

The Study of Rhetoric and Phonetic Aesthetics in Rumi's Sonnet

Kobra Mirkamali¹

Mohammad Farokhzad²

Reza Heydari Nuri³

Abstract

Translators often translate rhetoric as rumor, semantics, sermon, or eloquence. Romans called oratory and orator as rhetorica and rhetor respectively. As the beauty of an architecture is the product of the exquisiteness of its different parts, rhetoric and aesthetic aspects of poetry is also the result of the aesthetics of its structural units, including the attention to the phonetic structure and the use of techniques and methods that enhance the aesthetic effects of the vocal of speech more and more. Jalal ad-Din Muhammad Rumi (Mawlana)'s skill in expressing concepts and using language is shown in his sonnets by utilizing poetic creations and artistic processing as well as various figures of speech. The mastery of Mawlana on language has a great contribution to his artistic personality and literary creativeness. As one of the most prominent Iranian poets and mystics in Iran, Rumi has skillfully used the phonological elements of the language to musically create his own words and, as a result, has had a greater impact on the addressee. By using his knowledge of language capacities especially in the field of phonology, he has not only made music and formed pictures but also has paid special courtesy to transfer the necessary concepts to the addressee. Hence, Mawlana's prominent and distinguishing feature in this field is his selection of appropriate formal elements in order to induce his poetic meanings in a way that his sonnets are not only regarded as a suitable tool to transfer the supreme concepts of his mystic thought, but also as a kind of musical tool to impress the aesthetic emotions of the addressee. Results of this research, which are based on a bibliographic and descriptive-analytical method, show that Rumi has used phonetic clusters at all phonological, lexical and syntactical levels appropriately.

¹. Corresponding Author. Department of Persian Language and Literature, Department of Persian Language and Literature, Islamic Azad University, Saveh Branch, Iran..mirkamali.kobra@yahoo.com

². Assistant Professor, Islamic Azad University, Saveh Branch (Corresponding Author) mm_farokhzad@yahoo.com.

³. Assistant Professor, Islamic Azad University, Saveh Branch. Iran.

Research Questions:

1. What is the phonetic structure of Rumi's aesthetics in terms of rhetoric and aesthetics?
2. How is Rumi's sonnet reflected in the Safavid rug?

Keywords: Rhetoric, Aesthetics, sonnets, Rumi, Phonetic Structure, Safavid Carpet.

Introduction

The word Rhetoric in French and English is of the same etymology meaning the art of effective or persuasive speaking or writing, especially the exploitation of figures of speech and other compositional techniques. In the past, rhetorical criticism was used solely for lectures and sermons; Western writers and rabbis wrote rhetoric system and structure on the basis of rhetoric structures and thus created a solid link between rhetoric and literature so that the grandiloquence was introduced into the rhetoric meaning; meaning it was gradually applied to speechmaking in the sense of rhetoric" (Ahmadi, 1372: 49). David Ditches regards the beauty of poetry as the product of the exquisiteness of its various parts, and says: "In the poetry the pleasure we derive from it is consistent with and even derived from the pleasure of each of its components" (Ditches, 1373: 173).

In verse 31 of Sura Yusuf (pbuh), Zoleikhah invites Yusuf to the presence of other women to show his beauty (When we saw him, they increased it and cut off their hands and said, "God forbid!" This is good tidings for human beings. This is only a generous king- Yusef: 31). The use of the verb "make it bigger" is notable for a person who is about to be admired for his beauty and creates a sense that greatness and glory are associated with beauty and kinship. "Berek" as an eighteenth-century philosopher distinguishes between beauty and sublime "because the sublime origins of fear and ambiguity". After Burke, Kant enjoys fears and ambiguities, and remembers the grandeur of the majestic mountain and stormy sea as beautiful and marvelous elements (Ahmadi, 2001: 79).

Scientists and philosophers have come up with different definitions and theories about beauty and what can be considered as a beauty criterion. Some believe that "beauty is not an intrinsic trait of things, but is in the viewer's self, and is the result of the spiritual activity of one who attributes or discovers beauty to objects" (Croce, 1381: 6). This kind of conception and definition of beauty is precisely the "pleasure" conception of beauty which is in no way precise since it denies the essence of beauty as the truth of things and considers it merely a passive and sensual sensation. Concerning the definition of beauty, Plato argues: "Beauty cannot be enjoyable but is right, and is intended to be true, the amount of equality that any work of art should have in its size and other attributes" (Plato, 1357: 274). Beauty is sometimes considered to be proportional, but according to Socrates "proportion is the cause of beauty, and the cause of something cannot be that thing itself, and usefulness is the origin of beauty" (Ibid: 603).

According to Hegel, beauty emerges when the relation between content and form is complete, and most contemporary hermeneutic theorists have considered beauty to be a combination of harmony, and some scholars have considered beauty to be equivalent to good composition (Lot, 2001: 194). Man in nature considers what is preferable to be beautiful in form and color, but artistic beauty is the result of a harmony with the backing of one's thinking and intellect that creates harmony and proportionality between the scattered components, and in fact It creates beauty. Among the long-standing debates that have been made over the centuries since Socrates, Plato, and Aristotle on beauty and the criteria for its measurement, one can derive principles and rules that are almost universally accepted by scholars in this field. He explained and evaluated it in a work of art. These principles are: 1- unity 2- proportionality 3- equilibrium 4- order 5- definite-perfection.

