Quran and Hadith position in Mathnawi Maanavi

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ABSTRACT

Rumi has been a scholar and mystic poet and has had an irrefragable relationship with Quran and Prophetic Hadiths. That is why Mathnawi is a book that interprets and describes Quran and some Islamic educations – the Hadiths – in the form of poem, allegory, logic and mysticism. The eternality mystery of Mathnawi is that it has adopted from Quran in many cases, and thanks to this benefit from Quran and Hadith, it has reached immortality. The aim of this research is to investigate the mystic views of Rumi about Quran and Hadith and reflecting them in MathnawiMaanavi. The research methodology is an analytical and descriptive method and this is a library research. The information gathering tool is not-taking. Having read the related books, magazines and theses, the researcher tried to collect credible information.

INTRODUCTION

Quran includes the generalities of individual and social human life plans, such that none of human needs are ignored. For this reason, Quran is manifested in many mindsets and spiritual views and chimeraical and even in artistic views. Specially, in literature and poetry there is no doubt that Quran is the first source of Rumi for composing Mathnawi.

Rumi has been a scholar and mystic poet and has had an irrefragable relationship and intimacy with Quran. For this reason we can say that Mathnawi is a book that interprets Quran in the form of poem, allegory, logic and mysticism and the eternality mystery of Mathnawi is that it has adopted from Quran in many cases, and since Quran is an immortal book, this book thanks to its benefit from Quran has reached immortality. Mathnawi is a book full of lofty meanings and intertwined ideas and contents with Quran Verses which has a special educative method unique to sir Mawlana. In this research the themes and manifestations of Quran Verses and Hadiths in Rumi's poetry and thoughts are investigated in order to perceive his mystic remarks from it. Rumi in Mathnawi has adopted his storytelling and allegory and simile style from Quran and at the same time, has cited or adduced Quran by various poetic and verbal tricks of his own.

A case that is related to Rumi's artistic aspects of effects and perceptions from Quran is using the Verses in a fresh, novel and strange way meanwhile the allegories. These allegories also include beast fables, and as it is the style of Rumi, in every parts and elements of the allegories, having benefited from Quran (such as Hadith and citation and proverb, etc.), he has addressed an open and intact perception of their components. He tends to draw conclusions and teach among the stories from the perspective of heroes of the allegories, whether animals or humans.

In this work, often evident and hidden associations, make Rumi to resort to the Verses and Hadith and in this resort to Quran and its remembrance, sometimes the remembrance mediums are implied or forgotten or are taken as assumed and clear. So, the main question of this research is that how are the mystic views of Rumi about the holy Quran and Hadith and its reflections in MathnawiMaanavi? The effect and influence of Rumi's thoughts on mindsets and mystic currents around the world is concurrent among the scholars and commentators of mysticism and theosophy. His works, especially MathnawiMaanavi, are manifestations of his mystic character.

Rumi's works, especially MathnawiMaanavi, by communicating culture create a friendship between countries. Turk scholars, Iranian, Transoxiana, and Indian Subcontinent literati, all sing Rumi's poetry such that most scientists around the world are affected by his thoughts and have manifested this effect in interpreting and describing Mathnawi.
SeyedMohammadi in a research titled "Rumi and Quran-ology" investigated the resources used by Rumi. In this research he believes that two main external resources constitute Rumi's thought system: "Holy Quran" and Nahj al-Balagha (Seyed Mohammadi:2011).

Moosavi in a research titled "Hadiths and their manifestation in Mathnawi" believes that the spiritual aspect of Rumi's thoughts for Western Rumi-researchers is more important (Moosavi:2011).

Bahrami in a research titled "Contemplation on Quranic concepts in Persian poetry, about Rumi's mystic aspects in the fifth book" has concluded that in Rumi's teachings Sharia, Doctrine and truth have an irrefragable bound (Bahrami:2010).

Rohani in a research titled "Quran manifestation in MathnawiMaanavi, Book there" investigated Quran inMathnawiMaanavi. In this research, he believes thatMathnawiallegory is an explicit and direct account of Quran allegories or it is narrated by allusion, symbol and parable (Rohani:2011).

What Rumi'sMathnawi wants from and sees in Quran is not its appearance, face and letters, but is its conscience, spirit and inside and it is a type of wisdom achievable by Quran's teaching and learning. If the explicit and allegorical aspect of Quran is also shining in Masthnavi, it is both an imitation of and adherence to Quran's style, and an attempt toward general education and invitation, which is poured and drank like the real content wine.

