

Analysis of mystical symbols of Majmaolbahrein of Katebi Neishabouri

Khalil Hadidi ¹, Hamidreza Farzi ¹, Rostam Amani Astamal ²

¹⁻ Department of Persian Literature, Tabriz branch, Islamic Azad University, Tabriz, Iran

²⁻ PhD Student of Persian language and literature, Tabriz Branch, Islamic Azad University, Tabriz, Iran
rostam90@ymail.com

Abstract: Survey on the poems of Katebi Neishabouri as poet of ninth century indicates use of symbolism in his mystical stories. The structure of Katebi's mystical poems particularly "Delroba", "Sinameh" and "Majmaolbahrein" is symbolic. In this article, mystical symbols of "Majmaolbahrein" containing 1150 couplets are investigated. Symbols like flood, thunderstorm, cave, hunting, hunting ground, China, Isfahan, wise man and dream are studied in this work. Some symbols of "Majmaolbahrein" have been employed in poems of poets before Katebi but symbolism of his poetry is innovative and creative.

[Khalil Hadidi, Hamidreza Farzi, Rostam Amani Astamal. **Analysis of mystical symbols of Majmaolbahrein of Katebi Neishabouri**. *Life Sci J* 2013;10(5s):241-247] (ISSN:1097-8135). <http://www.lifesciencesite.com>. 43

Keywords: Katebi Neishabouri, Majmaolbahrein, symbol, analysis

1-Introduction

Katebi Neishabouri is one of the great poets of ninth century. He composed poems in most poetical forms. His sonnets are elegant and significant in this period. His works indicate his skill. Katebi's Masnavi works famous for Khamseh-e-Katebi are considered as important works in this form in person literature. Khamseh-e-Katebi contains five poetical works of Golshane Abrar, Majmaolbahrein, Dah Bab, Sinameh and Delroba.

The second poetical work of Khamseh-e-Katebi is Majmaolbahrein or "Nazer and Manzour". In spite of this fact that all couplets of this work have been composed in two meters of Sarih (Moftaelon Moftaelon Faelon or Faelan) and Raml meter (Faelaton Faelaton Faelan or Faelon). It begins with short prose and verse introduction.

Majmaolbahrein contains 1162 couplets. This work was composed affected by "Jamshid and Khorshid" by Salman Savoji and "Homai and Homayoun" by Khajoui Kermani. Ahli Shirazi in tenth century wrote "Sahar Halal" according to Katebi's "Dah Bab".

1-2-Summary of "Nazer" and "Manzour"

Majmaolbahrein is mystical and allegorical love story of symbolic characters of Nazer and Manzour. "Manzour" prince of China wants to haunt in the spring. He sees a deer on the mountain and follows it and sees a beautiful and sad horse rider. He asks his name and he introduces himself "Nazer" and his hometown Isfahan. Manzour asks the reason for his sadness and he avoids replying but Manzour insists and he replies "I was king of Isfahan and I ruled out in just, one day I went to a field for hunting with my officers suddenly a cloud appeared and it began to rain and I lost my army. I hid in a cave and next

morning I saw the world destroyed and flooding and a monastery that a pious man lived there. He was learned and interpreted my dream and directed me toward a beautiful faced seen in my dream. I seek him but I cannot find him".

"Manzour" comprehends that he is his beloved and says I know your beloved and if you let me I announces him. When "Manzour" leaves "Nazer" he cannot find his army and "Nazer". He becomes sick and loses his horse. The king of China searches "Manzour" and finds the dead body of "Nazer" and buries him. Nazer and Manzour release from death and separation and meet each other.

1-3-Research background

Contemporary writers have investigated some symbolic philosophical and mystical works in their books and articles. In this sense, the book of "Ramz va Dastanhaei Ramzi dar adabe farsi" (symbols and symbolic stories in Persian literature) by professor Taghi Poornamdariyan is important. This book containing analysis of Avicenna and Shoravardi mystical and philosophical stories offers solutions for analysis of most of symbolic stories affected by these scholars' works. Several articles have been written about mystical symbolism of Molana, Sanaei Attar and other mystic poets but Katebi's poems symbolism is investigated for first time in this article.

