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Symbolism in Biddle poetry

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Abstract

Abu al-Ma'ani Mirza Abdul Qadir Bidel is one of the greatest mystical poets of the unity of Existence. The use of particular terms in a symbolic and symbolic way complicates and elucidates the artistic structure of his poetry, limiting and making difficult the way of Saud on the mountain and the ridge of the thought of this eloquent mystic. This article seeks to explain what the mystery is and its approach in Persian poetry and the works of gnostic and mystics, especially Hazrat Abolmaani Bidel, one of the first-rate poets of the Indian style, whose poems have become enigmatic and famous in their complexity, ambiguity, metaphors and metaphors.; To the extent that without understanding the mysteries and symbols of his poetry, it becomes impossible to understand its meaning. The method of this research is library and its main orbit revolves around the cryptic analysis of Biddle poetry because analysis and understanding of the meanings of Biddle poetry will be possible only by relying on sufficient and accurate understanding of literary industries and deciphering Biddle idioms and sufficient information of Sufism.

Keywords: Abol Ma'ani Bidle, codex, Persian poetry, Indian style, Sufism, lamp, mirror

Introductions

The value of poetry and consciousness has a long history among Persian speakers. The most valuable human ideas and the best human virtues have appeared in Persian speech and song. These glorious ideas to attract the audience and create excitement and pleasure, in various forms and special ways of speaking that were rooted in the artistic taste and vision of the inhabitants of this region, have at times amazed the owners of taste and thought, has surrounded everyone with its colorful effects. The rainbow of imagination and image in Persian literature, like the melon glass during the stages of perfection, enriching and attractive, has enchanted the public mind with its colorful effects; Until the song of Persian song and speech crosses borders and centuries and reaches hearts.

Among the methods and techniques of expression, symbolism salts the face of the bride of Persian poetry and warns against rhetoric. Persian-speaking poets, mystics, and writers have expanded their specific ideas and insights into religion, ethics, wisdom, and culture, using symbolism and symbolism, and have guided their audiences beyond materialism and soil. Yes, the methods and techniques of illustration with various effects have made the masterpieces of Persian literature enjoy a special sweetness, tenderness and charm. It is not surprising that the poet of mirrors, Hazrat Abul Maani Bidel Dehlavi, shouts that:

A mirror to a polished woman, if you want to be bored,
is a whale in your purity research?
And he cried out that:
Sleeping comforters have bought
velvet skirts from Borya shop

It remains to be seen what this mole and this velvet is and what that mirror is and where that whale is; What is the implication behind these words and what is the code for? Examples of this are abundant in the works of Persian-speaking orators and need to be deciphered and deepened; Especially in Biddle's poem, which itself clearly states its long meanings and subtle themes:

The world is a reflection of the secret of the mouth
Hidden and non-obvious dialogue and nothing

What is the mystery?

The Arabic word for code means what is covered, a secret, a secret, a set of numbers,

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letters, or symbols used for a specific and usually secret purpose, such as sending a message or unlocking. The same is true of mystery, symbol, and gesture. In Sufism, it has an esoteric meaning and no one is aware of it except those who are aware of such meanings.

The word "crypto" also has an idiomatic meaning, and Qadameh ibn Ja'far was one of the first to use the word "cryptocurrency" in its literal meaning and wrote in the book "Naqdal-e-Nasr": Be aware that they use code in their speech. Thus, for a word or letter, they encode the name of the letters of birds or beasts or other objects or a letter of the letters of the dictionary and inform the person who wants to understand the subject. "So that word between the two is a concept and mysterious to others." The word code has gradually taken on different meanings and definitions, but all of these definitions have one thing in common, namely obscurity and ambiguity. But the definition given by Master Pournamdarian, which can be widely accepted, is: "The code is any sign, allusion, word, compound, or phrase that implies a meaning and concept beyond what it appears to be." (Pournamdarian 1391:3-4) [5].

