

Murid and Murad: Discursive Elements in Attar's Divine Letter

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Abstract:

Islamic mysticism is a source of rich thoughts and purely mystical thoughts that have come to guide human beings. Attar Neishabouri is one of the mystics who presents a collection of pure works of Islamic mysticism which can be examined from various aspects. One of these views is the kind of dialogue between Murid and Murad as well as the arrangements having been predicted by the poet to express his ideas (in the role of murad) to his readers (as murid). In Islamic mysticism, the type of transmission of a message without the flexibility of the mentor to the disciple who does not give the place to others is not possible. Such a rigor has been to some extent subsided due to the indirect method of transmission in the Divine Letter. In addition to review of Attar's anecdote and the manner in which the poet enters these stories, authors aim to explain the way he ends the stories, the way he employs the role of Murad, and the way he addresses audiences. Moreover, it explores the Murid and Murad communicate in different stories to represent a conclusion.

Keywords: Divine Letter, Attar, Murid, Murad, Discourse.

Introduction

The author of Riadh Al-Arefin argues that Attar has written about one hundred and fourteen volumes of books; some important books are Divine Letters, Secret Letters, The Conference of the Birds, The Essence of Being, Tazkirat al-Awliya, Hillaj Letters, Embodiment of Wonderland, Connection Letter, and Language of the Unseen (Qtd in: Khoshnevis, 25 & 27).

There are a series of mystical masnavi affiliated to him and there is no doubt that they belong to him including Divine Letter, Secret Letter, Disaster Letter, and The Conference of the Birds; these four works are the most important mystical works written by Attar. There are many other masnavies affiliated to him. However, some poems are not related to his connection with mystical teachings. (Zarrinkoub, 2000, 258).

Most of these works are about mysticism. The thoughts that some of the mystics and scholars have devoted their lives to belong to the transfer them.

Abdolhossein Zarrinkoub states about four important Attar's masnavi (including Divine Letter, Secret Letter, Disaster Letter, and The Conference of the Birds) that they are all ethical and mystical. He notes, "There are a series of mystical masnavi affiliated to him and there is no doubt that they belong to him including Divine Letter, Secret Letter, Disaster Letter, and The Conference of the Birds; these four works are educational lyrics and important for the history of Iranian Sufism and mysticism" (Zarrinkoub, 2000, 258).

Like in Sanaei's Hadiqa and Seirul Ibad, Attar's language has a coded language; but his coded language is clearer than Sanaei's language because his audiences are common people, unlike Sanaei whose audiences are people of knowledge and science. Although his philosophical information is much, the shadow of anti-philosophy is seen on his works as he is a mystic. It should be noted that all his poems contain rational arguments. Attar is like Ghazali in terms of thought, mystical method, and simplicity of language; he has expressed his thoughts in poetic language. (Gholamrezaei, 1998: 230 & 234).

Hellmut Ritter believes that Attar's poems, except those in Divine Letter, contain much anecdotes and allegories. Most of the anecdotes and allegories such as the main story in The Conference of the Birds and Disaster Letter have coded attributes and characteristics (Ritter, 1995, 41-42).

It is certain that Attar was seeing phenomenon and events with a moral and to some extent a religious attitude when composing Secret

Letter; when composing Divine Letter, the intensity of this moral look has been reduced, and the mystical look is dominated over a moral and religious look. This article examines the type of Attar's view of the position of Murid and Murad.

Murid and Murad

Considering that various sources have been mentioned for Islamic mysticism, their look to the origin of Murid and Murad is different. In the same way, conception and understanding of these groups are quite different from the concept of Murad and Murid (Nafisi, 1964, 42:48).

In its Iranian and Islamic spheres, Murad is a resourceful master and deserved leader whose words should be accepted without any question by seeker, as they may seem contrary to the religion. Mystics refer to the story of Khezr and the Prophet Moses to persuade readers that Murid must accept Murad's words without any question (Najmudin Razi, 2007, 236).

Mystics have explained the various dimensions of the relationship between Murad and Murid in a more detailed way. Murid is the truth of Murad and Murad is Murid's truth because a seeker will not seek Almighty God unless Almighty God does not seek him ... as Murid becomes Murad and Murad becomes Murid. The difference occurs in name because one who follows attempt and austerity, he will discover secrets; he is called Murid. One who seeks to uncover secrets will follow attempt and austerity; he is called Murad.

