EXPLORING THE WAYS OF RAISING MATERIAL IN MATHNAVI MANAVI

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Abstract: To express the contents and purposes, it is not enough to have an idea, but in order to cultivate meanings and subjects; one should look for the way of expressing that opinion and idea. There are ways and means to nurture the contents and purposes that the author chooses one or more of these ways to foster the meanings in accordance with his own requirements. Rumi has used these ways in Mathnavi to nurture the meaning, design, explanation and persuasion of the audience. The present study has examined this issue in Mathnavi in a descriptive-analytical way and seeks to answer this question: What is Rumi’s method in Mathnavi and how he uses it? The results of the research indicate that Rumi has used various methods in Masnavi to develop his ideas including: definition, description, reasoning, study of causes and results, affidavits, comparison, division, conversation, debates and storytelling.

Keywords: Material nurture, Rumi, Mathnavi.

Introduction

In the cycle of literary texts, there are always two groups of writers or poets and audiences of literary texts that, by interacting with one another, cause the flow of information and content; always there is a source of the producer (the author) that sends information to the recipient (addressee). But the process of communicating between the two groups and the transmission of the content is a process that needs to be carefully considered. In the process of presenting

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and transmitting information, the author's sole purpose is not merely the transmission of the message and the generated material, but the purpose is the impact on the audience, persuasion and understanding of the content by the audience. Therefore, an author should be skillful in submitting your thoughts and ideas. To this end, mastering the ways of presenting and cultivating meanings is something that any skilled writer should be aware. If a writer or poet fails to represent his original meanings in an exquisite way, he will have an adverse effect on the audience and one will not appreciate his works. Therefore, any writer or poet must ideally use the means of raising material in his works in order to communicate with his audience in a way that can translate his meanings. The provider of meanings or materials is an essential factor in the transfer of meanings; he must understand the characteristics of the audience of his terms and meanings, and based on the ability in understanding his meanings take advantage, in appropriate ways, of the development and presentation of the meanings and materials production. If we have a word to write it, we have to draw a plot and outline it to put it in our writing. In writing, it's very important to develop a story. One might say that writing is the same as developing art. This is the art that makes a difference between what it knows and what cannot express. The writer clearly knows what he wants to say is necessary but it is not enough; it is important to develop his purpose (Samiee.2004.88). To develop meaning and concepts, design, explanation and persuasion of the audience: there are ways and patterns that the writer chooses one or more. Rumi has used these ways in Masnavi.

Discussion

1- Definition

One way to cultivate meanings is to define and express its results. In some sciences and techniques, by virtue of their nature and character, the content begins from definition and the development of the concept, in fact, it is explanation of definition, components and properties and sentences deduction. Definition of one thing is the features that separate one thing from the rest. In sending a message(word, sentence, or hand of the signs )if two sides of the message and the sender have different meaning of message symbols or in other words, used terms in one message aren’t
the same between the two sides, the message will not be transmitted correctly. In this situation, it is necessary to define the term used in the message. By conceptual definition of concepts, our intention is to make it known and to clarify its boundary so that includes all examples of concept (Ibid: 88). Rumi has used the definition method to foster the meaning and to present material in most of Masnavi's stories that these definitions contain spiritual, moral, philosophical, logical and so on.

2- Description

Describing is the common ways in developing the meanings and contents that are used in scientific writings, fiction, poetry, travelogue, and so on. In the writings that imagination element plays an important role, the description is used to represent the subject in the audience's view, and it provides a vivid and dynamic image of the subject for the audience. The use of attributes, verbs, and appropriate constraints are essential to express events by fineness and precision for descriptive purposes. Therefore, the writer or poet, in addition to enjoying the observation arts, should be equipped in this regard, and should has sufficient and appropriate words in his mind in order to interpret any suitable occasion at any time (Samii, 2005. 229 vazinpoor2009). The mystics speak with the world and experience that aren't understandable to others. All their words revolve around the absolute axis and its related experiences and meanings, so it show absolute and experiential experiences with sensory and minor affairs (Fotohi, 2010.210). Daily or natural language for the expression of philosophical and mystical concepts misguides beyond being insufficient (Fazilat.2007.19). So mystics for expressing spiritual truths and teaching followers use inevitably simile, metaphor, symbol, allegory, etc. and concrete them by abstract concepts.

