

Theological Concepts of Art and Beauty in the Story of the “Zat-al Sovar Castle” or the Fortress of “Hoosh Roba” from the Masnavi Manavai of Rumi

Abstract

Beauty is one of the most important concepts that has long been considered and studied in the field of philosophy and mysticism. One of the most prominent literary and mystical texts that can be referred to in order to perceive the truth of beauty is the Masnavi Manavi of Rumi which beholds the most central foundations of aesthetics in the form of the most accurate allegories. In this literary artwork, there are several anecdotes, each of which is a clear example of artistic beauty. In the meantime, the legend of the Zat-al Sovar Castle is one of the most famous stories of this work. In this research, the place of theological and knowledgeable concepts of art and aesthetics within this story is considered and analyzed. Moreover, the mentioned analysis is accomplished via a descriptive and analytical approach and dependent on library sources. The findings of the research indicate that the story of Zat-al Sovar Castle or the fortress of Hoosh Roba is one of the very deep and perplexing stories of the Masnavi that beholds extraordinary and heavenly denotations. The Zat-al Sovar Castle is the world of divine manifestations and the expression of luminous forms and instances in tangible forms. These numerous and beautiful motifs can, on the one hand, veil and hinder the understanding of the truth, and at this stage restrict and halt the seeker from tangible forms and borrowed beauties, and has to power to indicate true beauties and to provide the means of human liberation and salvation. Understanding true beauty is possible only through attaining self-knowledge and perceiving with the inner eye. For man, through the external senses, perceives only the world of sensations, and through the esoteric senses he enters the sea of truths, and it becomes impossible for one who remains within the limits of the external senses to comprehend the truth of belongings. Hence, Rumi emphasizes the aesthetical features and motifs of appearance.

Research aims:

1. A study of the theological concepts of art and beauty in the Masnavi Manavi
2. An analysis of the theological concepts of art and beauty in the Story of the “Zat-al Sovar Castle”

Research questions:

1. What is the place of theological concepts of art and beauty in Rumi's Masnavi Manavi?
2. What is the effect of the story of “Zat-al Sovar Castle” in conveying the mystical concepts of art and beauty?

Keywords: Theology; Art and Beauty; Hoosh Roba fortress; Zat-al Sovar Castle; Masnavi Manavi; Rumi

Introduction

Rumi's works in the history of Persian literature are unique both in terms of quality and because of their great richness. The book of Masnavi is a comprehensive spiritual book of the beliefs of Shari'a and Tariqah and contains the inner secrets and esoteric truths of Rumi. Undoubtedly, he is an eloquent speaker, who has grasped the lead from many greats and is unparalleled in conveying deep, profound and wide-ranging concepts. He expresses deep meanings and concepts in the form of common words and in the method of stories and anecdotes. Most of the stories of Masnavi are full of mystical aspects. Of the six books of Masnavi, the last final story of the sixth book, which is entitled "The Castle of Zat-al Sovar" or "Fortress of Hoosh Roba", which has a special place in terms of mysticism, art and beauty, according to Master Homayi and Master Zarrinkoob. This story contains the enchantments and mysteries, spiritual journey and transcendent thoughts of Rumi that can be understood with reflection; hence, this anecdote has been examined in this study.

Regarding the subject of this research, no independent work has been written so far. There are very few examples of studies that have researched and explained the content of philosophy and aesthetics in the Masnavi Manavi such as: "Introduction to the mystical principles of art and beauty in Islam with reference to the Masnavi Manavi" by Shahram Pazouki (2003), in this article, with reference to the Masnavi Manavi the mystical pillars of beauty, art and art in the Islamic world are expressed and two different parts of poetry and painting are mentioned. "Photo of Mehrooyan, Mystics' Imagination" by Hassan Balkhari (2008), in this book, the concept and nature of imagination in the field of Islamic wisdom and philosophy and especially in the works and ideas of Rumi in three areas of epistemology, cosmology and evolutionary guardianship of the pious are studied. Another article entitled "Comparative Analysis of Hoosh Roba Fortress with the Red Dome of Seven Military Figures" has been written by Mohammad Behnamofar and Azam Nazari (2011). Due to some similarities between these two stories, in this article we have tried to analyze and study these two stories with a comparative view. The result of the research indicates that either Rumi was influenced by the Red Dome by Nezami in composing the Hoosh Roba Fortress and used it for his own purposes like other stories of Masnavi, or that both of them used another common source. Based on the studies and accomplished research in this field it can be concluded that, the following conclusion is obtained. The article on this subject is very short. An independent article and research on this subject entitled Mystical Concepts of Art and Beauty has not been done in the story of Zat-al Sovar or the Hoosh Roba Fortress. In this paper, data collection has been done in a library and descriptive-analytical method. In this research, Rumi's mystical and romantic attitudes have been studied and his mystical concepts of aesthetics have been studied in order to draw a clear picture of mysticism of art and beauty in the Masnavi Manavi. Considering that Masnavi Manavi is one of the most prominent literary and mystical texts and has a significant impact on Persian literature. Therefore, the search for the mystical foundations of art and its beauty is necessary and can be referred to know the truth of the concepts of art and beauty, the most important principles of beauty have been explained in the form of the most accurate allegories.

Conclusion

The Masnavi Manavi, which is one of the most extensive manifestations of mystical poetry in Persian literature, is rightly one of the highest literary examples of Rumi's mystical thought. He has explained deep meanings and concepts in the form of the most accurate allegories. The story of Zat-al Sovar Castle includes the most enchantments and mysteries, the spiritual journey and the transcendent thoughts of

Rumi. In this story, the king represents the whole intellect, of which the world is his property. According to the repeated emphases of the Qur'an, he considers the princes and the seekers to be able to travel and see all the belongings and lands under his control in terms of lessons and thoughts, but about the Zat-al Sovar Castle, which is the manifestation of beautiful images, prevents them from going there. The great prince is a symbol of the spirit or soul of the narrator. The middle prince is the symbol of reason and reason, and the little prince is the symbol of the heart, which are the most important tools for knowing and understanding truths and meanings. But the place of such knowledge and intuition is the human heart, not philosophical intellect and reasoning wisdom. Although the princes' journey began in the Zat-al Sovar Castle, they unknowingly set out on a path without a face. Receiving and understanding the truth of goodness can only be done by those who love and seek the truth and do not suffice to tangible appearances in the way of seeking, and have abandoned selfishness and pride and have perished in their desired way. Rumi introduces the way of attracting the attention and attention of truth in annihilation and non-existence, which is the basis of existence and the highest arts. This concept forms the basis of Rumi's intellectual foundations and is the key to understanding his works. In general, Rumi's belief about aesthetics is that all the beauties of this world are a ray of divine beauty and man must pass through tangible beauties and reach rational and spiritual beauties. In his view, all the beauties of existence are works of divine manifestations, so all the beauties of the world are borrowed, and that is why the mystic man loves his absolute beauty and not the manifestations of his beauty.

Resources

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