2- Discussion on symbol

We do not study symbolism school developed in nineteenth century in France. Although our study could be related to this school, but our purpose of symbolism and symbol is related to definition of professor Poornamdariyan: "symbol is a sign, word, compound and phrase that connote a meaning and concept beyond surface meaning" (Poornamdariyan,

20114). Our symbol is metaphor with some differences; for example symbol does not have analogy so the meaning can be inferred by the main concept and omitted resemblance is identified in metaphor but there are many close meanings in symbol”(Shamisa,2012:113).

This kind of symbolism was considered in Persian literature before France symbolism. “In this symbolism, truths are replaced by objects and totality is sought in details and symbols are steps for reaching to heaven and sky and metaphysics. This subjectivity devised its artistic heritage in mystical literature more than others” (Fotohi,2011:162).

3-Katebi as the symbolic poet

Mystical concepts are seen in Katebi’s poems. Although he sometimes uses symbolism employed by former poets in mystical concepts but his poems are innovative. “Delroba”, “Sinameh” and “Majmaolbahrein” are symbolic. This article investigates mystical symbolism of Majmaolbahrein.

Majmaolbahrein is the second verse work of Katebi and its name is hesitated, since the name of story is proportionate to “Raml” and “Sarih” meters and also with content of the story happened in the metaphysical world that finally body and soul are met each other. Even if we ignore implicit meaning of the story and consider its explicit meaning, we could interpret meeting of Nazer and Manzour as worldly lover and beloved to Majmaolbahrein.

Although Katebi signifies sentences lexicon and surface structure; but he never ignores content and meaning. Majmaolbahrein containing story of Nazer and Manzour could be investigated according to explicit and secondary or symbolic meanings.

Katebi decodes and explains secondary meanings of the words. He refers to red wine of “Dokhtare Raz” and “Saher khom neshin” and then explains his purpose:

“Oh the cupbearer brings me that calming wine and behaves good with this drunken

Pour the wine so that I begin to dance like wine cup

I release from pain and sorrow by drinking wine
Like disappearing dark night with coming up of sun

I complain like lute by irritation of red wine
What can I do if I do not have wine?
I fell in love with “Dokhtare Raz” by seeing her charming

Look at the effect of witchcraft of the “Sahere Khomreh neshin”

Who attains knowledge of wine cup?
He will say the pray of wine cup
No matter you are from Khotan or India

You ought to be the person who glosses over men’s faults

And drink wine and be libertine

Oh cupbearer gives me the wine that heart is its cup and body is its jar

Give me the wine that I become drunk and the sky shouts on me to drink again

Give me the wine that old becomes young and weak become powerful”(Amani Astmal,2012:256).

At the end of the story of Majmaolbahrein for clarifying of secondary meaning the writer points to a story related to metaphysics world:

“Katebi release this endless story and read other story competent to human soul

Think about victory and narrate a story from mystical world” (ibid:121).

Katebi’s poems contain double rime, meter, pun and other literary terms. Common story elements of “Nazer and Manzour” challenge common addressees mind in surface but there is other story in depth. Reading mystical story is attractive to those who are interested in metaphysics. They are delighted by mystical theme of the story and decode symbols by hesitation on its inner complexities.

According to this fact that in Katebi period the writers and poets imitated from former writers and poets and even the great poet like Jami imitated others, Katebi has employed literary terms used by his former poets in mystical concepts and these terms are obvious in his poetry. It should not be expected that his poetical meaning and depth is complex like Hafez and Molana poems. So secondary meaning of Katebi poetry is understandable by hesitation and his poems symbolism is identifiable.

4-Symbols of Majmaolbahrein

In this verse work Nazer and Manzour as symbols of body and soul begin journey for haunting. “Manzour” the prince of China goes to haunting ground near China by his army and “Nazer” the king of Isfahan goes to hunting near city. Although the distance between Isfahan and China is long; but the hunting place is not far and they meet each other in the hunting ground. Katebi calls the hunting place “Field of Heart”:

“One day a content prince of China went to Field of Heart for hunting “(ibid:90).