2-1 allegory

Allegory is one of the effective ways to induce subjective concepts in the audience, it is more common among the mystics, and by it thus they make tangible concepts as abstract and expressive form and make sense in the reader, so that the reader without logical proofs accept them. Rumi has also used this method in teaching his mystical doctrines in Mathnavi. The visual
analogy is a sensation of non-sensory affairs, and by this means, an unconcerned and abstract thing becomes a sensible and understandable thing, and this image is popular among all kinds of proofs. The narration of the analogy provokes the connotation of meanings and in this way opens a field for new context. Rumi introduces the allegory that is acceptable to each and every one and uses the "irrational pristine path" to compare it with philosophical arguments in order to express its educational meanings, and in this way, its existence and occurrence may be accordance with opinion of the respondent, it is unlikely or abstained; it may come to fruition and lead the reader into something that the result is obvious to the reader and it does not need to prove it (ibid 2145-2144, v.1). For example, in the First chapter of Masnavi, when he wants to show the connection of the body with the soul uses the image of a camel that has a mud flap on the back, but it nuzzles in the dirt. And he does not understand anything about the smell of flowers on his back. He uses the allegory, and says: "The body does not know that it is the Alavi soul that hundreds of thousands flower bulbs can blossom out of its bosom." It is worth noting that Rumi’s usage of allegory is different from other mystics, in as much as he begins the allegory in Mathnawa, he then brings a story in the same story and explains his mystical issues. The term, except in this way, means: "nested stories is in nested allegories." Zarrinkub believes, without analogy, many of Rumi’s mystic go beyond the perception of the general public and Masnavi like ladder connect the sense world to unsense world (Zarrinkub, 2006:253). In this regard Rumi said since we cannot see unseen reality, but we can understand its affects, we express attributes by allegory (Rumi, 1899: vol. 4.3636-3640).

2.2. Simile

Another method used by Rumi in describing Masnavi affairs is the use of simile, and Rumi has presented himself to the audience through the likeness of his mystical doctrines in Mathnawi. Often, Rumi has tried to convey the sensible thing to the mind, whether it is emotional, moral, or ethical, a sensible concept, or the unseen affairs of the world, by simile to sensible thing that is reasonably observable in the same or similar directions.
2.3. Symbol

The symbol represents an image of unseen world concepts by a sensual matter, and is a material photograph of an esoteric and unconscious experience that depicts an inexplicable experience and a cunning concept, behind this image or an open and infinite world. Behind this picture or unconscious and open world is the supernatural and unconscious world of humanity. Symbolic images are the source of intuitive knowledge and esoteric reception. The second line of symbolic images is unknown and unrecognizable. Entry into the unknown world is possible only through intuition and revelation, and this is the sea and "is often an involuntary and inconceivable state. Symbolic poets and mystics use a large picture to visualize this spiritual process. The sea and the ocean are the image of the unknown and unconscious world and the realm of the poet soul who, after being submerged in those realms, represent intuition. This is discovery. Symbolism points of poets look for objects to discover unseen thing that is in the inner (Fotohi.2008. 173, 165). By contemplating in the personal experience of the mystics, we find that the truth of the external world and its belongings linked to a reality beyond themselves. All of Sufi sorrow and sadness as part of this external world is the link the reality of its existence to superior reality or the holy and final truth, and to receive and transmit the facts as a message. Consequently, every reflection on this particular message leads in some way to mystical epistemology, which is beyond the mysticism and Sufism, we cannot find equation for it, and it is certain that particular knowledge from the mystic world has a definite effect on the process of this reflection. Obviously, the concepts of the abstract and extraterrestrial universe of mysticism have not always been expressed in the form of a philosophical, cultured language. Here we deal with a lot of symbols, each of which at different levels, talks about the truth of things. If we can understand these symbols in our sense of goodness and ordinary language, we will realize that these concepts imply the issue of extraterrestrial and supernatural issues. The mystics usually understand the inexpressibility of the nature, absolute and ultimate truth and they inevitably describe their mystical experience with symbolism. Since the conventional and everyday language cannot stand by the
very essence of the absolute truth beyond this material world, therefore, the meanings and concepts of the Holy Spirit are represented through the symbol in the form of sensual forms, and representing those transcendental meanings and concepts (Nazhat2009.158). Rumi in most stories of Masnavi uses the symbolic language to convey their mystical experiences. What is debatable in the discussion of Rumi’s symbolic language is the freshness of his symbolic language. During Mowlavi’s time, mystical symbols had sometimes become literary contracts, and somewhat diminished with the influence and originality of the Sana’i and Attar languages. In several ways, Rumi moved a new blood in the veins of the mystical symbolism of Persian poetry.