Beauty, on the other hand, is a word that different people use in accordance with their own set of criteria for what gives them pleasure, such as Voltaire says, "If you ask a toad what beauty is, I'll answer it." (Volk, 1998: C 1: 79). Although aesthetics has attracted the attention of artists, philosophers, and aesthetics, it has yet to find a definition that is generally accepted. While some aesthetic scientists have provided definitions of beauty, others have described beauty as indefinable; others, such as Anatolia Frans, have denied

the existence of beauty standards or criteria: "Aesthetics is not firm on anything, a palace is in the air" (Valk, 1377: 4:42).

Any poet who has mastered the element of language and looks deeper into their phenomena and relationships will have more and more varied means of expressing their thoughts and feelings, and will be more successful in creating poems of rich literary essence. Rumi is also one of these poets, and his insight into the delicate and subtle relationships between the rudiments and elements of language that are born of his poets' imagination is astonishing. In other words, what makes Rumi look more artistic than most poets, besides his awareness of theology and mysticism, is his extraordinary mastery over language and vocabulary, and his narrow vision of language structure and form. The aesthetic structure has become his word. The point is that the poet's attention to form sometimes makes the concept less important to him, while Rumi has not only sacrificed the concept for form and construction, but has used this beautiful form in many cases unconsciously, it has also formulated the syntactic form and repetition of sentences to create mystical-romantic concepts and themes. The purpose of Rumi's application of this aesthetic structure of language was to attract the listener's attention, to emphasize and engrave the meaning and concept in the mind of the audience and in a word to use form to induce the content and concept of the intended message.

Each of the great Persian-language poets has a special reputation, for example, Farrokhi and Sa'adi in an easy-going way, Anvari in beautiful pieces, Nizami in storytelling, and Rumi in mystical sonnets and Masnavi. Rumi is one of the poets who has embodied beauty in both applied and artistic fields and has exhibited pure art in Shams' sonnets, free from instrumental use. What exactly has kept Shams' sonnets throughout the history of Iranian mystical literature and made it one of the cornerstones of Persian literature? In the new critique, apart from Rumi's historical life and personality, we are confronted with the text and beauty of his poems. Powerful poets such as Rumi use language and create miraculous words that "as if the word is in their hands and express every meaning in a word that is not better, more beautiful and more pleasant" (Ebadian, 2005: 130).

In this research, the phonetic structure of a Rumi's sonnet has been studied in detail, and the beauties of the techniques and delicacies employed by the poet in the structure of the vocabulary, syllables, vocabulary and sentence, which are the main constituent elements of the poem's structure, are considered.

Montazer Qaem and Yadegari (2016), in an article entitled "Presenting a Conceptual-Theoretical Model of Critical Rhetorical Reading", examine the rhetorical aesthetic and criticism. In an essay entitled "The Nature of Rhetorical Criticism and Its Importance in Literary Studies", Ahmadi (2015) has focused on the communicative aspect of the rhetoric and its artistic functions in literature and literary texts after expressing the literal and rhetorical definitions in Greek and Western literature. Qari and Alipour (2013), in an article entitled "Investigating the Rhetorical and Aesthetic Aspects of Forough Farrokhzad's Poetry", have examined the five Forough's poetry books in terms of lexical nature and criticism of structuralism. Momennasab and Sayyidkuh (1395) in an article entitled "Investigating the Aesthetic Effects of Language in Abu Sa'id Quatrains" in the phonetic, lexical and syntactic sections have focused on the rhetorical and rhetorical scrutiny of Abu Sa'id, but so far research on the subject or content of the structure study and the rhetoric features of Rumi's sonnets has not been published.

Given that Shams' sonnets as one of the mystical masterpieces in terms of rich mysticism content and enjoyment of proper visual structure provide a great opportunity for critique and analysis of aesthetic and rhetorical issues, therefore the importance and necessity of research can be in assessing the reflection of the contexts of the strength of intra-textural relationships with extraterrestrial structure in order to investigate the extent of Rumi's power and skill in inducing mystical and semantic thoughts by using aesthetic elements and essentials. Typically, research in many branches of the humanities, including Persian literature, is based on documentary, library, and content analysis. The same method has been used in this study.