Hesitation on this couplet indicates that the journey to hunting ground is inner and this hunting event is happened in Field of Heart not in external world and this field is heart of Manzour. Other geographical names are used in secondary meaning like hunting ground.

4-1-China

It is necessary to know that the main personages of "Nazer" and "Manzour" are symbols of body and soul:

"Oh you that your body is like "Nazer" and soul is like "Manzour" and your heart view is beautiful"(ibid:121).

China is not the main home of "Manzour" and it is a place that he leaves there and goes to hunting to achieve perfection to hunting ground and enters to field of heart and wants to return his primary home. Katebi calls China as home of creation and body and exalted place: "China is your hometown. A place connects you to world and religion. Human soul has born in heaven but his body has born in earth and world filled with dust"(ibid:121).

Katebi offers different interpretations and names for hometown and origin of body. He calls it "Golzar", "Shahre Adam"(non existence world) , "Alame Noor"(heaven) and "Shahrestane Gorb"(affinity town):

"My body nightingale cries because of remoteness from garden

My thin and weak body is torn out in the world cage" (Katebi, 2005:155).

"Thanks God that the wanderer of this field and desert reached to destination and released from separation desert" (ibid:160).

"When I see your face sun I feel so that a hole from heaven is opened to me"(ibid:173).

"Oh you do not let me to your meeting city, please invite me since I could not bear separation" (ibid:177).

4-2-Isfahan

Isfahan is opposite of China. China is located in east as origin of soul and Isfahan is in west of this land. So, Isfahan is symbol of earthly world and origin of body. In Majmaolbahrein Nazer is king of Isfahan. Katebi calls Isfahan the origin of body that Nazer is its representative. "Human soul has been born in upper world but his body has been born in earthly world from dust"(ibid:121).

In above couplets cage, separation desert and exile are manifestations of origin of body and Isfahan. The purpose of Molavi in "source of water and dust" is origin of body and earth in the following couplet:

"There is a difference between source of water and dust and source of soul and heart. God I wish to return to my home"(Molavi,2011:556).

The story of journey of Nazer from Isfahan to China is symbol of journey of the pious man from west to east of ego. The journey from west to east as center of divine holiness and enlightenment is seen in symbolic stories of Avicenna and Sohrawardi in

detail. Although "Manzour" or soul is in China and "Nazer" or body is in Isfahan and distance between them is long in natural geography but there is no distance between soul and body and "Nazer" and "Manzour". As Hafez points:

"There is no distance between lover and beloved
Oh Hafez your are only barrier between them"(Hafez,1992360).

Here trapping in earthly world and following earthly affairs cause to separation between body and soul so that one is in Isfahan and the other is in China. Although "Nazer" goes to hunting in Isfahan and "Manzour" wants to go hunting in China but their hunting ground is in one place.

4-3-Hunting

In this story "Nazer" and "Manzour" leave their cities for hunting .As before said "Manzour" is symbol of soul and eternity and "Nazer" is symbol of body and materiality. The aim of "Manzour" or soul of hunting is confinement of "Nazer" and body and incarnation since soul could not reach to perfection without boy.

So the first prey of soul is entering to body. This question raises that "Is the soul a mental phenomenon and could benefit materiality? Is it separable from materiality? Yung answers to these questions:

"Mental phenomena not only rely on material but also it is hypothesized that they involve a kind of materiality. According to the close relationship between mental and physical processes and certain immateriality of psychic cannot be accepted" (Yung,2012:106).

Feyze Kashani explains materiality of soul and spirituality of body in book of "Arze Malakut" and considers metaphysical world as place of converting of soul to body and body to soul:

"In this world souls are incarnated as body and they are manifested" (Corbin,1996296).