2.4. Metaphor

Metaphor is used to convey the hard concepts of the universe. Hence, metaphor is not only a rhetorical archetype, but also a tool of thought and language. So metaphor is merely adorned in speech (Richer 1980.21). The metaphor is related to the essence of language and forms a way of expressing thoughts. In the official language, the words prison meanings, but the metaphor abolishes the limitations and gives a new spirit to meanings and expressions.

Hence, metaphor is not specific to poetry and art, but relates to the essence of language and art of expression. Metaphorical expression hasn’t limited meaning, therefore, the reader in addition to the ease of comprehension and subtlety of speech, may find new meanings. Therefore, metaphor occurs in thought, and every single idea or abstract becomes more metaphorical. The metaphor in Mathnawi is wide and diverse. Rumi is the most prominent example of the mystics who have used metaphor as a means to objectivize abstract concepts and express their mystical truths. The scope of Rumi thought has made his language, fresh, dynamic and lively, full of mystical and religious concepts. Metaphor is the best instrument that can comprehend and highlight mystical supreme concepts and bind it with physical and material experiences. The Balconies metaphor is very common in Masnavi. Rumi has specific style and school for describing the consciousness and life of the elements, he inspired it by the Qur'an.
3 - Reasons

Sometimes, reason uses in the writing to prove the claim and the ruling, and it applies to topics that have a rational aspect, such as philosophical, verbal and ... issues. The basis of reasoning is the definitions and principles, and the principles of conscience and axioms. In this position, the promise validity is not like source promise, but rather it is the solidity of the reason. If the reason is loose or weak, the promise is suspicious or false. The main purpose of reasoning is not merely proof of the verdict; but it is the persuasion of the respondent. In this position, the issue becomes emotional in addition to the rational.

