Khorshid, Mito, Misticismo.

1. INTRODUCTION

First of all it must be mentioned that the terms Khorshid, Aaftaband Shams mean Sun in English language. Although they have the same literal meaning in Persian language, they connote different mystical and mythical concepts in the same language. Therefore, indications of the terms throughout the present research refer to their conceptual understandings in Ghazalyat Shams Tabrizi by Mawlawī. Hence, it is needed for the reader to have acquired some knowledge about the concepts and then delve into the overall discussions mentioned in the current study.

Before Mawlawī the terms Khorshid and Aaftab were used mysteriously in some cases in Persian literature and mysticism, but repetition of the terms in Mawlawī's poems is of a different mode. This in turn contributes to emphasize the art of word selection by the poet.

No poet in the world has discovered the concept and capacities of the term Khorshid concerning its inner intuition both in poetic and linguistic interaction and its importance in diversified mysterious meaning like Mawlawī. As such, the work of Mawlawī changed it into one of the most important symbols worldwide (Abbasi, 2011: 20).

The use of the term after Mawlawī could be rarely seen in different poems, whereas it has been related to Shams Tabrizi as a mystical term. According to numerous researchers the reason for the importance of the term is the spiritual presence of Shams Tabrizi in Mawlawī's life. "Wherever in Mawlawī's poem there is a reference to the term Khorshid, one can

knowingly/unknowingly make sure that he has considered Shams Tabrizi in his imaginations” (Albaltaji, 1985: 10). As it is cited in credible resources the original name of Shams Tabrizi was Mohammad and his father was named Ali. His ancestor’s name was Malek Daad. Shams al-Hagh or Shams al-Din are his nicknames.

Mawlawī’s artistry is that with the presence of Shams Tabrizi and according to his title, he made use of the best possible term to describe him. Investigating the mythical, mystical and Quran terminological literature, the relationship between myth and mysticism, and metamorphosis of myth in mysticism it is revealed that Mawlawī developed the term Shams from a simple token into a word and could equalize it with the term Khorshid. In this way the role of Khorshid as the main element of life with its special features noted in myths has faced a great deal of change and been interpreted as a perfect human entity. No doubts that Mawlawī tends to dies in the lights of Shams Tabrizi’s spiritual Aaftab in search of his own individuality. Here Mawlawī is no more a perfect human or a mystic but the reflection of God’s nature possessing a visible appearance in Shams Tabrizi’s existence. Hence, his invisible conscious as the archetype in Mawlawī’s unconsciousness reflects the existence of God. The issue is in accordance with Jung’s (1989) point of view concerning the myth of Khorshid. This is the way that the symbol in question is visible while the archetype is unknown and indescribable in nature. Therefore, it could be inferred that overlapping the features of mythical god of Khorshid with Shams Tabrizi is the means by which Mawlawī reaches God and Shams Tabrizi is just considered as an excuse. In the present study at first the background of the aforementioned terms in mythical and mystical literature would be investigated and then based on some excerpts of Ghazalyat their terminological relationships would be analyzed.

2. BACKGROUND

Among previously mentioned three terms the term *Khorshid* is a mythical word. Before entering mysticism it was present in myth. Until renaissance *Khorshid* (sun) possessed a pivotal place in collaborative unconsciousness for its bigness, brightness and being the origin of day and night change. “It was also regarded as the origin of creation among the mythologists of the same period” (Asiabaady, 2008: 12). The phenomenon has been admired in all nations’ myths and possesses no negative face. *Khorshid* (sun) concerning its greatness, light and usefulness has been admired among Indians, Europeans and Semitics. Even the god of Sun was worshiped (in Sun Temple) in ancient Egypt. Among Arabs sun goddess is an angel living and capable of doing different deeds. The light of stars and moon, and the all universe originates from it. In Iranian myths *Khorshid* or *Shams* is the name of one of the Zoroastrianism goddesses cited in different parts of Avesta and introduced as the angel of light, affection brightness and agile horse. As it is inferred from reading Avesta, it is separated from affection while has been regarded similar to one another and *Khorshid* was considered immortal for its brightness. The sixth Yasht in Avesta is devoted to *Khorshid*.