So this method is not selected in order to entertain and cheer up the readers by colorful and imaginary allegories and parables in an imaginary and superstitious manner and deprive them from its true and noetic side. In this research we have tried to investigate the effect of Quran and Hadith on Rumi and consider some noetic concepts in his poetry in credible mystic interpretations.

**MATERIAL AND METHODS**

**Research methodology:**
This is an analytical-descriptive research. It can also be regarded as a library and documentary research.

**Data gathering method:**
The data in this research were gathered through a library method. So, the researcher refers to books, theses, research schemes, credible sites and studies scientific – research magazines in order to gather data. The data gathering tool is note-taking.

**Data analyzing method:**
In the present research, the research gathers appropriate information and useful sources in order to answer the questions and test the hypotheses. This research is based upon credible findings in first-hand sources such as magazines, Hadith books, Quranic sciences, sited related to the subject matter. In addition, given the previous findings and arguments of other researchers and the researcher's own findings, through deductive reasoning the above-mentioned sources are studies. This analysis is based on the developed chapters of older findings obtained from the first-hand sources, researches, books, and documents.

**Discussion:**

**Quran and Hadith position inMathnawiMaanavi:**
Quran inMathnawias both an outward and superficial manifestation, and an inward and spiritual aspect and manifestation. Both its words, allegories and proverbs are present and frequent inMathnawiand its spirit, content and massage has madeMathnawi"Maanavi" (meaningful).

Both world and Quranic世界观 are pictured and described in Mathnavi, andMathnawilikethe creator is drawn as a drop in Quran's spiritual world.

Mathnavi allegory is an explicit and direct account of Quran allegories or it is narrated by allusion, symbol and parable. Mathnavi's narrative, that is the very narrative of separation and return and is rich in quoted stories from prophets and saints, has its origin and source in Quranic states and narratives. In fact Rumi's Hekayat inMathnawiawa perception of those Quranic states and statuses and those brave men in other's tongue, and it is narrated for us in poetry, allegory and simile to "criticize our status" and fate and destiny. Thus, havin read Quran and humility before God and refuge-seeking from the happiness and guidance Book, mystic-seekertakes the way of progress and excellence. In this chapter we have investigated the position of Holy Quran inMathnawiMaanavi.

**Quran's visage in Mathnawi Maanavi:**
What Rumi'sMathnawi wants from and sees in Quran is not its appearance, face and letters, but is its conscience, spirit and inside and it is a type of wisdom achievable by Quran's teaching and learning. If the explicit and allegorical aspect of Quran is also shining in Masthnavi, it is both an imitation of and adherence to
Quran's style, and an attempt toward general education and invitation, which is poured and drank like the real content wine. (masoudian:2011)

So this method is not selected in order to entertain and cheer up the readers by colorful and imaginary allegories and parables in an imaginary and superstitious manner and deprive them from its true and noetic side.

God is the Guardian and Protector of His own Book, and those books that adhere to the Book are also protected and guarded in light of God's protection and support. And as long as Quran exists and shines eternally, these works that are the detector of that Book and are a bit of that Sun and their spirit and light is from that Book will exist (kazemi:2011).

Rumi in Mathnavi, where he reflexes a corner of Quran truths, with regard to justice, has regarded "Quran", which is a "readable" and teachable book, mostly as a way to self-purification, and if one address its names and terms and science extensively, it can deprive him from its contents and purposes.

In Rumi's perspective, in order to benefit from Quran and understand its truths, one should victimize himself, i.e. he should nurtured by God's and His gentlefolk's blessings and commands and ignore himself and his attributes in order to intermingle with Quran.

Quran is the life, guidance, progress and excellence Book; although it is such a book just for those who have reached that origin of life and are seeking salvation and guidance, and hold fast by the covenant of guidance. Nevertheless, God blessing a cognition of His own book and acting according to its content and measure is a condition dependent upon the Adjuvant and Assistant God's kindness and mercy. (kazemi:2011).

Overall, Mathnavi can be introduced as a mirror and manifestation and beam of the Holy Quran, which has blessed its topics and contents and has moved by the heat and light of that Sun, with Its blessing and its own talent and appeal. This appeal and affidavit and using Quran have occurred in different ways; both superficial and allegorical words and allusions of Quran, and the content and knowledge and spiritual allusions are considered.

