

Artículo de investigación

Examining some of the functions of allegory in MasnaviMa'navi

Examinando algunas de las funciones de la alegoría en Masnavi Ma'navi

Examinando algumas das funções da alegoria em Masnavi Ma'navi

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Abstract

Allegory literally means resembling, analogizing something with something else, composing the body and shape of something, and exemplifying punishment and warning for others. Due to its high efficiency, allegory is used in some sciences. In literary discussions, due to the different themes, it is sometimes used for mind approximation and sometimes as the word arrangement. The use of allegory in Persian poetry has frequently been seen especially in Hindi style poetry. Maulvi is one of the poets who consider allegory throughout his poems and in various ways have benefited from it. So because of the consideration of this cherished poet to various applications of allegorical topics in MasnaviMa'navi, this book has become an allegorical book. In this article, it has been tried to address the concept of "allegory" and its functions. At first, its traditional definitions have been cited and criticized; then the definitions of allegory in the sight of ancients and contemporaries have been considered and examples of this craft in Holy Quran and works of Sofia before Maulvi have been brought as instance and finally, we deal with analyzing the typology of allegory, and its types and modes in MasnaviMa'navi.

Keywords: Allegory, Maulvi, MasnaviMa'navi, different types of allegory.

Resumen

Alegoría significa literalmente asemejarse, analogizar algo con otra cosa, componer el cuerpo y la forma de algo, y ejemplificar el castigo y la advertencia para los demás. Debido a su alta eficiencia, la alegoría se usa en algunas ciencias. En las discusiones literarias, debido a los diferentes temas, a veces se usa para la aproximación de la mente y algunas veces como la disposición de la palabra. El uso de la alegoría en la poesía persa se ha visto con frecuencia especialmente en la poesía de estilo hindi. Maulvi es uno de los poetas que consideran alegoría a lo largo de sus poemas y de diversas maneras se han beneficiado de ello. Así que debido a la consideración de este querido poeta a diversas aplicaciones de temas alegóricos en MasnaviMa'navi, este libro se ha convertido en un libro alegórico. En este artículo, se intentó abordar el concepto de "alegoría" y sus funciones. En primer lugar, se han citado y criticado sus definiciones tradicionales; luego se han considerado las definiciones de alegoría a la vista de antiguos y contemporáneos, y ejemplos de este craft in Santo Sagrado Corán y obras de Sofía antes de Maulvi se han presentado como instancia y, finalmente, nos ocupamos de analizar la tipología de la alegoría, y sus tipos y modos en MasnaviMa'navi.

Palabras claves: Alegoría, Maulvi, MasnaviMa'navi, diferentes tipos de alegoría.

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Resumo

Alegoria significa literalmente assemelhar, analogizar algo com a coisa, compor o corpo e a forma de algo, e ejemplificar o castigo e a publicidade para os demás.

Debbie a su alta eficiencia, la alegoria se usa en algunas ciencias. En las discusiones literarias, debido the different themes, a veces se usa para the approach of the mind and algunas veces as the disposición of the palabra. O uso da alegoria na poesia foi visto especialmente especialmente na poesia de estilo hindi. Maulvi es uno de los poetas that consideran alegoría a long of sus poemas y de diversas maneras se han beneficiado de ello. As debido a la consideración de este querido poeta a diversas aplicaciones de temas alegóricos en MasnaviMa'navi, este libro se ha convertido en un libro alegórico.

En este artículo, se pretende abordar o conceito de "alegoria" e sus funciones. En primer lugar, se han citado y criticado sus definiciones tradicionales; luego se han practicado as definições de alegoria da vista de antigamente e contemporâneos, e alguns exemplos deste ofício Santo Sagrado Corán y obras de Sofía antes de Maulvi se ha presentado como instancia e, finalmente, nos ocupamos de analizar a tipología de la alegoria, y sus tipos e modos en MasnaviMa'navi.

Palavras-chave: Alegoría, Maulvi, MasnaviMa'navi, diferentes tipos de alegoria.

Introduction

Persian word "Tamsil" in today's rhetoric is almost equivalent to the foreign word 'Allegory', which mostly applies in narrative literature (fiction, epopeeand drama).