In holy Quran in Surah Ash-Shams, *Khorshid* (sun) is admired. In Surah An-Nur, verse 35, God is mentioned as light;

Allah is the Light of the heavens and the earth. The Parable of His Light is as if there were a Niche and within it a Lamp: the Lamp enclosed in Glass: the glass as it were a brilliant star: Lit from a blessed Tree, an Olive, neither of the east nor of the west, whose oil is well-nigh luminous, though fire scarce touched it: Light upon Light! Allah doth guide whom He will to

His Light: Allah doth set forth Parables for men: and Allah doth know all things.

In Surah An-Nisa verse 174 the Holy Prophet Mohammad is called Clear Light; O mankind! Verily there hath come to you a convincing proof from your Lord: For We have sent unto you a light (that is) manifest.

According to the mentioned background, light and its derivatives have high importance in mysticism and before Mawlawī were cited in poetry and prose too. Mystics have explained angels and prophets ascending to the divinity and heavenly worlds through light symbol, the terms Aaftab and Khorshid are mystical words. Sajjadi (2014) in An Educational Encyclopedia of Islam mentions that the term Aftab in Arabic language is referred to Shams (sun) or its radiance. In mysticism and among talented sophisticates the term is conceptually conceived as life. As such, when it is said that Aaftab is deteriorating it means life is fading. Existence of Aaftab and Shams is sometimes considered as knowledge and wisdom. Aaftab means the truth of life and existence. He also mentions two examples of Aaftab-e Jalal (the Sun of Greatness) and Aaftab-e Vojud (the Sun of Existence) as the lights reflected from divine magnificence. In the Encyclopedia of Sufism Terminology he states that Khorshid (sun) is the result of divine emanations. It is also the truth of God's eminence and the nature of uniqueness.

The results of comparative investigation on myth, religion and mysticism reveals that with the start of mystical literature the term *Khorshid* faced a great deal of change and turned into a symbolic concept from a simple token, and exceeded from a mere word with perfect and deep meaning to a more important understanding. Generally speaking, it must be said that as far as the myths are interconnected to their pertaining tangible life and scientific grounds in a certain society, they survive among people, but when they are not

in compliance with these conditions they are sorted out from people's life. Then they would only be seen surviving in thinking ways, cultures, and studies and alike.

Such changes take place by means of symbolic language. The symbolic language provide poet with capabilities to utilize different elements to express poetic concepts. This is because symbols distance mythical phenomena from sole audience and individuality, and detach the concepts from certain places and/or times. By imposing their influence on audience's unconsciousness they contribute to the development of myth from exemplary into conceptual, partial to general, and from place and time beyond time and place. Hence, survival of myths lies in their symbolic entity. In the field of interpretation Sanai is considered the initiator of the link between myth and mysticism, but these terms do not gain mystical symbolism in his poems. After him Attar benefited from myth in his poems while the terms could be seen rarely in his works. So that Mawlawī paved the way for the use of these terms in mystical literature. Some researchers have mentioned in their books the use of the term Khorshid in Mawlawī's poems. Annemarie Schimmel (2010) in *Mawlawī, Yesterday, Today and Tomorrow* investigates the concept of the term Aaftab in some pages of her book and states that the symbol is a key one among Mawlawī's symbolic expressions which demonstrates his sensations in the best possible way. She also includes that during human history Aaftab counts out for the most transcendent divine symbol and plays a pivotal role in Mawlawī's poems. But Mawlawī did not select symbolic Aaftab for its traditional value or as a natural amazing phenomenon but for the relationship between him as a mystic and Shams Tabrizi as the Religious Aaftab and/or Aaftabe Tabriz. She continues that the death of Shams Tabrizitransfers the symbol to the benefit of Ṣalāḥ al-DīnZarkooband Hesam al-Din ChalabiUrmawi. In the book *The Triumphal Sun* she has discussed the

same issue in another way. In a section named The Sun she discusses Mawlawī's imagery related to the term *Khorshid* and its synonyms stating that from among numerous religions worshipping the goddess of sun as their God or at least considering it as one of their gods we recall no name, but the linking simile of this element of ancient eras and Mawlawī's love towards Shams Tabrizi is a very personal and alive attribute originating from Mawlawī's imagery of the sun.

Shamisa (2015) in his book *Mawlana and Some Stories from Masnavi* devotes some pages to Myth of Aaftab (Myth of Sun) and declares that Mawlawī has also called Shams Tabrizi as Aaftab.