Rumi explicitly calls Mathnavi "kashaf al-Quran" and enumerate some descriptions for his interpretive book, which are somehow true for Quran too. Among them are: Mathnavi has been composed by pure and benevolent writers and anyone but pure people cannot understand its truth, and God is its protector and guardian. Also, Rumi regards Mathnavi as "divine" book that God has incorporated it with bounty and success. (rasolizade:2011)

Real Sufis consider the Holy Quran as the origin and source of knowledge and mystic truths, and explicitly refer to this in their works. They measure their deeds and behavior with Quran's measure and adhere to it in their daily life and detect the beauties and obscenities of their deeds in Quran's mirror of light and manifestation, and correct and refine their evils and carnal deeds, and decorate their goodness and righteous deeds with Quran.

**Rumi's impressibility from Quran:**

Rumi's impressibility style from Quran is not limited to a couple of kinds. Quranic Verses and allusions are presented and manifested in every couplet of Mathnavi in a special manner and that raging sea (Quran) is bubbling continuously in Mathnavi. "Quran and Hadith manifestation in Persian poetry referred to different kinds of impressibilities from Quran, in most of which 11 methods are observed (vocabulary, propositional, reportorial, amphibology, fundamental, allusion, paraphrase, comparative, figurative, stylish, and multi-linear methods). Rumi's Mathnavi is a typical example of those impressibilities (masoudian:2011).

Rumi in Mathnavi has adopted his storytelling and allegory and simile style from Quran and at the same time, has cited or adduced Quran by various poetic and verbal tricks of his own. A case that is related to the artistic aspects of Rumi's influences and perceptions of Quran is using the Verses within his allegories, in a fresh, novel and strange way.

These allegories also include beast fables, and as it is the style of Rumi, in every parts and elements of the allegories, having benefited from Quran (such as Hadith and citation and proverb, etc.), he has addressed an open and intact perception of their components.

**Hadith visage in Mathnavi Maanavi:**

The amount of Hadith usage in Mathnavi Maanavi has led some scholars to have a different view of this work merely as a literary text, but consider it as a translation and/or literary interpretation and/or a Hadith interpretation book. On the other hand, this amount of Hadith shows that Rumi has had complete conversance and knowledge about Quran and Hadith and narratives and has used prophetic Hadith and narratives as a guide to enrich his own thoughts and works and has reached a significant understanding of religious concepts in the narratives of Hadiths. Paying attention to the messy social and mental conditions of his own time and world shows that Rumi has rescued the common widespread superficialities and has reached a significant depth of understanding religious concepts; as he himself says: "we removed the core of Quran from it". This is why in many social-intellectual arenas, whether in East or in West, some streaks of modern thoughts are found in Rumi's works and surprise people because of his siege and intellectual and theoretic scope in intellectual topics.
Hadiths have a special status and importance in Rumi's thoughts and for this reason many of his poems are an exact translation of prophetical Hadiths and the Hadiths themselves are provided in front of its Persian translation couplet. Sometimes methods like allusion, analysis and symbol are used in conveying the message and content of the Hadiths, which are abundant in Mathnawi Maanaaviand other works of Rumi. Those who have studied a lot of books about Rumi's works and the position of Hadith in them believe that he "has used different types of writer's utilization of Hadith (the first type is utilizing the Hadith's meaning in Prose and verse, the second type is to presenting a part of the Hadith I prose and verse, an the third type is the Hadith's allusions, in which poem's intent is prophetic characters and narrations, among them are prophets like Joseph, Jesus, Solomon, and Moses and their related stories).

Rumi's worldview:

In Mathnawi cognition and recognition, first one should pay attention to Rumi's special worldview; when one speaks about Rumi's worldview, he shouldn’t expect a systematic worldview or a regular scientific attitude. "Given Rumi's thought style that is intermingled with a mental excitement, and generally, given the various aspects and extended mental talents of a full-grown mind, expecting a systematic philosophical school and a general worldview, as well as a regular scientific attitude is totally undue and in vain. But we shouldn’t make the mistake of considering him as a person without an excellent worldview; he should be regarded as someone who has a special insight in viewing the universe. Rumi's worldview is a mystic worldview that "the basis of mystic worldview is pantheism, and the basis of this worldview is pantheism and manifestation unity; i.e. the universe has been created by a manifestation of God and in this approach the entire universe is considered as a manifestation of God's perfection; "Universe means God in the mirror"

This matter exists in all creatures and "there is no bit that is devoid of what they call love toward God". The submerging glory of God is predominated on all the particles of universe; God's glory and greatness, that was revealed for Muslims in the best way in Ayat al-Korsi:

(Allah is He besides Whom there is no god, the ever living, the Self subsisting by Whom all subsist Slumber does not overtake Him nor sleep Whatever is in the heavens and whatever is in the earth is His) (.baqarea, 255).