Allegory is a concept that functionally has various forms and due to its range of applications, it can have different meanings which restricting and explaining them is outside the scope of this article.

Perhaps in a simple definition, it can be said that sometimes the purpose of allegory in every field is the use of an "analogy", but the thing for which we use allegory (the target of allegory), because of the simpler concept which has from the main point, somehow elucidates the situation of a proposition. In this definition, two conditions have been considered, one that in every allegory, there is an "analogy" (and of course the reverse is not true, that is any analogy is not allegory) and the other is that in this definition the "function" of allegory has been considered, and this means that we are dealing with the function of allegory.

"Allegory" originally is taken from the Greek and means talking in another way and is a narrative in which the elements, factors, actions, words and sometimes the work's context are used not only for itself and in its own meaning, but also for secondary purposes and meanings. In other words, some of the elements and words are an allegory for other elements and words. Every allegory has two and sometimes more surfaces and reader often with contemplation and

precision in apparent surface will realize the allegorical surface which usually contains a moral point, or social or political irony. From this perspective, allegory is in fact a manner that can be used in any literary type and form; that is the same form which is very common in Persian literature and mostly includes anecdotes that are cited in order to explain and interpret the moral and spiritual views and opinions at the end of the story. Allegory in this form has had a high status in our literature; so the major part of our mystical poetic texts is in the form of allegory. In addition to MasnaviMa'navi, Maulana has used allegorical stories in his Ghazals very often. Of contemporary poets, ParvinE'tesami, Iraj Mirza and Malek o-Sho'arāBahar have paid special attention to allegory and translated some of Fables de La Fontaine to poetry. Literary genre of allegory is divided into the two types of animal (fable) and non-animal (example).

In addition to the manner of expression, allegory is one of the ways for analyzing a literary work. Allegorical interpretation was common until the late Renaissance and Christian thinkers have searched the classical literature to find allegorical concepts for truths of Christianity and they have interpreted many ancient Greek and Roman mythology through this perspective.

Definition of allegory from the perspective of ancient and contemporary scholars

Since the allegory has also been frequently used in philosophy and theology, many definitions

have taken from them, that is, according to its application in philosophy, theology and logic, its definitions vary. But what was intended in the literature is an allegory for which the ancient scholars have considered a "semantic" aspect.

One of the earliest definitions is the one which has been stated about allegory in "Naqd al-She'r":
 و هو ان يريد الشاعر اشارة الى معنى فيضع كلاماً يدل على
 معنى آخر و ذلك المعنى الآخر والكلام بينان عما اراد ان يُشير
 اليه. "That is, "and it is when the poet wants to mention a given meaning and says some words which imply other meaning, but in the other meaning and words, he mentions and shows his main intention." (Qudama ibn Ja'far, 1302: 59-58).

"Ibn Hajjah Hamwi" has also stated a similar definition to the one mentioned; but he believes that allegory has a communication with metaphor and simile (Hamwi, 2005: 347/2). In contrast to these definitions, Abd Al Qaher Jorjani believed that in terms of comparison, between simile and allegory, simile is more general and allegory is more specific. He actually considered classification for simile and allegory (Jorjani, 1991: 95). He has divided the simile into two different types of allegorical simile and non-allegorical simile.

A. Non-allegorical simile: is a simile in which the similarity is obvious and because of being obvious and clear, there is no need for "interpreting" it. Just like comparing the color of an object to that of another object, comparing a voice to another voice or even likening a man to a lion (in terms of bravery).

B. Allegorical simile: in this simile, similarity is not obvious and apparent and this simile requires explanation and interpretation. Such as: this reason is clear as the sun; according to Abd Al Qaher Jorjani, in these cases we must consider interpretation: the truth in sun's brightness and emergence is in that there is no veil in front of it. In fact, the similarity in this type of simile is not a real sensory, moral and instinctive issue. But it is a rational, and an unreal rational matter (Shafiee Kadkani, 1366: 80-79).