Asiabadi in his book *Hermeneutics and Symbolism in Ghazalyat Shams* spared a section Interpretation of Shams Sign to discuss the mystical interpretation of the term *Shams*. He asserts that the term *Shams* in Mawlawī's view has exceeded from sign level and conceived as a word; the name of *Shams* is in fact the name of *Khorshid* and interpretation of transformation of the sign of Shams Tabrizi into a word has paved the way for Mawlawī to use its synonyms alternatively. From this stage on Mawlawī could substitute the use of *Shams* or Shams Tabrizi with their synonyms, metaphors and/or descriptions implying the concept of *Khorshid* from the point of view of functional meaning. In the book *A Dictionary of Rare Terms and Metaphors in Masnavi Ma'navi* the symbol of *Aaftab* stands for Shams, and is a metaphor of divine nature and holy prophets and Shams acquires life from divine spirit that is put in the shape of holy men. But in the book *Mystical Terms and Concepts of Shams; A Dictionary* written by Maryam Abolghasemi these terms could not be seen.

Moshtagh Meher in his book *A Dictionary of Symbols in the Ghazals of Mawlana* recounts the terms as mystical secrets.

Khatami (2011) in Education Guide in Masnavi believes that *Aaftab* is an interpretation of truth, righteous man, rightness, perfect protector, attractions of Holy Prophet Mohammad, and reflection of God. In fact *Khorshid* (sun) is an interpretation of God all mighty, truth, a perfect human being and headmaster, a mystic and virtuous man who finally joins God. Regarding Shams Tabrizi, he declares that he would be considered as a king who represents the shadow of God.

3. METHODOLOGY

Related bulk of research in line with the aims of the present study demoralized the researcher at first glance, but further investigations contributed to the fact that studying the mystical and mythical relationship among three terms in question i.e. *Khorshid*, *Shams*, and *Aaftab* own a narrow bulk of attention in previous studies; there are no new studies printed in the same regard and the study would be a key step in unveiling the mythical and mystical face of Mawlawī in pursuit of the previous studies.

4. DISCUSSION

If we are supposed to state some places for the presence of the terms *Khorshid* and *Aaftab* in Ghazalyat Shams, it must be noted that the terms, just like the other natural phenomena, are expressed through the poet's imaginations. In this stage Mawlawī is the same as other poets and uses the terms to describe mystical states, divine beloved, Holy Prophet Mohammad, mysticism face, unity and abundance and etc. But passing the stage of imagery and reaching the mystical symbolism stage, Mawlawī uses the terms

only about Shams Tabrizi. The concepts are mixed with mythical ideology and Shams Tabrizi gains the attributes of *Khorshid* in the same stage.

The stages will be analyzed and discussed separately as follow;

5. USE OF WORDS AS THE ELEMENTS OF ILLUSTRATION

Ideological and mystical interpretations could not be seen in some words of different verses and they cannot be considered having mystical motifs. Terms as natural phenomenon are just the means of poet's illustrative art. In this case poetic illustration is made through the utilization of the terms *Khorshid* and *Aaftab* instead of making use of the term *Shams*. Mawlawī's view upon the terms is just like natural phenomena. For instance, suggesting the audience to tend towards one God and turn his/her check from everything but not God, he uses *Aaftab* which proposes entirely a very different concept rather its mystical meaning.

Do not pay attention to *Aaftab* (sun) and Moon

Be unique and tend to nothing except the uniqueness.

In the following verse, to describe mystical status, he states that fire (mystical love) is not from *Khorshid*, but originates from God's radiant face;

The fire of our life is not from *Khorshid* (sun) and sky

The lights of the radiant face come from the pure God.

In some cases for describing and justifying the mystical concepts he uses elements related to sun. In illustration mystical secrets could be recognized while Mawlawī did not intend to encode the concepts. For instance,

he resembles pure people as *Aaftab* (sun) radiance and considers the light emitting characteristic of *Aaftab*;

The life of the pure is like the radiances of *Aaftab*

Describing the imprisonment of the mystic in material world he explains that the mystic is of one color (not twisted or altered) just like *Khorshid*, but imprisoned in the cloudy world of mortals;

Talking of water and flower is all but sorrow

How could I not be twisted when I am mournful?