Soul far from heaven seeks body to aid him in reaching perfections:

"Soul was created to return his home. His aim is perfection; and God helps him in knowing truth; and it is knowledge of world and the world wonderful things are known by senses collected in the body. Thus knowing is his prey and senses are in his trap. Soul has rider and his rider is body thus soul needs to body"(Ghazali,1986,v.2:18).

So soul needs to body to reach his destination. Thus the first prey of soul is body. But body as compound of four element requires to external and internal senses and they are his army.

"All external and internal armies obey heart and it is their ruler and the heart orders to protect body to achieves prey and reach to destination"(ibid:19).

Thus, Nazer or body is prey of soul and both of them hunters and preys so they seek their prey and follow perfection in the world hunting ground:

In this world soul is ready for hunting and never bears body cage

Soul thinks about reaching God and hunts prey

Soul enters to body desert for hunting by superior army

The body trapped in the world has own army and seeks to trap its favorite prey

(Amani Astmal, 2012:122).

4-5-Hunting ground

The hunting ground is a wide field from Isfahan to China. As before said Isfahan can be considered west and China can be considered east, so hunting ground is a field as wide as world and it is symbol of all over the world. Molana calls the world hunting ground: "World is a hunting ground and all people encounter to prey but there is no sign of hunter king" (Molana, 2011:135).

Katebi likens world to hunting ground: "Be careful about world hunting ground. Do not imagine that you are not seen from shelter" (Katebi, 2005:88).

Hunting ground is symbol of Majmaolbahrein where tangible world is likened to meaning world and soul is connected to body and Nazer meets Manzour. Hunting ground is place of meeting earth and sky and place between darkness and lightness.

Hunting place is metaphysical world or isthmus that body and soul from different worlds meet each other:

"Since soul was offered the power and authority of body and there is difference between them so establishing relationship between body and soul is sought. God created isthmus world as intermediate between physical and spiritual worlds in order to offer cause and effect relationship and soul could aid bodies and raise by them" (Corbin, 1996:295).

4-6-Army

An army follows Nazer and Manzour during hunting. The army of Manzour is the superior army in Katebi interpretation.

"Soul comes to body desert for hunting

The body trapped in this world has own army

To hunt its favorite prey" (Amani Astmal, 2012:122).

Professor Karim Zamani explains that although it is alone but it has thousands signs and it is one of these signs but its name is endless" (Zamani, 1996, second book:875).

The army accompanies Manzour so he is manifestation of God and he is aware of divine spirit and God manifestations are clear in his heart and he sees them. By this knowledge, Manzour leaves God

court and enters to dark world. He wants to incarnate in hunting ground and tends to hunting body and the army leaves him and he loses his connection with heaven.

According to Katebi, Nazer enters to hunting ground with "army of senses":

"Your wisdom is like your king and your senses are his army and that pious man is divine love" (Amani Astmal, 2012:122).

Every officer of Nazer army comes from different places and they reach to different destination as every sense of body that has own function. Indeed, five senses are like five gates open to tangible world but these senses prevent observing divine world by soul: "Heart is not from this world but it is from divine world and senses are its barriers to reaching divine world and it cannot enter to this world without leaving senses" (Ghazali, 1986, v.1:29).

Thunderstorm, rain and flooding in hunting place separate Nazer from his army and his senses army is destroyed. Here, Nazer releases from trap of his senses and finds divine world. Also, Nazer army is symbol of all belongings that prevent him from observing divinity. Although this army aids him in earthly life but it closes heaven doors.

Gasem Anvar considers demon temptations as an army that by commandeering sensuality could conquer on human life:

"There is a desire in human essence like a basin filled with fire and sensuality is its king and Satan is its army" (Gasem Anvar, 1959:234).

4-7-Thunderstorm

Thunderstorm is like horrible fire on hunting ground that Nazer is hunting deer and other animals and his products are burnt and then it is raining and flood is flowing in the field and the hunter is hunted by events. Thunderstorm is symbol of hunting device. It resembles warning bit that causes to separation of Nazer from his life and entering him to new route: "Thunderstorm was considered as heavenly god device for long time and the place that god sends thunderstorm is holy world in all myths and those who was killed by thunderstorm was considered as offering for gods" (Garberan and et al, 2007, v.4:131).