Sufis, who have always faced the violence of the legislators and the short-sightedness of the common people, and through this have suffered severe sufferings and injuries such as the overthrow of Mansour Hallaj and the assassination of the judges of Hamedan. They have expressed their words with ambiguity, secrecy, story and allegory, and they have resorted to symbolic allusions and expressions to prove their spiritual and sensual experiences, which do not fit in the dress code. Because according to mystics, in the course of his spiritual ascent from the stages of the senses and intellect, man occasionally reaches ecstasy and steps into the world of discovery and intuition; The curtains fall before his eyes and he overlooks a special understanding that is difficult, if not impossible, to express in the context of conventional language and normative speech. So, in order to acquaint the unfamiliar audience with their spiritual and intuitive worlds and experiences, which do not have the understanding and capacity of high spiritual experiences, they had no choice but to speak in a veil of mystery, the deep point is:

I wrote this as if he did not know that you should read it with dignity as you know

(Hafiz, 1361: 215)

"So, the language of code and sign in our mystical literature becomes the center of expressing mystical observations that have entered the heart of the mystic in various forms, and basically the import of the heart is what God brings to the heart of the mystic." The existence of many symbolic terms such as pub, wine, ruin, lover, love, madman and the like in mystical works is the best proof that the world of meaning and the spiritual world has no end and the word cannot reach its end properly." (Ahmadpour, 1374:27-28) [1].

Signs are related to each other according to the covenant and the contract in the form of signs and meanings. For example, when we say the word pigeon, the image of a specific type of bird comes to mind among the millions; but when it comes to the code, the relationship between signifier and signified is abnormal, signals refer to another signified from their original signified, such as the passage of light through glass. In the symbolic sense, the sign "pigeon" passes through its main meaning (specific type of bird) and

shows another meaning, which is peace and friendship. That's why passwords are different for each person. For example, in Persian poetry, Parvaneh is the secret of a devoted lover who has died; Because he sees that other butterflies are burning in the fire and throw themselves into the fire again, but this same butterfly is the secret of stupidity in Western (European) literature for the same reason mentioned above. So each poet and orator can have their own secrets and the codes of Biddle's poetry are different from the codes of Hafez's poetry and to unlock the meaning of each poem, one must find the key to their own codes.

The existence of the code caused the words to be separated from their conventional meaning, to realize the code nature. If we take a look at Persian poetry, this issue is clearly visible. For example, the word "lamp" or "candle" in classical Persian poetry is more of a clear device, if Saadi, out of fear of rivals lest they know that his lover is in his house and says for fear of disgrace:

The candle must be taken out of this house and killed so that the neighbor does not know that you are in our house
(Saadi, 2006: 605)

But Forough Farrokhzad, a contemporary Persian poet, says in his poem:

If you come to my house, bring me this kind lamp
And a valve from which
Look at the crowd of Happy Alley

(Forough Farrokhzad, 2006: 253) [15]

In this poem by Forough, it should be seen what happened from the time of Saadi to the era of Forough Farrokhzad. The poet should bring a lamp. Meanwhile, Forough is a woman and is more vulnerable and accused than Saadi, who is a man. This blind knot will be untied if we look at this issue from a deeper perspective and from the perspective of cryptography. Saadi has used the candle in the same conventional and lexical sense, but the lamp in Forough's poem has a symbolic meaning and is the symbol of love and a warm family home. Yes! Forough wants her lover to bring love and affection to the poet with his family.

In Shamloo's poem, we encounter the same issue:

I have a lamp in front of me
I'm going to the Black War

(Shamloo, 1383: 123)

In the above verses, the word lamp has a symbolic nature and the first lamp is the symbol of the book and the guide, but the second lamp is the symbol of hope and black is the symbol of darkness and ignorance.

Sohrab Sepehri says in a long poem:

In Varanasi, at the end of each alley, an eternal light was on
(Sepehri, 1392: 167)

Varanasi is one of the important holy and religious cities of Hinduism. Brahman pilgrims bathe and wash in Varanasi on the shores of the Ganges Sea during religious ceremonies, visit several tombs in Varanasi, and many pray along the Ganges River to bury their dead. There are also important mosques in Varanasi, including the Aurangzeb Mosque. So the lamp in the upper verse of Sohrab Sepehri can be the

symbol of religion and the poet "wants to say that in every corner of Varanasi religion and ritual continued to live and everyone was interested in his religion" (Shamisa, 1997: 76) It can be concluded that the word "lamp" is used as a code in the poetry of Forough Farrokhzad and Ahmad Shamloo Sohrab Sepehri and has a deeper meaning than the conventional meaning of Saadi "candle".