Murad in the name a person who is attracted by the power of God, he reverts from people. He experience a situation that can uncover the unseen; the power of this observation of the secrets leads him to a kind of attempt and happiness; his heart moves toward what he has been found, and accept its difficulties without no fear. It is like Pharaoh's witches who observed reality at a proper condition or Ibrahim bin Adham who went out to entertain ... (Kelabadi, 1992: 455-458).

In Mirsad alIbad, Najmudin Razi (2007) counts twenty characteristics for Murid to enable him to serve a Murad. They are repent at first, ascetic at second, abstraction third, belief fourth, piety

fifth, patience sixth; he must be patient under the supervision of his master as well as the rules and principles of religion as he should bear difficulties and does not get upset... attempt is the fifth characteristic; submission is the nineteenth. He should be submitted to the orders of his master (Murad) and he removes his own supervision; he should live with the supervision and orders of the master. He must be like a dead person at the hands of a dead passionate person. He shall seek refuge from the master. He should take the permission of his master for all his movements; he can do it if he allows; unless he refuse to do it. Delegation (trust and assignment) is the twentieth characteristic (Najmudin Razi, 2005, 257-266).

It should be considered that 'rejection of self' is the only factor that leads Murid in the difficult passages of mysticism and guises him to the destination. 'Rejection of self' means that he should put all things that brings pride and self-centerism aside to enable him to uncover veils and reach to the destiny. In many mystical works, two types of passages are predicted for seekers: Seeking the outer world and seeking the internal world.

Al-Hujwiri expresses about the beginning of path for seeker that he must bear three years of austerity and self-care at first. If he accepts this condition, he can be regarded as a seeker; otherwise, he is out of the circle of God's men (Al-Hujwiri, 1979: 61).

Narratology of Divine Letter

Divine Letter by Attar is a composition of 7292 verses with different meters. The book contains a main story and 282 anecdotes. Each anecdote includes several stories and allegories reminding methods of works such as Kelila and Dimna, Sandbad Name, and Marzban Name. it is seen in Divine Letter that Attar brings a story to explain and describe a mystical or moral issue that has not much relationship to the main subject; thus, it goes far from the main plot. This method has been used by Rumi more skillfully in Msnavi.

The overall structure of the main story of Divine Letter is that the caliph has six sons, each of the six sons have a request from the father. The father objects each of the sons and talk with them about the

subject; he dissuades and discourages each of them after presenting several justifications and symbols (Divine Letter, 130: 464-471).

These six boys or six stories are as follows:

1. The first son seeks "the fairy king's daughter". He asks father to propose him the virgin fairy king's daughter; fathers answer, "You follow your lust" (Ibid, 131: 480-483).

This son is symbol for self and the fairy king's daughter is a symbol of feminine lust. After the boy's defeat in the debate with his father, he asks the father to uncover him the reality of the fairy king's daughter. The father narrates the story of Indian Sertapak. The person wishes to become an expert in the field of astrology like one of the best professors so that fairy king's daughter proposes him ... During a series of narrative adventures, finally Indian Sertapak acquires the fairy king's daughter (Divine Letter, 168: 1329-1331).

After narration of this story, the caliph tells the boy that his beloved and lovely is himself indeed. If one seeks to acquire real love, he should convert his own sensuality into certain soul.

2. The second son is "Satan" and calls for "magic". The father disagrees with the son and points out in an anecdote that magic is useless for him, and he cannot do anything by magic. The father advises the son that if he convert his inside Satan in Islam, his magic will be converted to jurisprudence as his disbelief is converted into faith (Ibid, 220: 2458-2462).
3. The third son is "reason" who seeks to acquire the universe cup. The father tell the son that the universe cup in indeed his own reason (Ibid, 268: 3493-3496).
4. The fourth son is "science" that is life water. The son endures many difficulties to achieve this wish. He is very disturbing in this regard. The father tells him that he is in search of life water because his body in mingled with wishes (Ibid, 285: 3855-3856).
5. The fifth son is "poerty" who is in search of Solomon's ring. The father emphasizes that the other worlds properties are the best lands (Ibid, 306: 4305-4307). During this anecdote, the

father symbolizes contentment as the Solomon's ring in describing the Solomon's territory.