I was wrong saying to be of one color like *Khorshid*

However, I am imprisoned among the clouds of this wicked world

In the following verse he uses *Aaftab* (sun) of cognition to describe love;

Love shows kindness now

The beloved shows compassion today

Under the radiance of cognition

Predicts every bit in details

Describing the mystical enthusiasm he presents *Aaftab* and *Khorshid* as synonymous but in two different illustrations;

We came again like the breeze of spring

We appeared like *Khorshid* with hundreds of utterance

We are like summer (sun) *Aaftab*, despite the faded season

Thrown hustle and bustle at the midst of flower garden

In describing the Holy Prophet Mohammad calls him the Arab (sun)
Khorshid

Leave everything and tend towards Ahamd

For the Arab *Khorshid* wipe the snow of your existence.

6. USES OF THE TERMS *KHORSHID* AND *AAFTAB* TO DESCRIBE SHAMS TABRIZI

As it is inferred from Mawlawī's poems, Shams Tabrizi is the divine beloved for him. He tries to describe the beloved in its best way. In most cases he has used the terms moon and star which *Khorshid* and *Aaftab* are ashamed at the face of them. In these verses he did not use the term *Shams*;

He is a star from God that lives on the earth

Aaftab (the sun) and the Sky live under his shadow

Khorshid is like twilight before you, oh you surpassed the kings

Oh you! Who see the truth and the all wise come?

I am asleep; show your face oh you! The moon

There is a change in the sun for your absence

Do not be surprised for the one who saw our moon

As if the sun in fire is like a helpless wheel

But when the term *Shams* is used in verses, moon and star are avoided and ShamsTabrizi has surpassed in place *Aaftab* and *Khorshid*. Probably it could be said that as if Mawlawī was not aware of the fact in some verses and has reached the equality and similarity through sudden discovery. The abundant verses in which he uses the terms *Khorshid* and *Aaftab* shows that the main use of the terms is attributed to describe Shams Tabrizi. In the same verses, as follow, all three terms of *Khorshid*, *Aaftab* and *Shams* are considered as the mystical motifs in Mawlawī's poems;

Shams Tabrizirised in the horizon just like the sun

Who fades the lights of the stars with no fear?

Religion originated from the *Shams* (sun) of Tabriz

Thousands of bravos to out moon and *Aaftab* (sun)

Bravo! The *Khorshid* (sun) like *Shams* of Tabriz

Who deserve the most to be called the sun?

The god of the mysteries gods

The only *Khorshid* (sun) in brilliant lights

In the following Ghazal he informs some one's coming and finally uses the term *Aaftab* to describe him who is Shams Tabrizi;

The missing sign of the heart is coming

The scent of life and the universe is coming

The roar and the hustle of the beloved

Could be heard obviously and secretly

The precious shines from all around

He comes dancing to the lover

From the door of the sky torch holders

The fire of the heart appears in the mouth

The lover composes his life firmly together

Burning candle comes amidst

The *Aaftab* (sun) hidden from us

Comes to use shining lights

If the arrow is not thrown from the unseen world

So why the rattle of the bow is heard

There are different combinations of the terms to describe Shams Tabrizi among which one can see truths' *Khorshid* (77)/ life's *Aaftab*

(1310)/ universe's *Aaftab* (358)/ passion *Aaftab* (362)/ two worlds' *Aaftab* (408)/ immortal *Aaftab* (413)/ the *Khorshid* of which Mawlawī falls short of describing it (152)/ good *Khorshid* of secrets (980)/ and survival *Khorshid* (450).

In these descriptions *Shams* is considered equal with *Aaftab* and *Khorshid*. Mawlawī justifies the presence of the term *Khorshid* beside the term *Shams* via hermeneutic approach. When *Shams* could be *Khorshid* so whatever lies in the mystical and ancient background of the concept of the term *Khorshid* could be seen in the term *Shams*. Implication of the symbol of Shams Tabrizi fades at the shadow of the terms *Khorshid* and *Aaftab*. Then whatever belongs to *Khorshid*, including everything related to myths, stories, variants, and sayings, and whatsoever exists in astronomy, alchemy and etc. attributed to *Khorshid* belongs to Shams Tabrizi too. Consequently Shams Tabrizi rises as *Khorshid* and shines in sky. Also, Mawlawī sometimes uses the term *Aaftab* that could be said ironically it means *Khorshid* and counted out as another name for *Khorshid*.