Sometimes a sign has several symbolic meanings besides the main one, such as the word "wind", the main meaning of which is a kind of intense air flow, but in Persian poetry it is a symbol of plunder; Because it drops the leaves of the trees to the ground and disturbs the beloved, and this wind is the secret of fertility and growth elsewhere; Because the spring wind causes the bark of the branches and buds to be cracked and amazed when it blows, and the buds and buds emerge from it:

The Prophet said to the companions of Kabar
Do not cover the body from the spring wind
Anjeh with leaves in circumcision
He does it with your body and soul
(Mowlana, 1385: 94)

In the upper bit, the wind is the key to spiritual outpouring. In mystical poems, Zalf is the secret of worldly multiplicities, but elsewhere it is the secret of divine attraction. Khwaja Shiraz Shamsuddin Mohammad Hafez says:

Mystery and myth always have a store link; As in Persian, many codes have been created through allusion. Many examples of such a code can be seen in authentic texts and masterpieces of Persian poetry and prose. If "Jesus" is the key to life, "Joseph" is the key to beauty, "Job" is the key to patience, "Rostam" is the key to courage, etc. (Dad, 1375: 26). Ferdowsi also attributes a symbolic nature to the myths of Shahnameh:

You call this a lie and a myth
In a clear light of the time
Whatever he got from him with wisdom
The other meant the code
(Ferdowsi, 1382: 523)

The code in Biddle's poems

Mirza Abdul Qadir Bidel is one of the leading poets of the Indian style whose poems are famous for their complexity and ambiguity. Biddle's poetry, due to its metaphors and metaphors far from the mind, has become enigmatic to the point that it becomes cryptic in nature, and without realizing its mysteries and symbols, it becomes impossible to understand the true meaning. As he himself says in this regard:

My long meaning requires a quick understanding. My mind is not easy
(Biddle, 1389: 1143)

Yes! The idiots of Biddle's poetry must be locked and its mysteries unraveled in order to break the spell of astonishment of these difficult idiots in the light of those mysteries and symbols. The codes of Biddle's poetry are deep and abundant: mirror, ash, lunar, etc. Each is a code for expressing deep spiritual content and experiences beyond

the appearance of words.

To show the cryptic face of Biddle's poem, we show some examples of this cryptography:

Borya: Danger code

Velvet: The secret of luxury and well-being and comfort and status

Boria is widely used in Biddle's poetry and has a symbolic face. In Biddle's poem, Borya is sometimes the symbol of danger and sometimes the symbol of poverty: the comforters of Borya

They bought velvet from Boria store

(Ibid: 84)

It remains to be seen what Biddle wants to say. Is it possible to buy velvet from Boria store? Never. There are two codes in the upper bit that must be decrypted to get the meaning of the bit. The first code is Boria and the second code is Velvet.

First Borya

1. Boria is woven from straw
2. The straw is in the grove
3. Nest is more than milk, so it is dangerous

Second velvet

1. Velvet is soft
2. Velvet feathers are able to sleep and be flexible in all directions
3. It is gentle, so it is a source of joy and comfort.

Thus, if we consider Borya in the above poem as the symbol of "danger" and velvet as the symbol of "delight and vitality and well-being and comfort", the meaning of the verse is as follows: They have eaten and gained this well-being through austerity, hardship, effort, seriousness and effort. This verse is in fact a complex and cryptic expression of the simple verse of Saadi which says:

Without suffering, treasure is not possible
It was paid by the brother who worked
(Saadi, 2007: 544) ^[9].

But in the mystical interpretation of this verse of Biddle's poem, it can be said that Borya is the secret of the difficult steps of the path and velvet is the secret of reaching the truth.

Sea: The secret of true existence (supremacy)

Bubble: existing password (possibility world)

Solve the sea by creating a mirror bubble and our Biddle cyst has a problem ahead

(Biddle, 1389: 711)

Abu al-Ma'ali in this verse refers to "existence" and "existence". To understand this, we come to an example: When we see someone's picture in the mirror, the person himself "exists" and his picture in the mirror "exists".

Sufism considers the unity of existence as the essence of truth as real existence and the universe as existing (manifestations of real existence), therefore, it considers the harm and persecution of any being as wrong, and considers all beings worthy of grace, compassion and respect; Because disrespect and persecution in the existing right is disrespect

and persecution of the real existence (essence of the Supreme Being). Just as disrespect to the photo is considered disrespect to the owner of the photo.

Considering the above allusions and the mysteries of the verse, the result of the verse can be considered as follows: from the front of the real existence that causes the emergence of multiplicity, the mirrored being is confused and thinks that he has existence.

Zulf: The code of multiplicity (material and worldly belongings)
It is difficult for Biddle to get rid of the maze of clutter
(Biddle, 1389: 270)

In the first stanza of the upper verse, Zulf has a symbolic use, the code is "multiplicity" (material and worldly relations) and the motto is the code of "unity". Occasionally, it covers the face of the beloved's mole, which is the source of the lover's calm and appointment, and prevents the lover from seeing; the plurality and material belongings of the seeker neglect the remembrance of the truth and cover the face of unity.