6. The sixth son is called "Unity" and he wishes for elixir. The father believes that this wish is due to overcoming greed (Ibid, 348: 5236-5240). After narrating the story of Plato, the father interprets the real elixir as acquiring knowledge, which can be acquired by leaving the world and the materials of this world. The mystical stories, especially those written by Attar, have the following characteristics. (1) Underlying theme of the story: desire to achieve something; (2) subject of the wish: something very out of reach (material or spiritual); (3) characters: two person (a hero who seeks his wish and his guide); (4) incident: conversation of characters; hero's journey (single, or with help): both incidents together; (5) conclusion: reaching the hero to wish or ignoring the wish (Poornamdarian, 1996: 244-245).

If we are to examine the Divine Letter based on narratology, the general description is that six sons have wishes, the father objects them, and he dissuades them from achieving their wishes. Sons are defeated and lose sight of the subject.

The general structure of the main story of the Divine Letter is: (1) the subject or hero is looking for a valuable object or a phenomenon; (2) the guide of the subject or hero (opposed to the hero) avoids and dissuading him from reaching the object (material and worldly); (3) the subject or hero will be relieved from reaching the object or valuable phenomenon (material and worldly).

The structure of general framework of Divine Letter is nothing but the three mentioned cases; according to structuralists, it is considered as deep structure while other stories and events are regarded as apparent structure.

For example:

1. The first son (subject) is in search of the fairy king's daughter (object).
2. Father (subject's guide) prevents the son to achieve the object.

3. The son (subject) refuses to reach the object or worldly-value phenomenon (ie, the daughter of the king of the fairies).

In his book *Narrative Fiction: Contemporary Poetics*, Shlomith Rimmon Kenan interprets this issue as the ideological narrative dimension that indicates inspiring some ideological ideas through a story, narrative or anecdote to the reader. In this idea, the narrator's worldview overcomes any other idea:

This facet, often referred to as 'the norms of the text', consists of 'a general system of viewing the world conceptually', in accordance with which the events and characters of the story are evaluated. In the simplest case, the 'norms' are presented through a single dominant perspective, that of the narrator/focalizer. If additional ideologies emerge in such texts, they become subordinate to the dominant focalizer, thus transforming the other evaluating subjects into objects of evaluation. Put differently, the ideology of the narrator-focalizer is usually taken as authoritative, and all other ideologies in the text are evaluated from this 'higher' position. In more complex cases, the single authoritative external focalizer gives way to a plurality of ideological positions whose validity is doubtful in principle ... Thus, in addition to its contribution to focalization, ideology also plays a part in the story (characters), on the one hand, and in narration, on the other. (Kenan, 2008: 112-113).

This ideological look, which shadows the original story of the Divine Letter, can also be seen in numerous Divine Letter secondary stories.

(1) Narrating a short story; (2) a lesson in the narrative end; (3) indirect or direct induction of ideological thought by the narrator (Attar).

Almost all narratives in Divine Letter follow this pattern. In the stories, either Attar is advising the reader as Murad or the task is performed by the main character who is the master. Some examples of such approaches are presented in the following.

Story of the woman who was in love with prince:

A king had a handsome prince; a woman was felt in love passionately with him. After a lot of perseverance by the woman for marriage, the king orders to arrest the woman and kill him with a

horse to be ripped apart (Divine Letter, 146: 837-838). The woman has a request from the king. She wants to be fastening to the prince's horse to be killed with pride and honor (Ibid, 146: 855-857). As a Murad, Attar advises to readers and audiences (who are indeed Murid) "One should learn the real love from this woman" (Ibid, 147: 863-864).

Story of Solomon with the lover ant:

Once upon a time, the Prophet Solomon passed a group of ants. All ants went to meet the Prophet except one ant because there was a hill at front of its formicary and it was trying to remove it. Seeing it, Solomon stated that the hill would not be moved by its efforts (Ibid, 148: 890). The ant began to talk and said to Solomon "Oh king, one can began it by his effort". At the end of the story, narrator (Attar) advises the audiences directly that love should be learned from this ant (Ibid, 148: 899-902).