3-1. Persuasive parable

Another capability of Rumi's Masnavi is his imagination in finding tangible and familiar examples comparable to thought or mode of things that influences every reason. These examples, are not sometimes so tangible and concise, and gradually penetrated into the reader's or audience's minds without knowing whether he reinforces his faith in what Rumi says, or basically condone a religious conscience in the audience. What is not convincing and effective in reasoning is through the same analogies that indirectly penetrates the reader and allows him to relax his emotions to accept the truth that Rumi is considering. It is not possible to explain many of the Sufi mystical experiences for anyone who does not have an empirical acquaintance with those experiences and couldn’t prove it possible. But an appropriate and tangible analogy persuades the audience that he can accept it and not seek reason and rational reasoning. In the third chapter of Mathnawi, He bring some allegories to account incomprehensible contradiction of the mortality experience, as the mystics believe: Darwish is or isn’t in the world. Because it lives among people and with people, but at the same time he is right and right is turning to him. Therefore it has essence, but his human traits have been destroyed and immersed in divine attributes. Making such a statement is unreasonable for those who do not have spiritual experience in this regard. Rumi has several examples to illustrate the possibility of such situation. Finding an appropriate example for these affairs, beyond the need for strong imaginative power, requires a very sensitive mental presence that can be
found in people like Rumi and, consequently, few chapters can be analogical reasoning based on simile of Mathnavi (Pour Namdarian.2009.296-297). Sometimes such examples are very beautiful and formed by nature elements. In the introduction to the second chapter, it is said that the seeker should not be suspicious toward the old one who is his guide, and shouldn't be impolite, because mate is an eye to the seeker, and should not darken his eyes with false accusations and false suspicions. Rather, he should avoid abandonment, not a real mate; then he takes the example of a tree, because he sees the bad mate in the yard, he falls under the quilted head. Then, Rumi points out such sleep Cavef sleep, Cavef sleep is awakening, because when the worldly rulers, like Deanous, are ruling over the world, it is natural that mystics and goddesses are silenced and not beaten. Rumi here picks up a beautiful image of nature against the reader, it elements are blackbirds that rule in the winter and the nightingales are silent in their presence. The vision, that portrays this image in the face of the reader's imagination without any explanation, is very vivid and original. In the following verses, Rumi, by appealing to the persuasive parable, declares:

"Reject any science from your existence, and only consider God until receive the divine teaching, and bring you to the revelations of the sacrament and the observations of Rahmani." If you claim no science, go to God and divine science. Whenever a person fails to understand his official knowledge, he will find that the apparent knowledge and secrets of arrest and attachment are not true, and then by rely to the God wisdom he can go through the abyss of ignorance and darkness toward the truth.

3-2- Analogy

When the mind comes from the general theorems to the partial results and, in short, when it comes from general to the partial, it is called analogy. The analogy in lexical worlds means: comparing the similarity between two things (or what is meant by the term: types of Logical and principled analogy) it has high frequency in Mathnavi, in the same time, opposition to analogy is one of the most important issues of Rumi's mystical teachings, especially in the field of cognition. In Masnavi sometimes it means rational and sometimes it means guessing and suppose, and sometimes it means the logical term, and in all cases,
Rumi opposes with it. The analogy as the main cause of the cognitive error of human is center of Mathnavi stories. Rumi, as a poet needs to emphasize similarities and relationships between things, but like mystic he has sought to emphasize the differences and privileges of affairs and phenomena. This issue showing Rumi's intellectual power along with his poetic power, he also reveals his mystical commitment, which rejects analogy and constitutes an error, especially when experiences and facts speaks beyond the senses and nature- a mystic claim that he has access to it. But the most important point is : Rumi is acting in analogy and, in explaining many moral and mystical issues, types of analogies are used to foster meanings (Taghavi.2009.207). For example, the story of a grocery and parrot in the first chapter has been quoted as having a distorted purpose. Various forms of analogy are repeated in other Mathnavi stories, and in all cases, this method of analogy is denied. In the story of Lily and the Caliph who tells her that you aren't so much beauty, then how did you enthrall and invade the Majnoon? Lily forbids him from judging and comparing his look with the insane look, and thus, Rumi does or does not apply analogy by individual standards. The opinion of the Majnoon is true and opinion of caliphate isn’t true.