As such, before Lord of Wisdom, regardless of fracas, since He is the manifestation of life, the entire universe is a symbol of God's name, thus in Rumi's mystic worldview there are nothing dominant but beauty and elegance and justice; i.e. the universe is a symbol of God's beauty and glory and there is no deficit and imperfection in the universe. (motahari,84:2002)

Another noetic basis of mystic worldview of mystics including Rumi, is the return of objects to God. Objects get back to the very origin that they have come from. As Rumi in some couplets depicts this matter beautifully:

Nightingales love the flower/ parts are inclined toward the whole (molavi,652002):
2- where it come, there it goes/ what have come from the sea will go to the sea(molavi,652002)

The pure view toward human and his special position in mystic worldview is another important and effective issue in Rumi's method of expressing human truths, and is well-revealed in many couplets. However, in mystics' view each creature is a nominal symbol of Divine names, humans in this worldview is major and the world is minor:

what is in the home that is not in the city/ what is in the curve that is not in the river this world is the curve and the heart is like a river/ this world is the home, the heart is the city of stages (molavi,2002:532)

Since human is regarded as the perfect symbol of God's names and traits, and in religious and Quranic interpretation he is considered "Khalifa Allah al-Azam" (the great God's caliph) and the symbol of Go's spirit, so they place human in a position that no school has such a high position for human (motahari,84:2002).

"No comprehensive researcher and investigator in Rumi's works can doubt that he has overstepped Islam Ideology, but he has continued this ideology firmly and faithfully. The most common reason for Rumi's adherence to Islam is his abundant citation and reliance on Quran Verses and Hadith that are specially seen in Mathnawibook (jaefari,56:1992).

In Rumi's worldview, the rules of the universe are dependant upon God's protection of them – this belief is a reason for Universe's finiteness – and the universe follows these rules and the discipline and order of the components and relations of the universe is highlighted and from this view faces nature like an objectivist world, however these rules and honors follow the fundamental or supernatural factors.

he steps out to the God's command/ if you beat stone to iron it will spark
regard contrition as a higher thin thou good man/ iron and stone are created by themselves but…

who ever has become the reason of oneself without any reason/ so this reason is the result of another (molavi,68:2002)
Rumi's mystic method in Mathnawi:

Rumi is a mystic in first place, so in understanding Mathnawi before every thing one should be familiar with mystics’ language and expression, specially Rumi’s mystic literature; and without knowledge about the vocabulary, concepts, metaphors, allusions and imageries employed by mystics, that are used throughout Mathnawi, no communication will be established with grand meaning and teachings of Mathnawi’s couplets. Every time one read Rumi’s poetry, he will be surprised by the variety of interpretations, arranging simple subjects and the quality of his imagination mystery. (shimel,7:1996).

Therefore, in recognizing Rumi’s method in Mathnawi the researcher should pay attention to this issue that Rumi is a mystic poet in fist place, the interpretation and recognition of his poems is dependant on a correct understanding of his method in poetic language and expression, and then the second matter is his mystic thought. When both of these pictures are combined, they can reveal at least a part of his character and inexhaustible poetic works.

Therefore, mystic expression cannot be conveyed merely with their appearance and ignore the spirit by superficiality as master Motahhari says: Our Rumi, in spite of the fact that he doesn't have lyricism in Mathnawi and speaks with another language, but he pays attention to this matter and says lest you hear a word from a mystic and consider its appearance. He makes a good simile; he says they are night raven (MorghHagh). It seems that in the word MorghHagh he is alluding to Attar's Theconference of the birds (Mantegh al-Tair). This is why he resembles travelers to the birds who move to reach Simorgh’sHouse(motahari,44:2002). Rumi says:

when you hear a scream from the bird/ you will learn its appearance like a student unless you internalize the utter imagination/ you wouldn’t be able to compare yourself there are some terms for the honorable/ that the unwitting are not aware of( molavi,163:2002)

