

Analyzing the mystical subjective experiences in Shams' Diwan Ghazliat based on Gadamer's hermeneutic theory

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Abstract

The depictions derived from the subjective mystical experiences, in Molvi's lyrical poetry, have not been analyzed specifically and independently, in one place and in a regular manner; Although in a general way, the types and branches of Molvi's imaginations and imagery have been included in the cycle of research. This research claims that Maulvi was able to express the pure images of his internal and intuitive experiences, which are generally indescribable, in the Ghazalyat of Shams, and this is a rare event that Maulvi went through and managed to express the most abstract experiences. In this research, which is based on the descriptive-analytical method, with library and citation tools, and in the theoretical framework of Gadamer's hermeneutics, after reviewing the opinions of various researchers about the separation of mystical experiences, those poems of Divan Shams which, in particular, are manifestations They are considered to be one of Molavi's personal mystical experiences, based on the current feeling in the ghazal, they are divided into four categories: pride and warning, reprimand and blame, the need to recognize oneself, and joy and

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forgiveness, and for example, a ghazal from each of these categories is examined. and analysis has been done.

Keywords: *Divan-e Shams, Rumi, subjective experiences, Hermeneutics, Gadamer*

Extended Abstract

1. Introduction

Divan-e Shams is a realm where Maulavi, freed from the shackles of the spiritual teachings of Masnavi-e Manavi and facing the present audience, has repeatedly embellished the expressions of his mystical experiences. These experiences are both objective and subjective experiences.

In the objective mystical experiences, in an extroverted form (Afaghi, Suri), he has displayed his experiences in the form of stories, bahariyehs and mystical epics, transformations and transformations, and surprising encounters. But the categorization of subjective mystical experiences and the analysis and explanation of each of these categories is a subject that has been neglected so far among literary and mystical researches.

In fact, the main issue of this research is the categorization of those Gharliats of Maulvi in which the poet, in a special situation, through the amazing experience he goes through, finds himself in the position of speaking the Allah language and speaks to his audience or talks.

Research Questions

1. What are the characteristics of subjective mystical experiences?
2. On what basis can the manifestations of subjective mystical experiences in Divan Shams be classified?

2. Literature Review

In the book "Dar sâye-e âftâb" authored by Taghi Pournâm-dâriân, while assuming that Rumi followed the style of the Holy Quran in the free change of the theologian, the way of the occurrence of subjective experiences is discussed, but no specific division is presented in this field. Also, in the book "Molavi and asrâre Khâmushui" authored by Ali Mohammadi Asiâbâdi, there are references to Rumi speaking in another language in a chapter, but due to the different main field of research in this work, the opportunity to categorize subjective experiences has not been provided. Najmeh Tâheri Mâhzamini and

Ahmad Amiri Khorâsâni in their article titled "Researching the types of mystical revelations in the Masnavi" have considered these revelations to be divided into two categories, Suri and Manavi, but they have only examined the characteristics considered by Stace in some passages of the Masnavi and a special division for None of these types of revelations have been done. Hâdi Vakili has discussed psychological, neuropsychological and cognitive science interpretations of mystical experience in his article titled "What is and characteristics of mystical experience", which can be effective especially regarding the scientific understanding of subjective mystical experiences. Ghorbân Vali'i Mohammadâbâdi, in his article titled "Reflection on the silence of consciousness", while examining the causes and causes of silence, has presented valuable points about the connection of this silence with issues such as the negation of thoughts, knowledge, annihilation and pure consciousness, all of which contribute to a more accurate understanding of the process of subjective mystical experience. Self-esteem is important.

3. Methodology

In the current research, all the sonnets of Divan-e Shams have been examined and an attempt has been made to separate and categorize the mystical sonnets of Rumi based on the feelings that flow in them, using the theoretical framework of Gadamer's hermeneutics, and from each category, a sonnet as Analyze the sample.

Results

In Divan-e Shams, there are many poems that are considered mystical according to the precise definitions of Muslim and non-Muslim thinkers. The most important feature of a work to be attributed to being mystical is the manifestation of unity and oneness in it. According to the way of manifestation of this characteristic, mystical experiences can be divided into two categories: objective experiences and subjective experiences. Subjective experiences are those experiences in which the experiencer, through a process separated from the material world, realizes unity and oneness with God.

Subjective experiences are less prominent among literary works, but Divan-e Shams, as one of the two big works of Rumi, is full of such experiences, and this category of sonnets was studied in this research. Since the true author of sonnets is God's self, the division of this research is based on the current feeling in the sonnet from the speaker.

In this research, according to the type of feeling that each of these feelings has many examples among the authentic texts and especially

the Holy Quran, Rumi's subjective poems in *Divan-e Shams* are divided into four categories: boasting and warning, reprimanding and humiliation, the necessity of self-recognition, and joy and forgiveness were divided and a sonnet from each category was analyzed using intertextual relationships and especially based on Rumi's own intellectual world.

One of the common features of all mystical discoveries and intuitions is an absolutely different emotional experience during the revelation, which is the basis of the division of subjective experiences; These special feelings are clearly visible in this type of experience, and the audience will have some kind of awe, glory, confidence, pleasantness and other special feelings with them at least for a while after experiencing each of these types. Among other characteristics of mystical experiences, since the main speaker of the sonnets of this category is God, the characteristic of being passive and an observer is completely representative, and the poet is only a channel through which the words of truth reach the platform of emergence. His divine expression, due to its special type, sometimes reaches a contradictory tone - at least in terms of this world - which is completely justified in the world of mysticism. In addition, in the midst of the absence of the poet and the handing of ghazal to another person, the seal is a confirmation of the characteristic of understanding oneness (even if it is fleeting), which is the main characteristic of every mystical experience.

From an epistemological point of view, in the sonnets that are composed with the focus of boasting and warning, the speaker of the sonnet epistemically emphasizes the difficulties of the servant's path and weakness, and therefore, he tries to remind his misguided audience of the abilities of his God. This bragging has a divine aspect and has a Quranic background and should not be confused with the usual interpersonal bragging. In the course of sonnets centered on reprimand and humiliation, in terms of epistemology, the speaker's emphasis is on not complaining about the servant's abilities; According to him, the servant has not known the main cause of the world and that is why he has become a slave. The audience of the ghazal is the poet, and in general, the servants have not heard the previous advice of their benevolent creator and they need divine punishment, but to regain their way. During the lyrics with the theme of the necessity of self-recognition, the speaker of the lyrics tries to reacquaint the audience with his values, and by expressing the superior qualities that he has deposited in him, he prepares the preludes of a mystical epic event in his servant, so that with failure The inner demons should once again

call and know God as the head of their being. In the lyrics with the focus of joy and forgiveness, the ultimate grace of the creator towards the creature is evident. In these sonnets, God, while showing the real reformer, guides his servant to the right path out of kindness and is worried about him getting lost in the world's crossroads.

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