Story of just Anoshirvan and old farmer:

Once, Anoshirvan was hurling with a horse as he saw suddenly an old man with a curved waist who was planting several trees. The king asked you are old, why are you planting trees; the old man said: Other plated for us, we plat for others (ibid, 150: 933-943).

The king pleased the old man with this statement and gave him a handful of golds coins. The old man said, my tree has now made fruit by your work. The king liked him and gave him gold coins again (ibid, 150: 937-940).

As an ideologue narrator, Attar advises the audience here. In fact, Attar plays the role of Murad and the audience plays the role of Murid (Ibid, 150: 941-945).

If one person disregards the advice of Murad, he has disrespected murad and he has regarded him lower than a dog, as dog is at the lowest degree of beings.

Murad and Murid Discourse Elements in Divine Letter

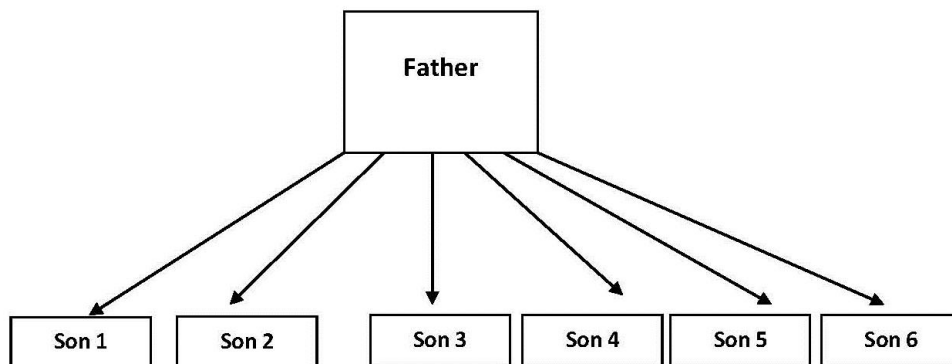
Divine Letter begins with praising the Prophet Muhammad, his Ascension, and praising the four caliphs and the Prophet's companions. Although such admiration is regarded as the apparent

structure of the mystical works with no effect on the main story and framework since they are moral traditions, they can be included as they are discursive elements and relations of Murad and Murid. It is also possible to regard Attar's religious Murad (not mystic) as the Prophet Muhammad and his companions in the next level. For Attar, the Prophet Muhammad is regarded as the first Murad; then, Ali ibn Abitalib is his Murad (Ibid, 127: 386-387).

As noted earlier, the speaker awaying from the atmosphere story is an outstanding feature of recent stories (especially postmodern stories). On the contrary, the classical Persian texts of regards the speaker on the top and the audience is at the lowest level of narrative and discourse. In fact, the discourse governing most of the Persian classical texts, especially the mystical-moral texts, is a discourse from the top down. Monologue is the ruling instead of dialogue. An induction method from top to bottom causes the reader to become tired and frustrated. According to the previous section, citing the fact that this narrative was the main story of Divine Letter, one can say that there is a kind of top to down and one-way relationship between Murad and Murid in the Divine Letter. The father or caliph, who is Murad, master, or the perfect man ignores the demands of the boys who are in the position of Murid, without any consideration and conservatism, and he discourages them from achieving this ambition.

An incident becomes as a debate or conversation when the hero is in the sharia. In this situation, the subject of his wish is either material or spiritual without a sure certainty. He may recognize the truth; but he sees not the will or capability of reaching it in him. In each situation, guide or the master who has the responsibility for leading the hero toward truth may confront another hero. These challenges continues in form of conversation as long as hero understands truth, removes his doubt, or reinforce his will and sacrifice to travel to the truth. The conversation between father, or caliphs, and the sons are presented for them to recognize the truth they need; in this manner, they leave material and trivial wishes and move from religion level to the level of pilgrimage (Poornamdarian, 1996: 245-246). According to this discourse governing the father-son relationship, which is an

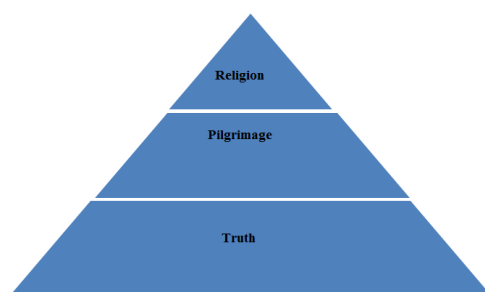
alternative to the relationship between Murad and Murid, the following model can be considered for this relationship:



Type of the relationship in the above model is a non-discursive and one-sided relationship. On the one side, there is a father in the role of Murad who is the only source of thought; on the other side, the sons are living in darkness and they are waiting for the father decide for them.

