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### ANALYSIS OF ABHAR AL-ASHIQIN ROOZBEHAN BAQLI IN THE LIGHT OF EXPRESSIVE TRICKS

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#### ABSTRACT

One of the compositions of Roozbehan Baqli in Sufism is the book of Abhara Al-Asheghin. This book has an introduction and thirty-two chapters. Each chapter of the book consists of several paragraphs, the opening paragraphs of which are often in explanation of a mystical principle and belief; The middle paragraphs are argumentative and polemical; These paragraphs, which usually reflect Roozbehan's personal beliefs and opinions about the principle set out in the previous paragraphs. In the final paragraphs of the "Imitation and Mystery Level" the language of mysticism appears more vivid. Ordinary language is limited in recording mystical experiences; In fact, the exact expression of mystical experiences in the form of ordinary language words is very difficult and to some extent impossible; Therefore, mystics have had to use expressive techniques and verbal and spiritual arrays to express their experiences. A leading article examines the expressive techniques in expressing the mystical experiences of Roozbehan Baqli in the book of Abhara al-Ashiqin, which in previous researches, this issue has not been addressed with these dimensions and examples. It is a new kind of self-research in this field. The method used in this research is descriptive-analytical and using library-documentary sources.

#### INTRODUCTION

Islamic mysticism is one of the epistemological methods that originates from ascetic Sufism. This method of knowledge later reached many transcendent and spiritual experiences based on discovery and esoteric intuition that ordinary language could not express; Therefore, mystics used expressive techniques to

record and express parts of those experiences. There is always a kind of ambiguity in some mystical language terms; Because the mystical, personal experiences and teachings of mystics are a gift. Common language also has limitations in recording these experiences; In fact, the exact expression of mystical experiences in the form of ordinary language words is very difficult and to some extent impossible; Therefore, mystics have had to use expressive techniques and verbal and spiritual arrays to express their experiences.

### ***Expressing The Research Problem***

Since Roozbehan Baqli has used expressive tricks in expressing his mystical experiences and the greater frequency of application of these tricks and arrays is evident in his work "Abhara Al-Asheghin" and Roozbehan Baqli has tried to use tricks using Bayani to share his mystical experiences in the form of poetic images to his followers and audience. Give.

### ***Research Background***

Research has been done on Roozbehan Baqli and his book "Abhar al-Ashqeen", among which we can mention the following works: Carl Ernst (1998) in a book entitled "Roozbehan Baqli" scattered references He has dealt with the theme of "discovery and repetition" in Abhar al-Ashiqin and has considered it as the main metaphor of Roozbehan in expressing his mystical experiences. Also, Pournamdarian (2004) in the book "Mysteries and Mysterious Stories" in the topic of the effect of mystical experience on the quality of expression, refers to the content and reason for writing the book and next to it briefly the role of imagination in expressing personal meanings and experiences. Roozbehan pays. Bozorg-Bigdeli (2006) in an article entitled "A Study of the Poetic Prose Style in Abhara Al-Asheghin" deals with a subject that is somewhat similar to the present study; However, the contents of the mentioned article refer to a part of the subject of the present article and do not include all the cases mentioned in the article of the authors of the present research. Nozhat et al. (2015) in the article "The evolution of the theory of" love "in the mystical-philosophical views and ideas of Roozbehan and Ibn Dabbagh" to analyze the content of the attitudes and classifications of the two spectrums of scholars And Islamic mystics have shown and demonstrated the widespread use of specific and technical terms in the category of love that have added to the richness of mystical language and concepts.

### ***Importance And Necessity of Research***

A leading article examines the expressive techniques in expressing the mystical experiences of Roozbehan Baqli in the book "Abhar al-Ashiqin" which in previous studies, this issue has not been addressed with these dimensions and examples. And it is a new kind of research in this field. The method used in this research is descriptive-analytical and using library-documentary sources.