Given the preceding discussions, we realized that Jorjani considered the classification as rational and irrational (given the similarity) and what he has said about interpretation is related

to the same topic; but the criticism about his perspective which has neglected by some contemporary rhetoricians is that "the sun being unveiled" which he used in his example applies when the similarity is obvious to the reader and the rational interpretation in the matter is secondary. Even in the same example, "He is like a lion" in terms of "bravery" needs the rational analysis as much as "the Sun being unveiled"; because bravery is primarily and essentially within the quality category and secondly and indirectly is a rational concept.

What contemporary scholars have used in defining the allegory is more flawless and purer than ancient scholars: "What late scholars have applied for allegory is the equation which exists in terms of a similarity between two sets of verses - two hemistiches - and poet says something in the first hemistich and another in the second one. But the two sides of the equation can be converted to each other in terms of similarity and perhaps for preventing mistake, we can call it style of equation, so we can separate what ancient scholars called allegory or simile from the scope of this definition and also we should exclude the application of proverb which in here is proverb in poetry and has made some of the literary experts mistake and call it allegory, out of this scope" (Ibid: 85-84). Mosaei cites another function of allegory which is "proverb in poetry" and writes: "Proverb (allegory) is an example of simile and is the use of a proverb or a point which later becomes proverb. The structure of proverb is based on compound simile and implicit simile and its intention is to emphasize on vehicle" (Mosaei, 1391: 22).

Daad writes about the definition of "allegory": "Allegory/style of equation: literally means making examples, comparing, likening, materializing the shape of something, expressing an story or anecdote as an example, telling stories and so-called, it is when using a phrase in a sentence as verse and prose where proverb or semi-proverb includes a wisely content. This craft will arrange, strengthen and empower the words. "Whether I'm good or bad, you judge yourself; you reap what you sow, find what you seek" (Daad, 1382: 164).

It seems that "Daad" has borrowed the term style of equation from "Shafiee Kadkani". But the new point which can be seen in Daad's definition is that he actually considers allegory as stating a wise point. But it should be noted that we are not facing with wise hints everywhere and some analogies can only have a descriptive role. He

went on to explain more about the allegory: "This craft will arrange, strengthen and empower the words"(Ibid). While in our opinion, allegory both in rhetoric and human sciences mostly have the role of mind approximation and elucidationand, of course, it will be followed by the word arrangement etc. It is noteworthy that in art style, word arrangement aspect is more appropriate.

The most important reason for attention to allegory

As previously stated, one of the important aspects of allegories is its elucidatory role. Sofia has long been using such allegories and applying its all types in words to approximate the mind of the listener and this method can be considered as a precedent in the history of human thought; because humans have always considered using analogy and allegory for solving their problems.As "McQueen" refers, the oldest allegories have been brought in ancient Greek and Roman stories, as in "Virgil" and "Aeneid" in "Republic" by Plato and later in the era of Alexander of Macedonia, gradually religious beliefs of Greeks increases (McQueen, 1389: 16-4) and later allegories have also been used in the Bible (ibid: 28). All this suggests the metaphorical minds of its creators. But about Sofia, perhaps the nearest source of their knowledge which they benefit from in their allegories is Holy Quran. This holy book contains a lot of allegories. For example, "And the example of a bad word is like a bad tree,..." (Quran, Ibrahim verse 26), or "The example of those who were entrusted with the Torah and then did not take it on is like that of a donkey who carries volumes [of books]" (Ibid. Al-Jumi'ah: verse 5) etc.In his valuable commentary "Al-Mizan fi Tafsir al-Qur'an", Tabatabai allocated a chapter about adages and allegories in Quran where he discuss the allegories of Quran in detail (Tabatabai, 1374: 591/2). It is noteworthy that prior to him, other commentators have also given attention to this issue (Zamakhshari, 1407 AH, 185/4 and FeizKashani, 1415 AH, 352/4 and Alusi, 1415 AH, 255/14).

