

Exploring the Components and Elements of Magical Realism in Qashiriyeh's Treatise and the Order of Al-Suluk and its Reflection in the Iranian Art and Culture of the Fifth-Century AD.

Abstract

Magical realism refers to a narrative style that seeks to blend the impossible and the unbelievable with the everyday world. One of the best writers of this style is Gabriel García Márquez from Latin America. In the field of mystical literature, magical realism has shown itself in different ways. The books of Tazkira-al-Awliya, Asrar al-Towheed and Qoshiriyeh treatise contain unique types of magical realism. Examining the elements of realism in these works and its reflection in the culture and art of this period sheds light on the nature of realism in this historical period. The present research has been carried out by descriptive-analytical method and relying on data from library sources. The studied community is the books of Qoshiriyeh treatise and the order of al-Suluk by Abul Qasim Qoshiri, and the time under study is the fifth century of Hijri, the peak time of Sufism and Islamic mysticism in Iran. The results of this research show that the surreal and real events in Qoshiriyeh's treatise and the order of conduct have been put together in such a way that, despite being extraordinary, it does not seem unusual to the reader. In both works, elements of magical realism such as communication with the unseen world, communication with the dead and de-familiarization can be seen. The extension of this literary feature can be seen in the culture and art of the fifth-century AD.

Research aims:

1. Investigating the elements of magical realism in Qoshiriyeh's treatise and the order of behavior
2. Examining the examples of realism in the culture and art of the fifth-century Hijra.

Research questions:

1. To what extent did the elements of magical realism appear in Qoshiriyeh's treatise and the order of behavior?

2. Have the elements of realism rejected the culture and art of the 5th century?

Keywords: Magical Realism, Ghoshairiyeh treatise, Tartib – al soluk, Mysticism.

Introduction

Magical realism refers to a type of narrative art that deals with the representation of supernatural and extraordinary events as a part of everyday reality. Magic and enchantments are constructions that are formed in certain cultural contexts. From another point of view, magical realism is a type of new story in which legendary and imaginary events are included in the narrative story, while satisfying the desire of new novels to cross the boundaries of realism and occupying the vitality of legends, popular culture and myths, it can maintain a constant and objective tone. slow and at the same time do not miss the powerful social occasions of the current era. For the first time, the German critic Franz Roh (1890-1965) used the term magical realism to refer to a new form of post-expressionist painting during the Weimar Republic. A group believes that Jorge Luis Borges is the first writer of magical realism. Although the prominence of magical realism works in Latin America and the genius of writers such as Carpentier and Marquez in this field led to the idea that magical realism is specific to Latin America; nonetheless, the influence of this style from Europe cannot be ignored. Another group considers magical realism specific to third world countries, which emerged from the integration of local myths and everyday reality. In Iran, many writers have adopted this method. In the stories of Asrar al-Towheed and Qoshiriyyeh treatise among others, the spirits of the dead interact with the living. Collaborating fantasy and reality in magical realism not only creates confusion in the course of the story; rather, the reader is fascinated by the story, and for this he aids from national legends and myths. The men of the past were more imaginative and have left behind exquisite experiences of this quality. Magical realism is abundantly seen in epic and mystical texts. In a sense that the occurred mystical events in the lives of Sufism are extraordinary for today's people. In mysticism, sacred and eternal knowledge enables the mystic to see God in all places. Magical realism is actually receiving the sacred and discovering concepts and themes that are beyond the reach of every human being. Seeing a world of truths and a world that others are incapable of understanding its wonder has been observed in mysticism and Sufism with its various types with great frequency throughout the ages. In the current research, it

is attempted to examine the elements of magical realism and the discovery of the sacred in two works of Abolghasem Qoshiri's books. Thus, the current research has been carried out in descriptive-analytical manner.

Exploration shows that so far no research has been written with the title of elements of magical realism in Qashiriyyah's treatise and Al-Saluk's treatise until now, nonetheless, comparable research with the following titles are noteworthy; including: Sahabi and Dadashi (2018) in the article "Characterization methods in Over-realistic Stories of Risalah Qashiriyyah" considered the stories of the Qoshiriyyeh to be more of a surrealist type and they believe that Qoshiri used the elements of story writing in narrating his stories. In this research, the methods of characterization in the anecdotes of the Qoshiriyyeh treatise have been fully explained. Tharwat (2001) in the article "Discovery, Dignity and Disruption of Habit" considers miracle and dignity to be the existence of extraordinary things or violation of habit. In this article, he enumerates the types of dignity and considers the pronouns as one of its most important types. Karamoz et al., (2018) in the article "Examination, Analysis and Comparison of Dignity in Kashf-ul-Mahjub and Qoshiriyyeh treatise " while defining dignity and introducing it as one of the most frequent concepts in Islamic mysticism, acknowledge that however much the knowledge levels of a Sheikh are higher, correspondingly, his honors and position will also ascend. Thus, a group of followers started to glorify themselves and presented a pious aspect of their master.

Conclusion

Magical realism is a method of writing stories in which meta-rational elements are placed in the context of the story in such a way that they become acceptable to the audience as factual elements. With the emergence of the magical realism style, valuable works appeared in the world. In mysticism, the elements of magical realism have a superior significance. Among these, the books of the Qoshiriyyeh treatise and the order of conduct, one of the masterpieces of the famous mystic, Abul Qasim Qoshiri, contain special types of elements of magical realism. Mysticism places great value on fantasy and considers it a basis for accepting reality. Qoshiri has used more elements of magical realism in his treatise. To prove his words, he has used the words and stories of the lives of famous mystics more than anything else. In Qoshiriyyeh's treatise, there is talk of surreal elements such as knowing the time of one's own and others' death, talking of the dead, voluntary death, mixing imagination and reality, silence of the author, de-familiarization, connection with

the beyond and dignity. Regarding dignity, which is a common element of most mystical works, Qoshiri believes that dignity is specific to saints and is a sign of their sincerity. Finally, it can be concluded that Qoshiri has used various elements of magical realism in his treatise. In the book "The order of conduct" he has also discussed the elements of the author's silence, the entanglement of imagination and reality, and de-familiarization in the style of magical realism. There are similar elements of magical realism in both Qoshiriyya's treatise and the order of conduct, but due to the wide scope of the book, the elements of magical realism are more visible in it than in the order of conduct. On the other hand, the subject of virtues is also expressed more than the order of behavior in Qoshiriyyeh's treatise. The difference between the two books in the field of magical realism is more in the extent of the content and elements of magical realism in his treatise and the limitedness of the elements in the order of behavior. Taken together, in mystical texts, surreal elements and magical realism appear mostly in the form of dignity.

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