As it was observed, Rumi’s method of employing the language in Mathnawi is a mystic method, a language that is apparent in rich mystic literature of Persian and other mystic literatures. Although, in this mystic expression of Rumi, one should consider his mystic method too; in Rumi’s mystic method, nothing is eliminated from the world and human. "Given the extant work collection of Rumi, he neither has negated aspects, talents and instincts of human, nor has heobjectified a reality of the world. Therefore, Rumi’s knowledge is used in mysticism in a positive way, and utilizes all the information obtained from world and human cognition in order to gain an excellent knowledge of the harmonium song.(jaefari,42:1991)

Rumi’s inspiration from Quran:

One of the interesting methods and innovations of Rumi’s Mathnawi is his inspiration from God’s words in the Holy Quran. As the Holy Quran has introduced hundreds of imageries and parables into Islamic literature, the heroes of Quranic stories are also an integral part of Mulsim's literature. Inspiring from them, Rumi has created pithy and attractive couplets about human and the aspects and realms of his life by employing various metaphors and names used in Quran’s stories. The number of Quranic Verses adduced explicitly to or interpreted by Rumi is about 2200 verses. Certainly we can say that: two-third of the Quranic Verses are adduced and documented by Rumi. This is why Haj MollaHadiSabzevari describes abd praise Mathnawiahs an interpretation of Quran (jaefari,56:1991). There is no doubt that the destiny of Rumi’s main thought has been Quran and we can support this, in addition to the abaoundance of Quranic topics and themes in Mathnawi, by his method and conversancy in using the Verses and adduce to them in the six Books of Mathnawi. In addition to the method of using the verses and their themes and massages in Mathnawi, Rumi’s special interpretive method of the Holy Quran verses is remarkably surprising.

So in recognizing Mathnawiit is necessary to exactly and seriously note the use of Rumi’s inspiration from the Holy Quran. On the other hand, the true understanding of Mathnawi without a knowledge and cognition of the Holy Quran is difficult and impossible. (sohrabian2011)

The method of Mathnawiin different forms of imagery:

A method used by Rumi in Mathnawi is the different forms of imagery used frequently in different types. In many imagery forms he inspires from Quran. As was mentioned earlier, by adhering Kahaf Chapter (Verse 54) in several examples utilizes this imageries; as we can mention several examples of imagery and allegory and metaphor that have Quranic origin, such as: human and the realms of his life with an inspiration of the creation of Adam and his partner, as well as various foods and common and prevalent names in cities, etc.

Among all imageries "Shams" is Rumi’s favorite simile or metaphor, because it can be combined with his mystic beloved “Shams al-Din” and the Quranic phrase “Ya al-Zahi”, used frequently by mystic poets to show the brilliance of Islam prophet, gives the Quranic clue of this simile. An example of Rumi’s imagery method in Mathnawi is his imagery of water. Inspiring from the Holy Quran, he regards water as a divine kindness and depicts it in different forms.

Rumi’s extreme interest in imagery, together with his deep insight, includes even the least important animals, and this leads him not to leave any of them in this method, so that from lion to ant, from camel to
mosquito, from cow to hedgehog and different birds, used as metaphor like other Persian poets, form an important aspect of his imagery.

Despite the fact that Rumi hadn’t a great attachment to food and often he was fasting, he had no doubt about using different foods in his imagery. His skillful and clever method in all these cases, specially where he utilizes illness imagery in his works, is clear. Apparent illnesses are a symbol of internal defects, but the real faithful knows.

He uses abundantly music and music instrument imagery in his poetry. The song of the reed in the preface to Mathnawi is related to the creation story in Quran. Where God says about Adam: "Human is the reed that speaks when God blows his spirit in it. (hajr,29)

Therefore, one of the Rumi’s method employing imagery in different dimensions and types, from Human life to other plats and animals, with inspiration from the Holy Quran verses. This is a general method, so in MAthnawi’s recognition its details and punctilio are considered by researchers.

Mathnawi’s method in inspiration from prior poets’ poetry:

Paying attention to Rumi’s poetic tradition and inspiration from prior poets as a method in Mathnawican be important. Generally, Jala al-Din Balkhi(Rumi) was under the influence of two prior poet in mystic poetry and especially in Mathnawi, namely Sanai and Attar.