The general framework with regard to the relationship between Murad and Murid suggests that the father can be regarded as symbol and representative of the universe of unity while sons, or murid, are symbol and pattern of the universe of plurality. In this way, Attar has represented more Integrity in Divine Letter by entering each of the multitude paradigms and removing each of them one by one in favor of Murad.

One of the important patterns for the process of spirituality, which is found in most mystical books, is summarized in three stages: religion, pilgrimage, and truth.

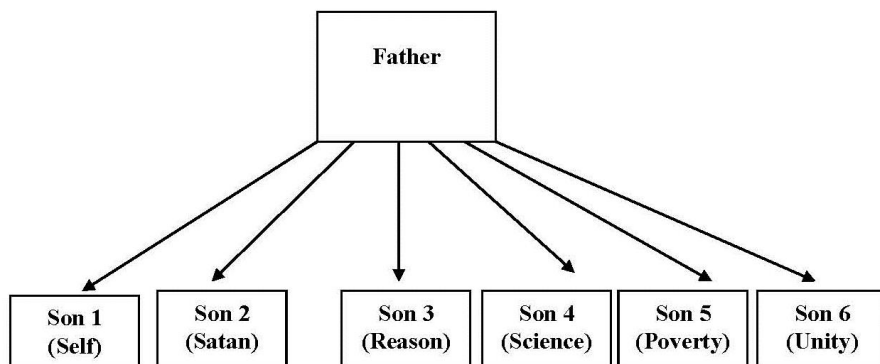


In fact, the seeker should pass the non-flexible and primordial steps of the religion; then, if he deserves understanding and comprehension of deeper concepts, he enters the level of pilgrimage. After passing this level, he will reach the peak of truth if he has the capabilities. This type of seeking for unity in Divine Letter reflects overcoming of the thought or stage of religion that dominates over all Divine Letters so that even thought, science, poverty, and unity are regarded by the father, or Murad, as sensualities; thus, they must be sacrificed to an ambiguous thought who is demanded by the father to be implemented.

Such totalitarianism extends so that it affects the general structure of the story. Indeed, totalitarian thoughts in Divine Letter disturb the whole narration of the story as well as characterization of the story. There is less evidence of Murad's two-way discourse and relationship with Murid. The Murids' conversation or debate with murad is formed in order to portray the power of Murad's speech over Murid and his victory over the sons will have more manifestation.

In addition to the Divine Letter's narrative structure that can be challenged, there is a contradiction between Murad and Murid in Attar's Divine Letter. The first two sons who represent the "self" and "devil", can be classified in a bunch of negative and evil elements; based on the teachings of the mystics, reason can also be placed in the category of demonic and evil phenomena. However, it is not easy to classify other three elements (science, unity, and poverty) in the class of evil phenomena.

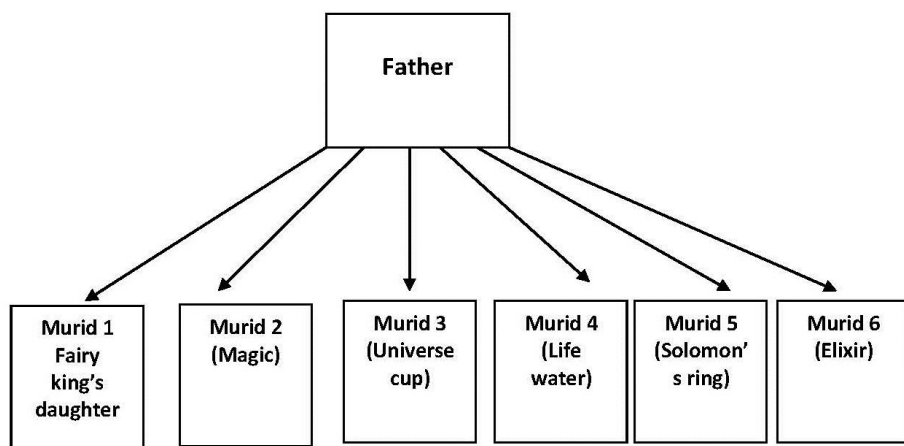
The six sons, or six Murids, that are narrated by Attar along with the structural problems in terms of narratology, have disturbed subject of the relationship between Murad and Murid with regard to concepts and subjects. The main story in the Divine Letter tries to mingle these six elements under one title while some of these elements are not in the same type with other elements.