The second stanza of the verse indicates that the owners of the worm cherished the guest and kept his service and sanctity so strict that the departure of the guest after eating the night meal was considered a disgrace and a defect for them; therefore, they were not satisfied with the guests' leave at night. Considering the above points, the above verse can be interpreted as follows: Biddle, it is so difficult to get rid of the maze of multiplicity (material and worldly belongings) that the guest of the night is freed from the hands of the owners of the worm.

Zulf: The code of multiplicity
Morning: The joy of youth, faith
Aurora: The secret of bloodshed and heartbreak, the sad and miserable end of life
Night: The secret of darkness, negligence and blindness, blasphemy
At that bend, blood clung to the strength of Chuck's hearts
Our morning finally dawned in the night prison
(Biddle, 1389: 270)

Abu al-Ma'ani has a completely mystical approach in the above verse and says: In the page of the multiplicity and troubles of the world, the hearts of the wounded and our lover were caught in sorrow and the joy of youth and the days of health in negligence, blindness and misery approached the bloody sunset of annihilation.

Sun: The secret of truth/Because in the absence of the sun, colors lose their nature and the eye cannot clean the colors; But in the presence of the sun all the colors are clear; So the sun is the secret of truth because in the light of truth, the main nature of phenomena is revealed.

Infidelity is a curiosity to the court of truth
What are the reasons for selling in Sun House?
(Ibid: 1063)

In this verse, Abu al-Ma'ani attacks the reasoners and philosophers; Because philosophers do not accept any truth without argument and their opinion is based on doubt, while Sufis study phenomena through discovery and observation and understand the facts with deep thinking and without

argument and base their thinking on Strong belief and firm belief is firm. Therefore, Abu al-Ma'ani considers the method of reasoning to prove the truth (wajib al-wujud) to be exaggerated and curious, and because it is based on doubt, he considers it a blasphemy and believes in his pure Sufi belief that "the sun" The reason for the sun came ".
(Asir, 1384: 79-80)

From the other verse of Abu al-Ma'a, we find that the sun is the secret of truth:
I went to the Bedouin saddle to the source of the sun
Because we become a shadow of the round face of the journey
(Ibid: 85)

Biddle sees the world as a terrible abyss between existence and non-existence, which brings with it the suffering and hardship of travel, which is the dependence of materiality and the desire for reflection. In this verse, he says: We cut off the heart from the world of the world in order to get rid of the filth and pollution of the world and materiality and reach perfection by reaching the source of truth.

Mad: The lover's secret has come true
Plato: The same as Plato
The secret of the wise is deprived of the truth
Biddle, the oppressor of illusions, oppressed him
What an injustice that did not drive him crazy, he became Plato
(Ibid: 559)

Abu al-Ma'ali in the above verse prefers the love that becomes the means of knowing the Lord to the imperfect wisdom that is engaged in worldly affairs, because the intellect does not tolerate the unseen imports, madness overcomes it, and "the closer to God, the more insanity and Madness dominates the mystic" (Asir, 1384: 67).

Sun: The secret of the heart
Soil: The code of the body
Dinner: The misery of misery and humiliation
Bud: The secret of entanglement and deprivation, deprivation
Grieve for yourself if your heart is defeated
The sun is shining where it is under the ground and that's it
(Ibid: 862)

Abu al-Ma'ani considers the eye as a means of outward sight and the heart as a means of seeing and understanding inwardly, calling the common people outward and the mystics in the heart.

Mystics of the Musharraf lover in the present beginnings (the beginning of the stage of conduct) turn to virtual love and consider it as a means to reach the truth. Because they see the beauty in their eyes and heads, their hearts are defeated. Whenever this virtual love lasts and the seeker adheres to it, such a seeker should be lamented; because the virtual love of the bridge is to reach true love and it is not permissible to stay on the bridge too long; rather, one must cross the bridge and reach the truth from the permissible.

The result of the verse is as follows: Whenever a person's heart is not opened, he remains in the bondage of the body, does not acquire knowledge, and is satisfied only with the intuition of the eye, then he must weep. (Asir, 74:67).