3-3 Persuasive reasoning or persuasion

It has already been mentioned that the main purpose of reasoning is not merely proof of the verdict; but it is the persuasion of the respondent. In the persuasion of the address, the issue is to find emotional, moral, religious, and scientific aspects in addition to the intellectual aspect. Therefore, by paying attention to the contexts mentioned above, should find a suitable way for persuading the audience. (Asadullahi, Ali Mohammadi, 2012). For example, Rumi in part of the story says" When the King of Jude, who killed the Nazarenes", the Minister wants to deceive and stand up against the aged old God, he makes such arguments to persuade the audience. It is worth mentioning that there are several points about Mawlana's reasoning, and Rumi has accepted a lot of content in the form of order and rhetoric and comes from critique and commentary to the current sense, or except in some cases avoids Philosophical and abstract (Taghavi,
Zarrin kob says: "The method of reasoning in Masnavi relies more on parallels and parallelism, which necessitates the rhetoric and it is a special way of preaching and remembrance of the congregation ..." as proof of it. The speaker is so certain that the result is the thing that the reader does not expect to prove what it requires. Thus, a kind of pseudo-reasoning is based on analogy, the unknown and the known change their own places, and the audience finds reasoning for doubts (166: Zarinkoub, 1984). "What happens in Masnavi and in the way of the teachings of Rumi is that: "in some cases his allegory is immersed in poems and its point of view clearly manifests through the mention (ibid.55") without audience thought" by evidence and simile, by analogy and allegory, eliminate the claim and (ibid: 166) verify respondent mind ".

4 - Examining the causes and outcomes

In the history of any incident, there is a network of causes and things that one should identify among them what determines the principal, and separate the principle from the subset. This is not an easy task, but the results are more straightforward and easy to reach. There are certain events that their causes are clear for the audience, but in some cases the causes are not only defined for the audience, but it is in the place of the dispute, and these causes must be determined by the respondent. Talking about these causes and gadgets brings up the meanings and the content (Samiee.2004.107). For example, Rumi in the narrative of snake charmer's uses the method of examining the cause of meaning cultivate.

5 - Affidavit

Another way to foster the meanings and themes is affidavit. An affidavit is to prove the promise or to confirm it and sometimes also to make up the speech. The use of the verses of the Qur'an and hadiths has a major contribution in beauty of literary works. The use of the verses and words of Quranic verses is a beautiful, proportionate mix for great authors, and put some of the works in peaks of immortality (Samiy, 2004-108). The great poet like Rumi, who lives with familiar divine messages, the spirit and perfection of his poetry in Masnavi has flown by filling verses in the sky of thought. The poet closes his poems with
the Qur'an and Hadith in order to congratulate or cite, and sometimes to show his science and his bounty. Factors influencing the impact of the Qur'an and hadith include propagation of religion, doctrine and ethics, preaching, the effect of Sufism and mysticism, showing its information and any other factor requiring the use of Quran and hadith. In Masnavi, in addition to the allegory, reasoning, affidavit and exploitation of Qur'ān stories in his arguments and references, he has devoted parts of Masnavi to the introduction of Quran and addresses issues such as the description of Qur'an, hypocrites of Qur'an and, Qur'an and blinds, the image of Satan in the Qur'an, the Qur'anic messages including (Examination, Gospel, Prophecy, Prophecy, Prohibition, Celebration, Disdain and Humiliation), Quran commentators, etc. (Bahmani.2002-66). The way of influencing and utilizing Rumi of Quran and the Hadiths are for the sake of the meanings and persuasion of the audience, it is not limited to one or two specific types. In most cases Quranic verses and Qur'anic references are in a particular way. Rumi in Masnavi used one of the 11th influential ways of the Qur'an and hadiths in Masnavi and rose meaning, including lexical, propositional, report, ecumenical, radical, Interpretation, comparative, visual, methodical, and multidimensional. (Rastgo.2002-68). Rumi's use of Quran verses and Qur'an references is such that it is also called Quran Ajam. Homaeey believes in this regard that the main source of the mentality and inspiration is the Holy Qur'an, and his great thoughts circulate around the Holy Qur'an; therefore, they are named Persian Quran. In other words, Rumi was raised in the cradle of Islamic civilization, under the divine education and prophetic tradition, and his Masnavi is as the same. But it is not to compare it with The Holy Quran (Homaeey.2005-9). Pour Namdarian believes that structure familiarity of the Rumi's poetry with the Qur'anic manifestation of the Qur'an is due to his deep acquaintance with the Qur'an, on the other hand the new situation is the another cause (Pour namdarian.2009.129). The Qur'an also appears in the words and phrases of Masnavi and also in its meanings and thoughts, it seems that it is not enough to understand and justify not only Masnavi, regardless to Quran, but also the truths of the Qur'an, in many cases means due to
the interpretations of the Masnavi and the secrets of the Divine Chapter understood better (Zarinkoub, 1975-342) "In this regard, Masnavi is sometimes regarded as a subtle and accurate interpretation of the entire Holy Quran."