In earliest books of Sofia, the discussion of allegory can be seen. For example, in "Qut al-qulub" by Abu Talib al-Makki, we read in the headlines: " تفصيل الخواطر لأهل القلوب و صفة القلوب و "تمثيله بالانوار الجواهر"; detailing memories for mystics and its anagram and allegory attribute to lights and jewels (Makki, 1417: 207/1), or allegories of Khwaja Abdullah Ansari in his

epistles: (Ansari, 1377: 83 and 86), and allegories of BayazidBastami and AbolhassanKharghani (ShafieeKadkani, 1386: 307) as well as many of "Sana'i" allegories in "Hadigh" :(Sana'i, 1383: 290 and 287 and 185, etc.); Maulana has come from this class; for the same reasons, he has had tried to bring allegory in Masnavi, too.

Moulavi's attention in using allegory in MasnaviMa'navi

Maulana has a particular expertise in all fields, especially anthropology, he knew that all humans are innately drawn to stories and analogies; so one of the reasons for his tendency to allegory in his works is to express and explain critical and far-fetched mystical issues. Since in the past, expressing mystical concepts and explaining them was in the form of complex terminology, mystics such as Maulana have tried to further refer to allegory, for elucidation and simple understanding these concepts.The second point which comes to mind about Masnavi's allegories is that Maulana has always tried to express his own purposes in the form of simple everyday allegories for better expressing his mystical thoughts, because logically "definition should be more clearer than the defined", and Maulana had a great consideration to this issue; so that in a part of the Masnavi, he said: "Reason's jealousy of the beauty of the Spirit is (the cause of) this sincere admonition being full of similitudes and allegories" (Maulvi, 1361: 1077). Maulvi's intention of the word "admonition" is Masnavi itself.Since it wants to hide beauties of this beautiful one (which is the naked twisted meaning of Masnavi), reasons will be jealous and imposes similes and allegories to express the meanings within the metaphors and analogies, the same which mentioned at the beginning of Masnavi in another form:

**It is better to keep the secret of
sweetheart so unfaithful doesn't know it.
You must be so insightful, so you can
discover the secrets of sweetheart in the
guise of the tales.**

**The best way is to understand the
mysteries of divine secret shrine lovers by
searching and exploring the words of
selected mystics and wisdom owners.**

**Oh you, the owner of many virtues, tell
me the secrets of my sweetheart clearly,**

naked and literally and do not make any excuse.

Uncover the secrets of sweetheart and speak nakedly and clearly of her which I do not sleep in the same place with the covered beloved one and bride of the truth; that is, I want the witness of truth naked and without cover.

If the essence of true beloved (God) is clearly revealed and he manifests, there is no longer any existence for you, because you cannot tolerate the manifestation of God.

(Maulvi, 1361: 7-8)

In these verses, Maulvi refers to covered divine meanings and hiding them in anecdotes. It is here that in a sense "stories are mostly secrets that are open only to clergy or to a larger category of close ones who will understand with complex and sometimes risky and painful rituals"(McQueen, 1389: 3).

In Masnavi, allegories have been used in the different layers. That is, in a sense, the concept of allegory can be investigated in several position and function. Its most general is the debate of sustained or extended allegory. That is, Masnavi in its entirety has an allegorical shape and body. However, in this concept Masnavi differs from the stories of Sheikh Eshragh; because in the former a story has been told in allegorical form and its components everywhere are in allegorical form. But Masnavi is not a story, rather it's a collection of stories and every aspect of which has its own function; but since the word particle (sustained) means "constant and stable" in English language, in a continuous and steady terms, the entire Masnavi can be considered as repetition of several analogies, all of which seeking for one goal. So more specifically, this whole has been made of fiction components and eventually falls in the scope of allegorical fiction.

Masnavi begins with the story of "reed's" separation from "reed-bed" which marks the first allegory of Masnavi; "reed", whatever it is (the perfect man, the general spirit, etc.) eventually is a allegory to the person who has been separated from their original: "The reed is the comrade of everyone who has been parted from a friend: its strains pierced our hearts" (Maulvi, 1361: 1). In

fact, with this allegory Maulvi wants to refer to a human in love who has been away from their original home which is the incorporeal world and whining in the sorrow of separation from their beloved one (God).