In a structural analysis of Divine Letter, Taqi Poornamdarian (1990) states in relation to this structural and semantic contradiction in Divine Letter, "Interpretation of the story or the meaning of the interpretation is accepted when elements in the text with their apparent meanings correspond to the meanings derived from the interpretation. It means one may regard the caliph as soul but this interpretation is out of proportionality. In Attar's work, equations such as the following equations cannot be considered acceptable; or the second side is not easily acceptable.

1. The first son wishes to marry the fairy king's daughter = self seeks for certain soul
2. The second son wishes for magic = Satan seeks for jurisprudence and faith (if converts to Islam)
3. The third son wishes for the universe cup = Reason seeks for reason.
4. The fourth son wishes for the life water = Science seeks for Science.

As observed, if the fifth and sixth equations are written in the same way, the second side of the equations will not be logical. It seems that this basic weakness in the story of the caliph and the sons results from the same interpretation that has been mentioned by Attar in the prelude of the book (Divine Letter, 1996: 256-258).



The indication by the general structure of relationships between Murad and Murid in Attar's Divine Letter suggests that the type of relationship between Murad and Murid is one-sided and authoritarian. Although the main story of Divine Letter has given a specific freshness to the general subject (the relationship between Murad and Murid) and lack of flexibility is not observed in the field of narration. Indeed the overcoming of religion though over pilgrimage thought in Divine Letter has created a situation in which none of the six sons can be regarded as an actor subject in relation to Murad, or the father, because they are actionable objects; the actions on them are performed by the father who is the absolute subject in the story.

Dimensions and Frequency of the Imperative Verbs (as Recommended Tools for Murad and Murid)

Since Divine Letter is a narrative work and different in nature from Secret Letter, imperative verbs have found less space to directly attack the audience and the reader; however, Attar has not forgotten to employ direct imperative forms to address his audiences during the stories. Through several methods, either directly or indirectly, he addresses his audiences by flogging of journey to make him aware with the words of characters:

Come, learn, let it aside, sit (Divine Letter, 147: 863-864).

These imperative verbs have been entered after narrating a story. Here, Attar enters directly and orders his audience to learn from women the way of loving and loyalty (ibid, 148: 899-901).

After narrating the story, the narrator feels that the indirect narration cannot warn Murids as much necessary. For this reason, he tries directly and presents some suggestions to readers who are indeed Murids. Other applications of such imperative verbs are seen in many other anecdotes (ibid, 150: 941-945).

The same as two other above cases, this type of direct addressing disturbs the general structure of the story as it has selected an indirect approach for telling the story. It should be noted that storytelling is just a tool for Attar to inspire his moral implications to Murids or audiences.

Story of Jondi's master and dog

In the story of jondi's master and dog, storytelling has largely stopped the narrator from issuing orders; there is only one imperative verb in this story (ibid, 152: 984-991). When narrator (who has selected the role of Murad for Murids who are the readers) enters, the language is indignation, questioning, or prohibition, or even humiliation of Murid.

Characterization of Murad and Murid in Divine Letter

In the section about narratology, the main characters of the story who are the father as Murad and six sons as Murid have been analyzed. However, the important issue in relation to characterization of Murid and Murad in Divine Letter is the presence of characters that are named during secondary stories in Divine Letter and they form subplots and short stories. The characters that are present in secondary stories of Divine Letter are:

Virtuous woman whose husband had gone to trip, woman who felt in love with prince, Alawi and scientist, effeminate who had been arrested in Rome, Solomon the Prophet and the lover ant, Amir al-Mu'minin Ali and the ant, Just Anoshiravan and the farmer, Jondi's master and dog, Tousian Beloved and dog, rider, Abolfazl. Hasan ...