6- Comparison

It is comparative in terms of raising the meanings, with which the meaning and concept become clearer and more obvious. In fact, the boundary of each concept is determined by comparison. The comparison usually takes place between two things that can be put into credit in a single set and device, such as two theories, two characters, and sometimes even comparing the recognition of common features and similarities. This is especially the case when the author wishes to make tangible and understandable abstract concepts. In this case, it can be said that the comparison of the verdict of the parable is found. In the spiritual Masnavi, the mystical supremacy of the concepts has been expressed by the use of allegory, which is pleasing to the public. Sometimes the comparison is merely intended to highlight the meaning and as if a piety man placed beside a corruptor, his piety will be more prominent. In comparison, sometimes, instead of paying attention to appearances and details, the verses collide. Another scenario is comparing the equalization of the essential aspects of the differentiation of the parties. In short, the comparison is made to the purpose and the credit. Comparison clarifies the meanings and making the concepts clear and tangible and in this regard, it is useful in expressing the contents. (Samiee, 2004.114-109) for example, Rumi has compared the realms in the following verses and considered their features: In the second chapter, Rumi compares the apparent senses with the inner senses and believes that the apparent senses are eradicating the seeker and moving towards the material, but the inner senses is directed seeker towards the world of meaning and the truth of the guidance. so the people of meaning do not value the apparent senses. In this comparison, Rumi also notes that the product of the senses is dark and astray, and consciousness and guidance is a product of intense inner.

7 - Division
Another way to cultivate meanings is to divide it. In the division of facts, they are categorized and decomposed, and this grouping is associated with naming and conceptualization. In division, the phenomena are ordered and decorated, and by naming each of the divisions, their inclusion in the memory treasure is easy. The division is based on the means of differentiation and sharing that requires comparison. By doing so, there are many examples in a single collection: conceptualization is used in the language of knowledge and human knowledge. (Samiyy, 2003-115). For example, Maulvi in the first chapter of Masnavi has divided divine verbs.

8- Conversation (speech)

Conversation is one of the ways to nurture meaning and content, especially in certain types of writings and the main way of expanding adventures and portraying images and representing views and positions. In fiction, conversation is also a special place. The literary cultures are almost identical, so that selected definition is based on other definition. A statement among the characters that widely used in "inclusiveness and agency" called "dialogue (Mir Sadeghi.2001-466).

Undoubtedly, about 250 short stories or short and long allegory in Matnavi has come up with the strong say that most of the narrations and stories of these stories have been performed during long talks - often Rumi's own initiative, and an arena for expressing opinions. In a general diagram, the authors used two types of conversation in stories. A conversation that directly reflects thought and a conversation and a conversation that is theater and expressing the thoughts of the author indirectly, and the reader must find it in conjunction with the speculation in conversation with the author (ibid. 478). If we want to use the interpretations of "Bakhtin" in the way of confronting with two speeches, we must first say that the voice of the narrator is heard over other voices, and the conversation is only verbal. There are such stories in Mathnavi, which often have a pretext for designing religious or Sufi issues. But in the second type, the narrator's voice comes along with other voices: where dialogue (conversation) takes precedence over monologue. This important is in Mathnavi, and in the stories which is based on the question and answer between the people of the
story." The stories that occasionally storytellers are discussed from a variety of angles, and the story, however, resembles a kind of Platonic dialysis or his dialectical tone, and the aspects of the problem are in precise shapes and subtle outcasts of different viewpoint (Zarinkoub 2007-219). It is evident that the logic of the Bakhtinic conversations refers to this species. where The reader obviously does not find out what the narrator of the story had, and in other words, the understanding and discernment of what the narrator was meant to be reflected in, and this is one of the reasons for the long conversations that are often verbal, philosophical and mystical. In the narrative tales of Masnavi, the worldview of the characters, their speech and their social and ideological forms are at the highest possible level. "Rumi about the quality of these dialogues, due to the nature of the characters and social levels and the situation in which they are located, shows a unique ability that perhaps not only classical literature, but in contemporary writing we can't find like that( Pournamdarian, 2001- 288). Nakhchirian and lion anecdotes, the difference in shape, are examples of his writing.