Another story in Masnavi which is allegorical is the story of "Daqúqí and his miracles" (ibid: 478) that each of the commentators has mentioned some justifies of this allegory based on their disposition and explored allegorical aspects of the story. But the truth is that Maulvi in this story alludes a point about the allegory which makes the general and conclusive argument of commentators about allegory somewhat suspicious. In the story, Maulvi acknowledges that:

He (the Prophet) once compared 'Alí to a lion, (but) the lion is not like him, though he (the Prophet) used (this expression).

From comparison (mithál) and likeness (mithl) and the difference between those (terms) push on, O youth, towards the story of Daqúqí:

(Maulvi, 1361: 479)

As already noted, each analogy cannot be considered as style of equation! This means, sometimes a semantic matching is created between two hemistiches and this similarity relationship which is created in two hemistiches cannot be mistaken with the style of equation.

In elsewhere, Moulavi himself has pointed in headlines of his poetry that the story is allegorical. For example, "allegory of different ways and attempts for the differences in seekers investigating the hour of prayer, Qibla in darkness and the divers at bottom of the sea" (Moulavi, 1375: 742); "likening the believers' escape and impatience in affliction to anxiety and restlessness of peas and other beans in boiling pot which trying to run out"(ibid: 523) and sometimes he brings the story first and subsequently states the components of analogy. For example, in the story of "prince born and the old woman of Kabul" he finally says: "Explaining that the prince is Man, the vicegerent of God, and that his father is Adam, the chosen one, the vicegerent of God, he to whom the angels bowed in worship; and that the old hag of Kábul is the World which separated Man from his Father by sorcery, while the prophets and saints

are (like) the physician who applied the remedy" (Maulvi, 1361: 841).

But allegory and allegorical stories can have multiple interpretations; this means that per each component of allegory, a different concept can be inferred. Of course, context and decoding that the poet himself brings in the story, is very helpful. However there are places that Masnavi's commentators are unanimous in the meanings of allegories. In the story at the beginning of Masnavi: "How the king fell in love with the handmaiden and purchasing her" (ibid: 2), "Vali Mohammad Akbar Abadi" - one of the commentators of Masnavi - for explaining the story allegories and their meanings states: "The meaning of King is spirit and the meaning of handmaiden is soul and goldsmith is the world and physicians are hypocrite Sheikhs who sit on the bench of guidance for which they are not competent and the divine physician is a full complement Sheikh who is the owner of guidance and complete" (Akbar Abadi, 1383: 112) and he also criticizes other commentators: "and Mohammad Reza [commentator of Masnavi] considers the physicians as rational forces and health measures and the divine physician as special attraction; however, Sheikh Abdul Latif [commentator of Masnavi] considers the king as partial reason and the sage as overall reason and another commentator says that king's allusion to partial reason is not moderated" (Ibid), Professor Forouzanfar also refers to some of these interpretations but points out "however, these interpretations does not often fit the taste of Maulana, since, in general, proverb and story in Masnavi is for explaining and expressing something" (Forouzanfar, 1367: 50/1).

Noteworthy point which comes to mind in the meantime is that commentators of Masnavi haven't considered a difference between allegorical story and the allegory which we call thematic, and have fallen into the interpretations trap. As previously stated, the type of all Masnavi's stories is not from the type and allegorical and symbolic stories of Sheikh Eshragh. That is, in general in Masnavi there are a number of stories that have allegorical root. Most analogies, like the story of "King and the handmaiden", have "thematic" allegory. In fact, Maulana didn't consider the function of each component of the story and it's not like he had a role and allegory in mind for each character of the story from the beginning, and then began composing the story. Rather it should be said that

Maulana consider the function that obtains from the whole story. However, when we consider a specific function for a story and define and determine the story according to its function, at the end, we can recognize allegory and symbol for some of the characters and distinguish an aspect for them; but it's not like from the beginning, the functions of characters in allegories are absolute. Especially that Maulana, sometimes in his allegories changes the semantic role of characters in the story according to the general purpose that he has. But other kind of thematic allegories (which are applied according to the situation and don't have a general case) are allegories that Maulana uses them amidst the verses to elucidate the story. The difference between Maulana and Hindi style poets who mostly used allegory to adorn the words is that Maulana used allegory to clarify verses and approximate the mind and doesn't intend to adorn words. This form of allegory has two types itself which are "in-verse and out-verse". The purpose of in-verse analogy is that based on style, it can be called allegorical simile.