Thunderstorm is symbol of attractiveness and kindness of God that attracts Nazer from west to east of existence where it is place of divinity and also it is symbol of a gate open from material world to spiritual world. It is wisdom eye that is offered for perception of abstracts after separation from senses of Nazer.

4-8-Cloud

A cloud appears on the sky in the hunting ground of Nazer and it becomes grad. Katebi defines

cloud as a enemy for Nazer :“Sometimes his existence is like a dark cave and a cloud appears on it”(Amani Astmal,2012:122).

This symbol is used in different and sometimes in contradiction meanings in poems of other poets that they are proportionate with cloud of this story.

Whenever “Nazer” is healthy his existence prevents irritation of sun like a cloud. Thus his virtual existence prevents acquiring knowledge: God is like sun and human existence is resemblance to cloud. Human should seek God in the sky and patience is rider of human”(Sanaei,1999:479).“Die and leave your physical existence cloud then you will change into shining moon”(Molana,2011:60).

Also cloud is symbol of pain and sorrow and it accompanies “Nazer” whenever he depends on belongings:“Whenever you consider yourself and involved in pain and sorrow but when you leave them your are happy”(ibid:33).

“Oh, moon last night your pain cloud appeared on me and insult me”(ibid:197).

When Nazer leaves belongings the cloud changes to symbol of water that washes belongings from him: “The cloud washed all contaminations on the desert”(Sanaei,1999:402).“When spring cloud washed soil under your feet plant grew under them”(Attar,2007:199).

This purified water is manifestation of divine kindness that leaves Nazer from darkness and guides him toward light:“When your good deed causes to watering rose and flower oh cloud wash my heart that I was created from soil”(Hafez,1992:492).“ Oh, cloud, your kindness penetrates in our body and soul and in soil and rocks”(Molana,2011:449).

God kindness is manifestation of his love that it is shown sometimes by thunderstorm, rain and sometimes like cloud for Nazer: “Love said nobody did not identify me .I appear as thunderstorm, rain and cloud” (Gasem Anvar,1959:200). “Love fell like rainy cloud and saffron and tulip grew”(Molana,2011:339).

4-9-Flooding

When Nazer is hunting in the hunting ground, he is separated by destructive flooding .In poetry of mystic poets, flooding has different and sometimes contradictory meanings. For example, Molana considers flooding as destructive agent that causes to development:

“When it is flooding don not prevent it in other case it leads to destruction

I am not unhappy since there is treasure in the ruined place”(Zamani,1996,book 2:457).

The fame of Nazer is changed after flooding and he reaches to perfection. So his purpose of hunting is to encountering with flooding in order to eliminate

dust and pain and develop his ruined heart. As Bidel points:“I you want calmness and happiness accept troubles then you could develop your territory “(Bidel,2002:415).

Love flooding destructs the land that wisdom has built it rationally and it founds foundation of development. Nazer leaves his kingdom and land as monuments of wisdom after flooding and seeks love: “Love is not accompanied by wisdom, flooding does not forget destruction”(bidel,2002:138).

Flooding is symbol of detail remove from wholeness that seeks its wholeness and home. So, Nazer is symbol of incomplete wayfarer who goes to hunting ground to join on flooding leading to perfection: “That body which lost by flooding and it led me to God sea”(Zamani,1996,book 4:983).

“When sea invites you flow like flooding toward sea”(Gasem Anvar,1959:170).

Flooding is powerful force that attracts lovers and the lover has to accept. In Katebi story Nazer is attracted by this force and he could not return and so he accepts love message:“Lovers are attracted by love and accept their fame” (Zamani, 1996, book6: 279).“Who can prevent flooding in this desert? Human has to follow his fame”(Bidel,2003:1146).

Flooding is symbol of love that enters suddenly in heart of lovers and dominates on him and purifies his body and soul and guides him. Nazer goes to hunting and he does not know that love hunter follows him:“Suddenly it was flooding and the field and products were destructed”(Molana,2011:552).