9-Fiction

Spiritual Masnavi is a mystical teaching that Mowlavi in the form of stories, tales and allegories tried to express his advice, to point out ethical issues, as well as to explain his mystical thoughts. Rumi is undoubtedly an expert storyteller and since he and his father Bahá'u'lláh and his grandfather, Hossein Khatibi, "are all preachers and reminders, has this skill in storytelling. Nevertheless, this skill in the story and the taste of storytelling does not preclude Rumi from appealing to the form of the story as well as the necessity of paying attention to the appearance does not speak as much as he likes (Zarrinkoub.2005-41) In Mathnavi ,the narrating and his attempts are important as thought. Rumi, like all those who created the works of art, detailed narratives and storytelling to explain and facilitate the perception of thoughts and he has used audiences. But, unlike the others, he used the story not only to persuade and attract the audience and facilitate perception. storytelling in Masnavi is very prominent in many cases, which, independently of its previous or future thoughts, assumes the psychological description of human
beings and stimulates other thoughts, while by creating suspense through a variety of tricks adds the charm of the story to attract more readers or audiences. Such a process in Rumi's storytelling makes it possible that the special role of freedom, which, contrary to the usefulness of the material, is invented by Rumi, through a long dialogue between the characters in proportion to Academic and social status and psychological state of affairs is outstanding as if the story is important to Rumi as expression of ideas. Such an emphasis on storytelling is not only unchallenged in comparison with other works of teaching, but it is a very novel way that compares Rumi's storytelling at artistic level with contemporary narrative and storytelling (Pour Nomdarian, 2009,311 -312). Therefore, the idea is more important than the narrative for Rumi and Rumi's complaint about the construction of narrative is also the result of the fact that the narrative point to moderation and it goes away from the content; but the listeners of Masnavi are fatigued and want to hear the appearance of tale. For this reason, Rumi also adheres to them and temporarily stops the expression of secrets and spiritual truths and returns to the stories. Therefore, Rumi's perception is that the story is nothing just container and meaning is matters. In several instances Rumi interprets story in details. As he describes, the story the Arabs and the woman who was in the first chapter, in his own code and interprets the ownership of the cow and its blood that claimed in third chapter (2504-3). in the majority of stories the companions and disciples states that Mahmud and Ayaz story has mystery (4035-5). So it is not surprising that in the pursuit of the Neiname used the analogy "critique of the present". He speaks in narration with codification (Zarrinkub.2004-41). Therefore, it is possible to say that creative associations, validity and interpretation of Rumi's mind produced Masnavi

Conclusion

Masnavi is the only masterpiece of spirituality, both in the formulation of mystical subjects and in the presentation of great mystical experiences. Rumi has had a certain mystical experience, which by the usual expression has not been able to convey his intended concepts. To this end, he has used certain possibilities for its tangible and objective presentation. In writing, it's very important to develop a
story. One might say that writing is the same as developing art. This is the art that makes a difference between what it knows and cannot express. So the author clearly knows what he wants to say is necessary, but is not enough; it is important that his purpose can be well developed. Rumi has used various ways to educate the material, instilling mystical topics and persuading the audience, the transfer of religious, moral, philosophical and ... ideas used various ways, including: defining, describing, reasoning, examining causes and consequences, affirmation, comparison, division, conversation, debates and storyboarding.

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