If you were a real lover, you never talk of love; so now that you claim of love, there is no difference between you and the unconscious mountain.
(Maulvi, 1361: 1271)

As for showing interest in one thing (like ears) the manifestation of its adornment is noted (like earrings), love and interest in Imam Hussein can also be shown by keeping his mourning alive and crying in his innocent martyrdom.
(Maulvi, 1361: 1082)

The plants that we watch flourish, in fact, have grown from seeds in the heart of the earth; therefore, the thoughts and fantasies that exist inside each person will one day flourish and become apparent.
(Ibid: 913)

Just as any treasure and mineral can be found in a particular position, the soul also returns to the body that it belongs to.
(Ibid: 912)

In these allegories, as we have seen, in a verse allegorical simile has been used which clarifies the hemistich and often statistically, is expressed

in very simple way and in terms of compactness has brevity. In contrast, there are allegories with the same intention of elucidating the matter which have been mentioned in a separate verse or verses. This type of allegories in Masnavi seems to be more of compact and brevity-like type (in-verse allegory):

At the beginning of Masnavi, we read that:

After he had bought her and won to his desire, by Divine destiny she sickened.

A certain man had an ass but no pack-saddle: (as soon as) he got a saddle, the wolf carried away his ass.

He had a pitcher, but no water could be obtained: when he found water, the pitcher broke.
(Ibid: 3)
(Maulvi, 1361: 1271)

Or in the following verses, such analogies can be seen:

The more cures and remedies they applied, the more did the illness increase, and the need was not fulfilled.

The sick girl became (thin) as a hair, (while) the eyes of the king flowed with tears of blood, like a river.

By Divine destiny, oxymel increased the bile, and oil of almonds was producing dryness.

From (giving) myrobalan constipation resulted, relaxation ceased; and water fed the flames, like naphtha.
(Ibid)

(Maulvi, 1361: 1271)

For other examples of allegory, the following verses can be noted:

And (again), if from one standpoint the world is unprofitable; from other standpoints it is advantageous.

The beauty of Joseph profited a (whole) world (of people), though to his brethren it was a vain superfluity.

The melodies of David were so dear (to the faithful), but to the interdicted (unbeliever) they were (no more than) the noise of wood.

The water of the Nile was superior to the Water of Life, but to the interdicted and unbelieving it was blood.
(Ibid: 250)

Sometimes in his allegories, Maulvi uses Quranic verses and allegories used in it:

That saint, then, is the living Imám who arises (in every age), whether he be a descendant of 'Umar or of 'Alí.

He is the Mahdí (the God-guided one) and the Hádí (the Guide), O seeker of the (right) way: he is both hidden (from you) and seated before your face.

He is as the Light (of Mohammed), and (Universal) Reason is his Gabriel; the saint that is lesser than he is his lamp (and receives illumination from him).

That (saint) who is lesser than this lamp is our lamp-niche: the Light has gradations in degree,
(Maulvi, 1361: 239)

As some commentators have pointed, the above verses have allusion to verse 35 of Surah An-Nur (Nicholson, 1378: 680/2). Such analogies that could be called allusion (allusion allegory) are seen in Masnavi very often.

Results

As a figure of speech, "allegory" has long been associated with various definitions and is one of the issues that receive particular attention literary texts. This paper explains the differences and similarities of allegory definitions among ancient and contemporary scholars. The most important findings of this study is examining the topic of allegory JalaluddinMaulana's works; because to Maulana, analogy is as a mean with which he can elucidate his words. In terms of methodology, these analogies influenced by Quran and have been used by mystics and Sufis before him. On the other hand analogy used in Masnavi wasn't like the mysterious allegories of Sheikh Eshragh which poet primarily considers its mysterious shape. In the end, allegory was examined in two types of "general and thematic"

in Masnavi and its forms and modes were shown in the form of different verses. Separation of these two different types of allegory in Masnavi will make readers to recognize the different purposes of Molavi in these verses and to gain a general understanding.

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