This love and extreme interest of Rumi in this poet itself shows its footprint and great spiritual and structural influences in many couplets of Mathnawi. Praising the reed by Rumi is influenced by Sanai, as the reed narrates the king’s mysteries in the first story of Mathnawi, mysteries that were granted to lake are provided in Hadigheh Sanai. Some interpretations in Mathnawi are borrowed from Sanai’s Divan, such as “Barg-e Bi Bargi” (the leaf of leaflessness) which means poverty and spiritual contentment.

if you are not ready for this arena, don’t wear men’s garment/ if you don’t have the leaf of leaflessness don’t brag that you are Dervish (attar, 241)

One of the deepest remarks from Rumi about prayer has been borrowed from “the conference of the birds” word by word.

Cognition and status and character of the Holy Quran in MathnawiMaanavi:

Here, in order to gain a more direct and close familiarity with Rumi’s Quranic thoughts and ideas, and cognition and status and character of the Holy Quran in Mathnawi, we try to provide Rumi’s theories accompanied with the related couplets, and a brief description and explanation of its basics and meaning is presented:

1- Rumi regards Quran as a biography of prophets and a description of their morality and behavior. If human flee toward, seek refuge in, and dedicate himself to it he will be unified with the prophets mentally and spiritually. This flight toward Quran and seeking refuge in it should be accompanied with a faithful and practical acceptance in order to achieve that unity. Otherwise, a careless or denying and impractical reading of Quran will be of no use for human, and the reader wont find any relationship with prophets and saints.(rasolizadee:2011)

when you seek refuge to the Holy Quran/ then you will intermingle with the soul of prophets Quran is the status of the fish in the pure sea of the great if you read Quran and you don’t accept is/ look at the Great Prophets and if you read the stories and accept them/ the bird of your soul would require more space in its cage a bird that is imprisoned in a cage/ if isn’t seeking scape it is dump the souls that have eloped from the cages/ are the competent leader prophets (molavi,94:2002)

2- Rumi says that the first verse of “al-Rahman” chapter, where God speaks of Quran’s teaching, is addressed to Prophet Mohammad (peace be upon him and his holy family). A prophet whose body became spirit and deserves the understanding, perception and direct teaching of Quran from God. Others deserve His perception and teaching through different medium, as it is presented in “Alagh” chapter, because they haven’t reached that sublime spiritual position(rasolizadee:2011) Mustafa whose body was the soul/ was the teacher of Quran all the body organs learned to write/ He was the merciful mediator(molavi,344:2002)

3- Protection and support for Quran and its sublimity and excellence is a promise from God to his Messenger. Quran wouldn’t be reduced or increased, and it wouldn’t be distorted. Because its creator and sender keeps it safe, and as Rumi analogizes: Quran miracle, like Moses miracle (rod), would hassle the enemies and would break atheism and witchcraft and none of them can violate and assault Him.

God’s blessings promised Mustafa/ that if you die this lesson won’t I’m the resolver of your book and miracle/ I prevent them from distorting Quran I protect you in both worlds/ I leave the giber of your Hadith no one can distort it/ don’t seek for a better protector than me I increase your affluence day to day/ I curve your name on gold and silver(molavi,366:2002)

4-Quran is a Divine table, which has been spread for everyone. Quran’s table has food and power both for gentlefolk and spiritual people, and for common folk and superficial people; and each of the, benefit from it according to their understanding, perception, talent and effort.
said oh my lord you were right/ this is evident in your face and glory you are honest in this and hundreds of things like this but/ describe it, state it well like the scholar and man and busybody/ upon he hears it he will accept describe it in your words such that/ the public would understand it if the perfect orator is bountiful/ his table is full of any kinds of food thus no guest remains empty handed/ every one finds his food separately like Quran that has seven meanings for you feeds the gentlefolk and the public correctly (molavi,392:2002)

5-Torah of Moses, Gospel of Jesus, and Psalms of David, all are witnesses of Quran's truth and fidelity: although there was a messenger for every century/ but the words of precedents would assist didn’t you see that Torah and Gospel and Zabur/ became a testifier of Quran's honesty oh graceful(molavi,416:2002)

6-Rumi provides Mathnawi's sarcastic answer after preparing prefaces and proverbs and examples as: invective inMathnawi an outside-washing for Quran invective and is regarded as the invective of God's Book. Because Quran is full of proverbs abd prophetical narrations and becauseMathnawi its Ka'ishf (detector), it is composed in Quran's style and invective in one of them, includes the other too.