A beautiful couplet from Babataher also expresses the same theme:

They both shook hands and their hearts screamed
He remembers everything he sees
I will make a steel bite dagger
My wife saw me to be free

(Babataher, 1390: 15)

Biddle, the poet of mirrors: The mirror has a wide and great reflection in Biddle's poetry, so much so that Mohammad Reza Shafiei Kadkani has called him the poet of mirrors. Biddle has used the mirror as a symbol to express concepts such as: heart, astonishment, manifestation, vulnerability, permission, etc., and has created subtle and pristine meanings. Here are two or three things:

Mirror: The code of the heart
We cooked raw literacy on the screen
You laughed at the mirror at us

(Biddle, 1389: 85)

In the above verse, Abu al-Ma'ali says: Enough that we cooked raw desires in the veil of our fantasies, the heart, which is the place of understanding spiritual truth, laughed at us, ridiculed us and our raw fantasies.

Mirror: The code of effect and value
Stone: The code of worthlessness and humiliation
One hundred stones became mirrors and one hundred drops closed the door
Alas, that house is ruined, our hearts

(Biddle, 1389: 86)

Abul-Ma'ani means in the above verse that the world is evolving and all the components of the universe are in the dam of perfection. So the result of the verse is as follows: worthlessness and shortcomings on the way to perfection, reached the limit of appearance, value and perfection; But it is a pity that our chaste heart is still ruined and devoid of spiritual values.

Mirror: The code of right analysis
Our negation is the mirror of his proof
If the linen is lost, we will bring fog

(Ibid: 85)

Glass: The secret of desires and aspirations
Cup: The secret of content and knowledge
I have a bud in this society
My wife puts glass on the stone to get the cup

(Same: 1086)

Considering the above secrets, the meaning of Abu al-Ma'ani can be considered as follows: Deprivation and cessation of interest in the mystic's sensual desires lead to knowledge and knowledge.

Feather: The secret of wish and breath
Angha: The secret of happiness and spirituality
Saddle a handful full of quiet spies
We set foot on the nest of Ulfat Angha

(Ibid: 83)

In this verse, Abu al-Ma'ani acknowledges that: The desire and the air of the soul became such a secret of our peace that

we became oblivious to spiritual happiness and values.
Thorn: The secret of pest and persecution
Henna: The secret of glory and luxury
The safe way out of the looting unemployment situation
That thorn kisses the sole of the fawn from afar

(Ibid: 87)

Abu al-Ma'ani says in this verse: Find the safe corner and avoid glory, luxury, fame and obligation, because the world is a place of accumulation of opposites and wherever there is luxury and sweetness, there is plague and persecution.

Bubble: Existing code, instability
Sea: The secret of existence, permanence
The bubble of Biddle's lack of opportunities
He looks to the sea behind the wet eyes

(Same: 645)

Saddle costume that is the riddle of the bubble
We did not open the end except for Qoba

(Same: 500)

Gem: The secret of value and wisdom
Smooth puts nature in a low position
With all the enlightenment, pain is the essence of the environment

(Ibid: 917)

Yusuf: The secret of beauty and goodness
Well: The secret of falling and not being
Canaan has no lust for Joseph
Unless it sinks in itself, it creates a well there

(Ibid: 79)

Jacob: The secret of separation
Canaan: The secret of hardship and suffering
Jacob is dusty everywhere
How much Canaan was the lover of the climate of love

(Ibid: 22)

Ash: You are not a password
It is not hot, it is hot, like a candle, and what a gray spit butterfly has swallowed the circle

(Ibid: 92)

Conclusion

The caravan of Dari Persian poetry and literature has stored the past and a world of valuable experiences in its backpack through the tortuous ways of the times. A multitude of human concepts and thoughts such as love, mysticism and morality along with tenderness, taste and feeling can be found in this backpack. Cryptography and cryptography are among these sweet and valuable experiences that have been used by orators and writers to express concepts that are sometimes not safe or difficult to say openly and clearly. The word code means what is covered, secret, secret, symbol, gesture and gesture, and has a strong connection with the myth from the beginning, and in Persian, many codes have been created through allusion. Sufis have resorted to symbolic allusions and expressions to prove their spiritual and sensual experiences. Abu al-Ma'ani Bidel Dehlavi is one of the first-rate poets of the Indian style. Because Biddle's thought had a high meaning and subtlety

of content, he presented his valuable human thoughts and mystical concepts of oneness in code language; this cryptography has made his poetry complex, elusive and has a wonderful artistic essence. The range of codes of Biddle's poetry is very wide and varied. Codes such as mirror, bubble, ash, stone, glass, soil, sun, etc. along with mythical codes such as Jacob, Joseph, Plato, Majnoon, Farhad, etc. The city of Biddle's poetry has been made rich and windy, but pleasant and magnificent.

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