Flooding is symbol of cry and awareness to weak up wayfarer. This cry warns Nazer on his ignorance:“ We cry like flooding and do not reside like still eddy”(ibid:494).

4-10-Cave

In Majmaolbahrein “Nazer” loses his army after flooding and take refuge in a cave and becomes alone and sad. Katebi suggests cave as step of life:“Sometimes his soul is like a dark cave and cloud destruct him”(Amani Astmal,2012:122).

Symbol has been used in Persian literature for long time. In Firdausi Shahnameh, Kykxosro leaves his friend at the end of story and disappears in a cave. In Nezami Haft Pyeikar, Bahram enters to cave for hunting and he never returns. Other poets have employed symbol of cave in different perspectives. It should be pointed that the characters enter to cave and reach to perfection. Cave has many symbolic meanings in this story. It can be referred to followings:

In couplet of “what does do your soul in the cave like sour grape? The friend did not create you for this affair”, human body is liken to sour grapes trap the soul.(Molana,2011:271).

Attar knows cave as unity world:

"Break your physical confinement like brave men and enter to cave of unity"(Attar,2001:35).

Cave is symbol of wayfarer heart: "I will not wayfarer of desert and mountain .I enter to cave and become friend of cave" (Shahnematollah Vali, 1972:620).

World is a dark cave that the wayfarer seeks love and thinks about releasing in this darkness: "There are many hallucination and imaginations for human in the world cave. Our aim is not dependency on others, we seek only friend"(Gasem Anvar,1959:160).

Cave is tomb and it is between life and death that body is buried there after separation of soul from body: "Go to cemetery and see your cave and be shameful about your conduct"(Attar,2007:132).

According to Katebi symbol of cave in this story is a step of life and based on description of cave as darkness it can be symbol of dying of wayfarer .This state is exaggerated by affect of cloud as symbol of depression and flooding as symbol of destruction. All symbolic meanings of cave could be mentioned in this story.

4-11-Meeting old pious man

Nazer meets old pious man after encountering with flooding and entering cave. Katebi describes old pious man as:

"His face was luminous and shining

His inner was treasure of secrets

He was sick and he was sad due to love

His eyes were wet and his face was pale"(Amani Astmal,2012:100).

Old pious man appears on Nazer and he meets the old man and listens to his directions. "The old pious man is Zoroaster and young old man appears in Sohravardi stories and he is an angle and spiritual director that Najmedin Kobra calls him heavenly creature in his story"(Poor nandariyan,2011:320).

Yung in his book "Archetypes" considers soul as ideal form that he sometimes appears as old wise man for his owner:"Soul approximately appears as an old man in fairy tales and dreams. When the hero is in trouble the old man appears and releases him by mental reactions in hero inner world. Since the hero could not solve problems due to external and internal reasons so knowledge is offered for solving problems as old wise man"(Yung 2012:112).

4-12-Dream

Nazer dreams the old pious man as his director and guide in his home and he connects with other world. The old man shows the way to him.

Dream has important status in symbolic fictions. In most of these stories life of hero is changed by a

dream and he is guided toward ultimate goal. Dream connects wayfarer to other world and opens a door to heaven:"There is a gate in heart and there are two kinds of knowledge: one is dream opens when senses are not functioned and it relates to spiritual world and predicates future events and it needs to interpretation" (Poornamdariyan, 2011:240).

5-Conclusion

Majmaolbahrein of Katebi is a mystical symbolic story. Katebi points to some manifestation of symbols. He even considers symbolic meanings in naming of the story. This story is legendary tale that the lover meets beloved after suffering separation pain but it is mystical symbolic story of a wayfarer that achieves spiritual virtues after worldly perfection. Hunting ground is symbolic image of metaphysical world that wayfarer reaches to exaltation.