Mathnawi, which is subordinate to Quran, is a spring of the eternal and life-giving, water, and is composed and prepared for it lovers eternal life(kazemi:2011) hey giber dog, are you barking/ the irony of Quran? this is not a lion you can escape from/ or believe because of his anger- Quran will say till the otherworld/ oh you people who are scarified for ignorance that you assumed me a myth/ and spread the seed of invective and heathenizing you saw that whoever was jeering/ you were mortal and myth I'm the word of Allah and I'm substantive/ the power of soul and the ruby of Zakat I'm the light of sun on you/ but I'm not separated from sun I'm not the spring of that alkahes/ to free the lovers from death(molavi,481:2002)

7-Quran and the prophetical biographies in it, are two measure for distinguishing and identifying right and wrong, and all of them are rational affairs:

without measure there is no imagination and rational/ transfer them to measure soon this measure of Quran and the status of prophets/ as the measure summons the heart to see yourself safe from my damages/ oh you who are not in up and downs (molavi,587:2002)

8-The immortal and brilliant miracle of Mohammad, Quran, is "100-language": i.e. it states its truths and remarks in different languages and in several covers and aspects and doctrines, and the appearance of those truths is safe from distortion. don’t think of this miracle like the sun/ see its name, Om al-Ketab (mother of the books) in hundreds of languages no one can produce a word of it/ or steal or add something to it (molavi,608:2002)

9-Human can gain Quranic and Divine traits by refinement and teaching, and modifying his spiritual and corporeal food and force, and by resorting to God and gaining His heavenly and luminous food, he can scarify himself in Quran and be a sacrifice for Quran: the body’s stomach drag you to barn/ the soul’s stomach attracts you to basil everyone who eat hay and barely would be scarified/ everyone who receives the God's light he would become Quran 51- hey don’t add dung, add musk/ half of you is musk and half is dung (molavi,740:2002)

10-Quran’s meaning and truth should be asked from Quran itself and sought in that very Book. Someone deserves speaking about Quran's truths and spirits who has ignored his lusts and sensualities and has reached inexistence and survival; this person transfers his spirit to Quran by ignoring and humiliatinghimself. This way, a question of him is in fact a question of Quran, because his truth and Quran's truth are unified and unique and have become similar to each other: ask the meaning of Quran just from Quran/ and someone who has left the concupiscence he was scarified and humiliated before Quran/ to make his soul just as Quran 54- the oil that was scarified for many flowers/ whether you want to smell the oil or the flower (molavi,765:2002)

11-Rumi believes that the interpretation and understanding of God's words should be requested from Him, and interpret His words using His own assistance and blessing, and give up ranting and supposing about God's words. If there is a similar knot, mystery and issue in His words, it is He who can solve it. Although God's remarks are apparently easy, because they have descended from God, they have mysteries and allusions that need evolvement and presentation: also seek interpretation of God's promise from God/ hey sassy, don’t speak based on assumptions the person who knitted would open it/ who dropped the nut would grab it although He spoke to you easily/ when my secrets were easy? (molavi,894:2002)

Conclusion:

Based upon what was referred to in this thesis, it can be said that a great deal of Islamic knowledge and science, are rivulets from the Holy Quran's infinite sea. Islamic mysticism, aiming at understanding Quran's spirit, is one of these rivulets that has been glorified in the light of the verses of this heavenly book. Rumi'sMathnawi the masterpiece of practical and theoretical mysticism, and is influenced by Quran both in structural and superficial aspects, and in content-related aspects. Mathnawi, like Quran, has chosen allegory to express grand meanings, and in addition to that, Rumi has followed Quran in terms of bulk. Sometimes he expresses a story in redundancy method, such as the story of Moses, and sometimes has provided a story and allegory just for one time, and in all of these cases he has followed Quran's pattern.
The manifestation of Quranic mysticism in MathnawiMaanavi is the sublime of Islamic mysticism, because, in the first place, the practical and scientific mysticism in this unmatched work has been combined surprisingly. Second, Rumi the Mathnawi has been influenced by Quran in numerous aspects; he has followed Quran in both spiritual aspects and superficial and rhetoric aspects.

Rumi the Mathnawi has been influenced both by Quran's structure and rhetoric, and by its deep meanings and spirit.