## DEFINITIONS

### *Introduction Of Roozbehan Baqli*

Roozbehan "The son of Abu Nasr with the nickname of Abu Muhammad was originally from Dilmian. He was called "Fasaei" and "Fasavi" because of his birthplace and birthplace, and "Shirazi" in proportions such as "Baqli" because he had a shop and was sold there. His fame has been "Shattah" and "Sheikh Shattah", as he himself says in "Abhar al-Asheqin": And he said: "The voice of love and love, love, love, love, love ..." (Roozbehan, 1366: 4). Roozbehan was born in Fasa in 522, and according to him, he was born among a people who were in the end of misguidance and ignorance, and their job was all destruction, because we have reached the age of purity, claiming. It was found in me, I said to myself, "Where is the Lord my Lord" (Ibid: 7).

Roozbehan served the great elders of that time to learn science. He was aware of both the principles of the Shari'a and the mysteries of the path, and he fell into the sea of truth with the solid scientific foundations of philosophical, divine, and enlightened wisdom. To guide the creators and spread the truth, the sheikh first traveled to Iraq, Kerman, Hejaz and the Levant, and gave the thirsty for the valley of clear truth of knowledge. Then he came to Shiraz and for fifty years he preached, guided and guided the people in the ancient complex of Shiraz. Sheikh has numerous compositions in all fields of Islamic sciences. Sheikh Roozbehan died in the middle of Muharram 606 at the age of eighty-four and was buried in the same ligament in Shiraz.

Sheikh Roozbehan's way is based on love, revelation and level. This has given a special grace and mood to his sermons, and the fact that in his Arabic and Persian works, much attention has been paid to revelations and superficialities, is the result of his attention to love and beauty, even formal love. In general, his Sufi policy is based on the close connection between Islamic law and tradition.

In any case, it seems that one of the reasons why Roozbehan remains unknown and unlucky to his works until the last century is due to his very abstract and complex thoughts, which in a prose full of virtual images, metaphorical antagonism and the simile, the reflection of additions, and other alchemies and arrangements that make the language of his works vague, poetic, and prominent. The prominence and individuality of the language of Roozbehan's works is such that it distinguishes it from all other mystical prose works. In fact, apart from being one of the technical prose works, his works are also considered to be the most poetic works of Sufi prose.

### *Introducing The Book of Abhar Al-Asheqin*

It should be noted that one of Roozbehan's compositions in Sufism is "Abharat al-Ashiqin". This book has an introduction and thirty-two chapters. Each chapter of the book consists of several paragraphs, the opening paragraphs of which are often in explanation of a mystical principle and belief; The middle paragraphs are argumentative and polemical; These paragraphs, which usually reflect Roozbehan's personal beliefs and opinions about the principle set out in

the previous paragraphs, appear to be conscious and artificial; In fact, the above paragraphs, Roozbehan argues in order to establish his words and sometimes refers to the verses, hadiths and previous discourses of Sufism.

In this part of his speech, the truth of language is more evident. While the final paragraphs of each chapter, which are mainly addressed to a loved one, are poetic and passionate and the product of the author's self-motivated writing. In this part of Roozbehan's speech, the virtual aspect of language dominates the text of the work and provides the cause of his prose poetry. In the introductory paragraphs written to formulate theoretical mysticism, the "reasoning and rational level" of the language of mysticism is more prominent; in the middle paragraphs, the "citation or narrative level" and in the final paragraphs, the "level" The language of mysticism seems to be more colorful.

Although throughout this work the mysticism is on Roozbehan's words with the heavenly Beloved, nevertheless two distinct styles can be distinguished in this writing, which are noteworthy in terms of writing style and illustration technique: The first style and the main style of writing the book, which includes the first and middle paragraphs and constitutes the bulk of its contents, contains the theoretical contents of mysticism, and in answer to the question of "the genie of play", to topics such as Love deals with its types, stages and authorities, its goodness and beauty and its relationship with love and the quality of human love and its status. Another style that is often featured in the final paragraphs of each chapter is remarkably emotional and imaginative. Roozbehan addresses the beloved directly in an emotional and exciting tone, and thus the text goes beyond the mere theoretical state and the emotional and poetic function of the language reaches its peak to the widest range. The metaphorical movement of the text is formed in this section and this is an opportunity for Roozbehan to express his inner state artistically. Although the metaphorical mentality of Roozbehan is dominant in both parts and the elements of imagination are present in both parts, but in the second part, because the images and elements of imagination are more and more the inner emotions and feelings of Roozbehan in front of Beloved reflect, have a more tangible and influential presence. "The author likens his book to a narcissus that perfumes the souls of lovers. Roozbehan composes the book at the request of her inner lover, who has often called her a "Turk." The main subject of the book is the description of love and according to mystical view, he believes that human beauty is the manifestation of God and the way to reach divine love is nothing but virtual love "(Zarrinkoob, 1357: 223).