Katebi uses symbols of Isfahan, China, hunting ground, prey, thunderstorm, cloud, flooding, cave, old wise man and dream for expressing his mystical purposes. Some of these symbols are seen in works of Avicenna, Sohravardi, Molana and Attar. But Katebi's symbols are innovative. Flooding, hunting and hunting ground can be considered his personal symbols.

In his symbolism the relationship between surface and symbolic meanings is not complex and his intent can be understood by hesitation.

Corresponding author

Rostam Amani Astmal

PhD Student of Student Persian language and literature, Tabriz Branch, Islamic Azad University, Tabriz, Iran

Email: rostam90@ymail.com

References

1. Amani Astmal, Rostam (2012). "Correction and comparative study of Khamseh of Shamsedin Mohammad edin Abdollah Katebi Neishabouri, PhD thesis of faculty of literature and foreign languages Tabriz Islamic Azad University.
2. Bidel Dehlavi, Abodol Gader (2002). Ghazals of Bidel Dehlavi, corrected by Akbar Behdarvand, 1st edition, Tehran, Peyek publication.
3. Bidel Dehlavi (2003). Molana cycle by Bidel Dehlavi, corrected by Khal Mohammad Khasteh, 1st edition, Tehran, Frougi publication.
4. Poornamdariyan, Taghi (2011). Symbol and symbolic stories in Persian literature ,7th

- edition, Tehran, scientific and cultural publication.
5. Zamani, Karim (1996). Explanation of Masnavi Manavi, 2nd edition, Etelat publication.
6. Sanaei, Abolmajd Majdod ben Adam (1999). Hadigatol Hagigiat, corrected by Modares Razavi, 5th edition, Tehran, Tehran university press.
7. Shah Nematollah, Seyed Nouredin (1972). Divan of Shah Nematollah Vali, corrected by Javad Noor Bakhsh, 1st edition, Tehran, Khangahe Shah Nematollahi.
8. Shamisa, Sirus (2012). Literary schools, Tehran, 1st edition, Nashre Gatreh.
9. Chivalry, Jean, Corbin Allen (2007). Dictionary of symbols, translated by Sodabeh Fazaeli, 1st edition, Tehran, Jyhun publication.
10. Attar Neishabouri, Faridedin (2007). Mazharol Ajayeb, corrected by Omid Zolfagari, kurosh Sheikh Bahaei, Pazineh publication.
11. Attar Neishabouri, Faridedin (2001). Mantegoteir, corrected by Reza Anzabi Nejad and Saeid Garabagloo, 1st edition, Jami publication.
12. Ghazali Tusi, Abu Hamed Imam Mohammad (1986). Kimiyei Saadat, corrected by Hussein Khadiv Jam, 3rd edition, Tehran, scientific and cultural publication.
13. Fotohi, Mahmud (2011). Balagat Tasvir, 2nd edition, Tehran, Sokhan publication.
14. Gasem Anvar, Seyed Moeinedin Ali (1959). Gasem Anvar divan, corrected by Saeid Nafisi, Tehran, Sanaei publication.
15. Katebi Tarshizi, Mohammad ben Abdollah (2005). Katebi Neishabouri divan, corrected by Taghi Vahidyan Kamyar and et al, 1st edition, Mashahad, Islamic research association.
16. Karbaon, Henry (1996). Arze Malakut, translated by Ziyaedin Dehshiri, 2nd edition, Tehran, Zohori library.
17. Molana, Jalaedin Mohammad Balkhi (2011). Shamse Tabrizi cycle, corrected by Badiolzaman Frozanfar, 5th edition, Tehran.
18. Molana, Jalaedin Mohammad Balkhi (1987). Masnavi Manavi, corrected by Rynold Elian Nicolson, Tehran, Mola publication.
19. Hafez shirazi, Shamsedin Mohammad (1992). Molana Shamsedin Mohammad Khajeh Hafez Shirazi divan, corrected by Khalil Khatib Rahbar, 8th edition, Tehran, Safi Ali Shah publication.
20. Yung Karl Gustavo (2012). Four Archetypes, translated by Parvin Faramarzi, 3rd edition, Tehran, Behnashr.