After proving the sameness of Shams Tabrizi with *Khorshid*, Mawlawī puts aside *Khorshid* and *Aaftab* as natural phenomena at the face of him. As it could be seen from different verses in confrontation of terms, *Shams* is superior to *Khorshid* and *Aaftab*. Mawlawī calls Shams Tabrizi *Aaftab* and *Khorshid* while the heavenly *Aaftab* and *Khorshid* are nothing against his greatness.

Likeness of your *Shams* is spiritual not logical

Thousands of moon and *Aaftab* acquire your light

Oh you! The *Aaftab* (sun) of life, who the *Aaftab* (sun) is ashamed of
you

See how ultimately the passion enclosed our life

Oh Shams Tabrizi! You are the *Khorshid* (sun) in the cloud of talk

As your *Aaftab* (sun) rose talks disappeared

You are the only *Aaftab* (sun) of the world, Oh Shams Tabrizi!

But for ever not the *Shams* that deteriorates

The *Aaftab* (sun) that heavens' *Aaftab* (sun) is nothing against it

See the bits and drops in quest of you

Khorshid and thousands like *Khorshid*

Are heavy hearted in missing you, oh you the great

Sameness of Shams Tabrizi with mythical features of *Khorshid*

Penetrating into Mawlawī's attention towards Shams Tabrizi it becomes crystal clear that he treats Shams Tabrizi like worshipping *Khorshid* in myths. Shams Tabrizi has reached such a place in Mawlawī's mind that equals in details with myths related to *Aaftab*. Worshipping sun has appeared in various creeds in different manners during history. It is interesting to know that in one research about interpretation of the term *Shams* derived from the term *Khorshid*, it is said that the goddess of *Khorshid* (sun) is one of the most important heavenly gods. In such religions *Khorshid* was worshiped among Utu Sumerians and was called in Akkadian language as Shamash and

illustrated with various shapes in different artistic works of Mesopotamia or considered as myth in lots of songs and mythical stories. The symbol is seen abundantly on memorial stones, plates and pictographic circular pillars. Utu the god of *Khorshid* in Sumerian culture was named Shamash. It showed the brilliant radiance of the sun that came back every day to bestow its lightening and life giving heat needed for plants growth (Chittick, 2009). It would be concluded that since the researchers recognize Akkadian language as the origin of Arabic language then it is possible that the term *Shams* is driven from the term Shamash. Mawlawi also realizes *Shams* as the light of God and/or God himself in the following verses;

If it is disbelief or Islam listen to me

You are either the light of God or God himself

Say nothing and draw your attention on *Khorshid* (sun)

Khorshid is satisfied in begging

He also mentions in some Ghazlyat his *Khorshid* worshiping belief. In the below mentioned verses he declares clearly that he is a *Khorshid* worshiper and his *Khorshid* is Shams Tabrizi.

Before him we all are the troops with ready blades

For that we give everything only to see him

Since we are the worshipers of *Khorshid* take the same path

So that the face of *Khorshid* will not turn cheeks from us

Say who *Khorshid* is except than the truth *Shams*, Tabrizi

Whose description will not be included in speech?

Never tell stories except than those of the truth *Shams*, Tabrizi

Do not talk about moon that we are the worshipers of the *Khorshid*
(sun)

The god of *Khorshid* in myths could be seen in all religions. It does not belong to a certain nation. It means it is neither eastern nor western. It is interesting that Mawlawī says Shams Tabrizi is neither eastern nor western too, but originated from pure life motif. Also, he could have adopted such interpretation from the 35th verse of Al-Noor surah in Quran which there is an indication of light being neither eastern nor western.

An Aaftab (a sun), not from the east nor the west shined over the life

Our being and belongings appeared inferior dancing at its face

Bravo the divine phoenix the king Shams Tabrizi

Who is the Shams neither eastern nor western and has no place

Oh you! Shams Tabrizi who faces no nights

Neither eastern nor western, the talk is short now (Moshtagmehr, 2013).

Shams Tabrizi's features are similar to the characteristics of *Khorshid*. In myths the god of *Khorshid* is the enemy of darkness, illnesses and demons that were the symbols of darkness. In related stories *Khorshid* is the protector of the oppressed and the god who crossed the sky from east to west every day. In myths *Khorshid* holds a spear. It is said in Avesta that belonging to

Khorshid there are one thousand well-made sharp spears which are thrown by the power of imagination and flown to the heads of demons by the same force. *Mawlawī* refers to spear and symbolic blade belonging to *Shams* in descriptions;

Now recognize the radiance of love at every dawn

Shams throw a spear and morning could be seen.