The structural influence of Quran in Mathnawi:

It is evident for the experts that God has employed different literary terms in Quran. In Quran Miracle, it is enough to refer that since the descent of verses, it challenged people from around the world to bring a chapter like it and up to now nobody has been able to do it.

Sometimes Quran uses collocations in expressing the topics, and albeit mostly employs substitutions and uses various similes and metaphors.

Mathnawi also has kept up with Quran in terms of rhetoric and eloquence. Sometimes Rumi in expressing the topics uses collocations, and albeit mostly employs substitutions and uses various similes and metaphors.

Mathnawi's stories specially mind Quran and are influenced by it. Mathnawi's stories follow Quran in terms of extent too, that sometimes have been expressed very briefly.

The content-related and spiritual influence of Quran in Mathnawi:

It should be noted that the influence of Quran on Mathnawi is very exact and beyond literary allusions and discussion. This surprising influence is understood when Mathnawi's reader is dominant in Quran and Mathnawi. Our intent is not just a superficial dominance, such as someone who knows Quran or Mathnawi by heart and understands the superficial meaning of them, but conversancy over mysticism and his understanding of Quran's spirit, which few people have reached such a position of understanding Quran and Mathnawi.

Rumi in defending Mathnawi regarded it as having mysteries and secrets like Quran and said that not everybody knows the mystery, but the mystery-wise people know it. Rumi considers Mathnawi a book completely influenced by Quran and ironically says: as God has promised Quran's protection, he would protect Mathnawi forever.

Rumi's impressionability from Quran and Hadith and his utilization method of them is expressed as the following methods:

1. Sometimes he states a subject given the theme of Quranic verses, without providing any verses or words from Quran.

2. Sometimes the translation of a verse or a part of a verse, or the translation of a Hadith or a part of a Hadith has been composed.

3. Rumi frequently has translated the theme of a verse or a part of it into Arabic.

4. Sometimes he has provided the very verse or prophetic Hadith or some words of them in the poem.

5. A special type of adherence to the verses' and Hadiths' themes exists in Mathnawi, and it is that Rumi's spirit has a special association with Quran's spirit. In his own words: "his spirit is coupled with the spirit of The Noble". Therefore, it can be said that everything is uttered by Rumi in Mathnawi inspired by Quran verses and Hadiths. If one sees Mathnawi from this viewpoint, he would understand that all the couplets of Mathnawi's six Books are composed under the influence of Quran and Hadiths.

1- Rumi in his primary view toward death assumes the public's treatment of death as an erroneous treatment and says that it deserves correction and modification. He says: in spite of what is assumed, death is no horrible. In fact, the fear of death is fear of oneself. Everybody's death is matched to themselves. Every one is rewarded based on their life quality and their death is proportional to their life. The type of one's life and death is also a reflection of his conscience and heart. In allusion, death is a mirror that shows the right face of people; not our apparent face which is seen by the corporal eye. If we are beautiful, or in Rumi's words "if we are Turk", its beauty would be reflected in the mirror; but if we are black, the mirror would become black.

2- Mathnawi's verses under the influence of Quran verses in numerous aspects, both in structural and superficial aspects, and in conceptual aspects. Therefore, Mathnawi is a worldwide unmatched mystic work. The Holy Quran has expressed its grand meaning through story and allegories and in the beginning of many of them it has stipulated their allegorical aspect. Rumi also has expressed the themes of Mathnawi from the very beginning of the first book to the end of the sixth book in stories and allegories and has stipulated their allegorical aspect, and sometimes has expressed them as a simple and understandable language, like the story of the Shepherd and Moses, and sometimes has stated them in a deep language. Also, in this aspect he adheres to Quran.

Rumi is a deist, unitary, truth-seeking and perfect mystic who believes in inspiration and prophecy, Quran and Sunnah, rationale and love, knowledge and kindness and mere obedience of God, his spirituality and worship is not just to remedy his sins, but for preventing himself from sins and to ascend the ladder of perfectness. He considers love as the highest elixir of human knowledge of God, such that a mystic sees the word as God.
Research suggestions:

1- It is suggested that a comprehensive research address the content of MathnawiMaanavi about Hadith and Quran verses.

2- It is suggested that in a research we study the social concepts originated from Quran and Hadith, like contentment, kindness, justice and equity and so on.

3- It is suggested that in a research we compare Quran verses in MathnawiMaanavi and Hafiz Divan in order to allow the comparison of these two poets' views.

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