In most of the narrations that named above, Murads are the famous historical and mystical characters; but there may be a displacement when a person who known as Murad for us is converted

to an immature and beginner Murid. In the following table, the column of Murid is occupied by persons who are well known in the course of religion, history, or mysticism. He has also displaced some of them in position of Murid to inform and warn them that even great mystics should not be proud of their position. In this regard, one can study the story of "Sheikh Abubakr Vaseti and Insane Person" to see how a Murad's position has been reduced to set him as a Murid (ibid, 227: 2611-2634).

Murad	Murid
Real religious or mystical characters: Christ, the Prophet Muhammad, Abu Sa'id Abu al-Khair, Shibli, Bayazid Bastami, Sheikh Abulhassan Kharaghani, old farmer, Jondi's master, Abolfazl, Ibrahim Adham, Sheikh Gorgani, Gibreel, Yousef, Jacob, Majnoon, Sultan Mahmoud, Rabaa, Ja'far Sadiq, ...	Real religious or mystical characters: Solomon the prophet, Imam Ali, Anoshiravan, Tousi beloved, servant of Sheikh Gorgani, Jacob, the sons of Jacob, Darwish, the baker, Sheikh Abolhassan Hamedani, ...
Human vague characters: Old man, Sheikh, Insane, blind, Rider, Green dress.	Human vague characters: One, Sufi, A darwish, Old woodcutter, Namazi man, Darwish,
Animal characters: Ant, cat, dog.	

Conclusion:

The subject of interaction between Murid and Muradis one of the notable issues in the hierarchy of mysticism and knowledge; this issue is evident in Attar Neyshaburi's Divine Letter. This research showed that Attar emphasizes on the necessity of presence of Murad, as each Murid requires following a Murad at first. Second, such following has some conditions and characteristics including:

- Real Murad for all humans, especially the Muslims, is the Prophet, and then the Caliphs.
- The mention of various stories in the Divine Letter is an excuse for the poet to appear in the role of Murad and to transfer his intended concepts to the audience although these suggestions are presented in different forms.

- In Murad and Murid discourse, one can see mostly monologue rather than dialogue. This approach may have been moderated in Divine Letter due to nature of the story as it is a conversation between sons and the father.
- The relation between Murad and Murid is a vertical relationship (from top to bottom), not horizontal. That is, they are not all in the same, but they are along.
- In evolution from religion and pilgrimage to truth, this relationship stays mostly in the stage of religion and reaches less to two other levels because Murid is in the stage of learning preliminaries.

Any conversation between Murid and Murad is established to show the power of Murad's argument as well as counting poet's goals and representing disadvantages of Murid's thoughts.

- The six sons can never be regarded as acting subjects in relation to Murad or the father; but they are actionable objects as the actions on them are performed by the father who is the absolute subject in the story.
- Murad may play the role of Murid, as he needs guidance in some cases.

العناصر الخطابية لمريد و مراد في (الهي نامه) لعطار النيشابوري

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الملخص:

التصوف الإسلامي مصدر غني للأفكار العرفاني التي تم إنشاؤها لتوجيه جميع البشر. عطار النيشابوري هو من هؤلاء العارفين الذين قدموا للقراء مجموعة من الأعمال الخاصة في موضوع التصوف الإسلامي التي تمكن دراستها من جوانب مختلفة. يشير جانب من هذه

الدراسات الي كيفية الارتباط والحوار بين الشاعر(المراد) والخطاب(المريد) وكيفية تمهيدات التي يهيئها الشاعر لقرائه (في دور التلميذ) للتعبير عن أفكاره. في التصوف الإسلامي، فإنه ليس من الممكن أن ينتقل المعلم رسالته الي متعلميه من دون مرونة. وفي الهي نامه، وفقا لطريقة انتقال غير مباشر وسرد الأنواع، يجب أن يكون هذا الانتقال ممكناً وسهلاً. يهدف الباحثون في هذا المقال إلى ان يعرضوا صوراً من نوعية خروج الشاعر من القصص وعرضها وتمثيل الشاعر كمراد، وذلك من خلال دراسة قصص عطار ونوعية حضور الشاعر فيها. وكذلك نستعرض طريقة التكلم بين المتعلم والمعلم في قصص مختلفة، ونشير الي كيفية استنتاجه.

الكلمات الدالة: الهي نامه للعطار، مريد، مراد، الخطاب.

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