In the following verse *Aaftab* (*Shams*) – both terms meaning sun- draw its blade and behead the night

Oh *Aaftab*! Draw your blade and behead the night

The darkness of the night is nothing except a bunch of blurred soil

In the following he verse asks *Shams* to draw his blade just like *Khorshid* and emit the light of life

Oh *Shams Tabriz!* Draw your blade like *Khorshid*

The blade of *Khorshid* gives life to lifeless souls like me In myths *Khorshid* has been always described in accompany with kings. “In ancient Egyptian creeds, kings are in touch with *Khorshid* and are known to be the children of *Khorshid* because the king is considered as having the same nature of *Khorshid*” (Eliadeh, 2005, Harun & Yuspin, 2019).

One could see that *Mawlawī* calls *Shams Tabriz* the king and proposes the compound noun of King *Khorshid* in the following verse

The King *Khorshid* who draws his blade at the face of the night

It is deserved that the night surrenders before him (Cumont, 2001).

In the below verse he calls him the king of the kings

Shams Tabrizi is the king of all men

We have reasons from far pole of the world.

Moving towards the goods Sultan

Moving towards the spirit *Khorshid*

Caravan stepped on the road heavily

Gee! The slow walkers in caravan

Towards the sea of manhood and survival

Go like a real man you slow moving people

The face of world's king appeared

It is morning hey watchers of the caravan

As far as the *Khorshid* belongs to kings in Farhmandmyths, it has a divine halo when *Khorshid* rises and shines, hundreds and thousands of colorful gods will arise and bring about the glory and send it. This invisible force is glorious and effective which belongs to the king by Mithra's will. In ZamyadYasht and MehrYashtthe relationship between Mithra and universal glory is mentioned. Mawlawīalso calls Shams Tabrizi the glorious *Khorshid*.

Although I am happy traveling at mountains, meadows and plains

I love you on and off hey the glorious *Khorshid* (sun)

Desert could be tolerated if *Khorshid* honors you

Garden is likeable if the rose-garden flourishes

There is another *Khorshid* whose order

Sets *Khorshid* (sun) for travel expedients

According to myths, people scarified for the god of *Khorshid* and recited chants for it. They wanted to satisfy *Khorshid* by chanting and sacrificing for it. Jung (1989) interprets the dream of the man crucified on a wheel as follow: the image of the dream is an ancient pattern because crucifixion on the wheel is a mythical pattern of which the wheel is ancient *Khorshid* and crucifixion recounts for kinds of sacrifice before the god of *Khorshid* to quell its anger.

I took the blade and shroud when I sacrifice the head

Because I put you in trouble so behead me willingly

You know I do not want life without you

For me death is better than separation, to God kill me

7. THE DEATH OF MAWLAWĪ IN SHAMS TABRIZI'S KHORSHID

If we only believe that Mawlawī has sufficed to Quran verses in his poems it must be said that Quran has availed Mawlawī with new means to link

the motif of *Khorshid* to God. But when the poems are compared with myth we understand that according to Mawlawī's mythical ideology a new achievement is gained. Myth and mysticism tend to get human being beyond his time and place. Eliadeh (2005) believes that their origin is from unconsciousness which encompasses human's meta-historical psychology. Religious and mystical traditions reach their true value and meaning when established deeds by ancient gods, heroes and ancestors are repeated consciously. This mutual goal brings the psychology in line with them. Jung (1989) was the first one to link mythology and psychology. Emphasizing the psychology of unconscious ego he declared that in some tribes *Khorshid* is in fact an image of God. *Khorshid* with millions and millions revolutions spreads gold all over the earth. *Khorshid* manifests its illustrations on the earth gradually and the consequent image is gold. *Khorshid* is an image of God. Heart as the place of *Khorshid* is the illustration of *Khorshid* in human body. In this way gold is the illustration of *Khorshid* on the earth and God is known by gold. Now when we evaluate Mawlawī's mysticism, it could be seen that *Khorshid* has exceeded from a perfect human place in the existence of Shams Tabrizi and been considered as divine reflection. As in all traditions and myths worldwide, *Khorshid* substitutes for the nature of the creator and takes the responsibility of life duration and continuum as the representative of God. In Ghazalyat Shams Tabrizi Mawlawī introduces him as god. It is said that God is the main concept of the mystery of *Khorshid* in Mawlawī's poems. The right *Khorshid* rises from the east of the mystic man's body and fills him with indescribable light. In this stage Mawlawī seeks Shams Tabrizi no more but himself which could be evaluated based on Jung's (1989) individuality process. The process of human's psychological growth in Jung's (1989) psychology is called individuality process. Jung (1989) believes that when the ultimate point in one's life is gained, the superior personality of the individual overcomes the prior personality through aspiring forces. This in turn leads the