Conclusion

As we have seen, one of the major structures of literary language whose aesthetic and appealing influence on dialect is so obvious is the phonetic structure. Phonetic structure,

Title of article: The Study of Rhetoric and Phonetic Aesthetics in Rumi's Sonnet

including ornamentation and aesthetic elements in textual structure, specific phonetic patterns in consonants and vowels, employing a particular form of syntactic and technical structure such as specific musical arrangements, phonemes, resonance of phonetic clusters, appropriate weight, proper use of rhyme and other features all result in a kind of rhetorical repetition of the vocal and aesthetic, which eventually creates specific music that helps to induce the poet's specific concepts and ideas, in other words, these aesthetic elements, not just themselves. With the rise of the music of the word, it induces poetic emotion. The camels become the reader, but they are more effective in creating imagery and semantics by coordinating with other units. This paper deals with the phonetic structure of Rumi's sonnets. The results show that Rumi has paid attention to all three levels of phonetic structure of speech: "phonetic balance", "lexical balance" and "syntactic balance". The constituent elements of Rumi's sonnet have a complete artistic and literary interaction, and this interaction has influenced the phonetic structure of the verses, including the vowels and consonants, the vocabulary, the syntax and the emotion of the poem. By using certain types of repetition in vowels and consonants, Rumi has greatly enhanced the music of his poetry. The lexical and syntactic elements have added rhythm and sonnet and aesthetics to the poem, reinforcing the phonetic structure and induction. Emotions have become poetic, indicating that Rumi has been well versed in the musical rhythm of the vocal cords to instill his mystical thought, and the phonetic structure has become one of the most important elements of aesthetics in his sonnet. Using the musical side, Rumi's sonnet finds a singular unity that helps to enhance the perception of the audience with the element of emotion. The Rumi's sonnet, with the nature of mystical love, finds value and significance in the aesthetic sense of the Rumi's phonetic creations.

Resources

- Ahmadi, Babak (1993), Text Structure and Interpretation, Tehran, Center.
- Ahmadi, Babak (2001), Truth and Beauty, Fifth Edition, Tehran, Center.
- Amin, Hassan, (2013), Carpet in Persian Literature, International Information Journal

- Aqa Hosseini, Hossein and Zare, Zeinab (2011), Aesthetic Analysis of the Language of Poetry by Ahmad Azizi Based on the Shoes of Revelation, Linguistic Research, Third Year, Second Issue, pp. 1-18.
- Bahadori, Mohammad Jalil and Shiri, Ali Akbar (2013), The Role and Function of Vocals in Persian Poetry by Studying Hafez's Ghazals, Literary Aesthetics, Volume 4, Number 17, pp. 114-87.
- Barahani, Reza (1979), Gold in Copper, Third Edition, Tehran, Time.
- Croce, Bendo (2002), Aesthetics, Translated by: Fouad Rouhani, Tehran, Scientific and Cultural.
- Davids, David (1994), Methods of Literary Criticism, Translated by: Mohammad Taghi Sadeghian and Gholamhossein Yousefi, Fourth Edition, Tehran, Academic.
- Ebadian, Mahmoud (2005), Genesis of Ghazal, Tehran, Akhtaran.
- Gharib, Rose (1999), A Critique of Aesthetics and Its Impact on Arabic Criticism, Translated by: Najmeh Raja'i, Mashhad, Ferdowsi University.
- Fesharaki, Mohammad (1993), Three Treatises on Ardouz, Tehran, National Works and Stamps Association.
- Lot, Azizollah (2001), What is Poetry, Tehran, Ministry of Culture and Islamic Guidance.
- Phyllis Sheila (1988), Aesthetic Recognition, Translated by: Ali Akbar Bamdad, Fifth Edition, Tehran, Tahouri.
- Plato (1979), Plato's Works, Translated by: Mohammad Hossein Lotfi, Tehran, Kharazmi.
- Mohammadi, Barat (2016), Aesthetic Analysis of the Phonetic Structure of Salman Herati's Poems, Literary Aesthetics, Fourteenth Year, No. 27, pp. 138-101.
- Naseri, Fereshteh (2016), Study and Analysis of Musical Elements in the Lily and Madonna Military System Based on Aesthetic Elements, Literary Aesthetics Quarterly, Volume 13, Issue 26, pp. 189-157.

Title of article: The Study of Rhetoric and Phonetic Aesthetics in Rumi's Sonnet

- Richard, A. Palmer (2010), *Hermeneutics*, Translated by: Mohammad Saeed Hanaei Kashani, Tehran, Hermes.
- Rouhani, Masood (2016), *Aesthetic Look at the Phonetic Structure of Mohammad Reza Shafi'i Kadkani's Poetry*, *Literary and Literary Studies*, Fourth Year, No. 12, pp. 20-20.
- Rumi, Jalaluddin Mohammad Balkhi (1369), *Kaliyat Shams (Divan of Kabir)*, With Corrections
- Shafi'i Kadkani, Mohammad Reza (2006), *The Excerpt of Shams's Ghazaliat*, Fourth Edition, Tehran, Sakh.
- Shamisa, Cyrus (1373), *A New Look at Badie*, Tehran, Ferdows.
- Safavi, Cyrus (1393), *From Linguistics to Literature*, Volume 1 (Order), Tehran, October.
- Saba, Forough (2005), *Aesthetics of Poetry*, *Journal of Humanities and Social Sciences*, Shiraz University, Volume 22, Issue 3, pp. 90-90.
- Volk, René (1998), *A New Literary Criticism*, Translated by: Saeed Arbab Shirani, Volume 4, Part 1, First Edition, Tehran, Niloufar.
- Wilfred, L. Gorin et al. (2004), *A Guide to Literary Criticism Approaches*, Translated by: Zahra Mahinkhah, Tehran, Information.