individual's life to tend towards more superior directions and undergo some kind of inner change. Here, Shams Tabrizi is the superior personality of Mawlawī. The poet unifies with the spirit of Shams Tabrizi. Shams Tabrizi is an illustration of God arousing Mawlawī's mystical emotions. For Jung (1989) in one's unconsciousness anything could be itself or manifest in another form. For instance, Shams Tabrizi is either himself or *Khorshid* and *Khorshid* is God's mystery that reflects Mawlawī in his existence that tends to die in him and describes himself as the servant of *Aaftab*. So, when he becomes the servant of *Aaftab* he can gain light and shine like it in taverns.

As I am the servant of *Aaftab* I talk about him

Neither am I night nor night worshiper to talk about sleep

As I am the messenger of *Aaftab* to interpret his words

Ask him hidden and answer you

At his servitude, I am like *Aaftab* shining at taverns

I dislike mansions and speak agitated

According to Mawlawī's mystical ideology, he wishes to reach God via Shams Tabrizi. Shams Tabrizi is linked to God, and is the reflection of God. Mawlawī unifies with his spirit and becomes an *Aaftab* just like him to shine and lighten thousands of circles.

My spirit and yours are one

One life is hidden in two bodies

My spirit and yours like one *Aaftab* (sun)

Lightened by it thousands of circles

The following verses are the best examples of a complete ghazal showing this fact. Mawlawī states that our life originates from divine light and Shams Tabrizi is an alibi of which reaching God is meant.

We are alive for the light of the greatness
We are strangers but intimately familiars
It is the ego like a wolf in our thoughts
We surpass the Joseph of Egypt
The moon repents selfishness
If we show our face to the moon
The wings of *Khorshid* will burn
If we open up our wings
This human body is only a veil
We are the Kiblah of all bowings
Look that time but see no human
To get your life for our mercy
Satan had very different ideas
Considered we are separated from the excellence
Shams Tabrizi is himself an alibi
We are the true meaning under the shadows of mercy
Tell the people for the sake of the veil
He is the merciful king and we are the beggars
We neither deserve begging nor being the king
We are happy to deserve the king service
We disappear in Shams Tabrizi's existence
In disappearance neither we live nor does he

8. CONCLUSION

In the present study the terms *Aaftab*, *Khorshid* and *Shams* were investigated in Ghazalyat Shams Tabrizi. We supposed that Mawlawīhas made a mystical motif from the concept of the term *Shams* and used it in line with the mystical and mythical concepts of the terms *Khorshid* and *Aaftab*. There are some verses in Ghazalyat Shams Tabrizi that *Khorshid* and *Aaftab* are only illustrated as natural phenomena, but related directly to Shams Tabrizi in some others by Mawlawī. In these verses he has described Shams Tabrizi according to the mythical and mystical features of *Khorshid* and exemplified him as the ultimate beloved, the secret of a perfect human, his spiritual life and destiny. In first view, *Khorshid* and *Aaftab* are natural phenomena to illustrate imaginary pictures as it could be found in other poets' poems. While in the second view, Mawlawī has considered them through the mystical and mythical lenses and fabricated a mystical symbol of which Shams Tabrizi stands for a perfect human and the spiritual reflection for Mawlawīand synonym with *Khorshid* and *Aaftab*encompassing all mythical and mystical features of the terms. In the third view referring to the same mythical background of the term *Khorshid*, he has illustrated Shams Tabrizi in place as a perfect human resembling God. Then by dying in Shams Tabrizi's existence shadow he has tried to find himself to join God. Here Shams Tabrizi becomes an excuse for reaching God and God is manifested as the origin of everything.

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