Two theories can be proposed about the naming of Abhara al-Asheqin:

1. The name of this work consists of two names: Abhar + Asheghin. In Arabic and Persian dictionaries, abhar has several meanings, among which "narcissus with yellow in it, unlike Shahla with dark" (Dehkhoda, 1998, vol. 10: below Abhar) in the field Literature is popular and is a metaphor for the eye. Therefore, Roozbehan has considered one of the most beautiful components of the beautiful face (eyes) and included it in the title of his work.
2. The title of the book can be a combination of the two words abreh + asheghin. Abhreh is mentioned in dictionaries as "a thin woman with white skin,

benevolence, a happy and pleasant woman" (Dehkhoda, 1998, vol. 10: below Abhreh), which is very much in line with Roozbehan's intellectual principles and methods...

But a look at the final chapter of the book can guide us in choosing the right name. Roozbehan, as the culmination of his work, expresses his great interest in aesthetics and love for the lovers in the form of a few lines and openly to the main keywords of the title of his book; That is, Abhar and Eshgh pointed out: This is what we told the story of spiritual and divine lovers. O Abhar, the attribute of your eyes, the secret of actions on you, the magic of the sorrow of magic, the united lovers of Harut and Marut. Love in the center of the eternal sky

Is. Although in it the love of lovers of hadith, a thousand lamentations and lamentations. In the color of the anemone of your forehead, seeing the soul is a hundred manifestations. In the manner of that eye, the whole intellect is at the same time the act of a hundred contemplations.

Who knows, my poor heart is also made of this felt felt hat

(Baqli, 1366: 141).

In the phrase "O Abhar, the attribute of your eyes", the beloved eyes have an adjective called Abhar. This combination is very close to the composition of narcissus's eyes. "The Eye of Nargis" in mysticism is a symbol of "the greatness of the status and status of the mystic" (Bertels, 1997: 191) of the people, which is of the same type with a reproachful manner. Thus, the choice of the word Abhar, meaning Narges, is related, on the one hand, to Roozbehan's aesthetic method and, on the other hand, to her desire in a reprehensible manner. Therefore, the choice of the words loves and affection in the title of the book is completely conscious and appropriate to the content of the work, and despite the simple combination, it contains a world of complex mystical concepts.

In any case, Abhar al-Asheqin is a Sufi book based on love. He has spoken as he thought, and may not have succeeded in reconsidering it. In such a case, it is obvious that the word sacrifice means meaning and the rules of grammar.

### *Aesthetic Theory*

From the eighteenth century onwards, aesthetics as a science sought to take the path of the natural sciences and act like the sciences of physics, chemistry, or biology with the methods of these sciences, but soon Contrary to the natural sciences, aesthetics has been shown to have an emotional effect and cannot be tested in the laboratory, such as inanimate or inanimate phenomena such as rabbits.

At present, aesthetics, although not a science of youth, does not have enough system due to the two obstacles it faces. On the one hand, aesthetics, like psychology, deals with the inner states and worlds of man, that is, perception and emotion, sorrow and joy, beauty and will and instinct, and on the other hand, its concept and rules are highly relative; This means that each person or group

interprets and values the concepts of aesthetics at will and leads us to thoughtful principles or patterns that guide and facilitate the process of art creation and art-making. Nail turns. Although aesthetics does not agree on the criteria of beauty, any object or phenomenon that makes the artist feel good, whether it has a natural or artistic background, they know beautiful and having beauty. Although Iranian writers and poets have talked a lot about beauty; But they have not given a clear definition of this concept, but have always found themselves fascinated by beauty.

Undoubtedly, beauty is the most fascinating phenomenon of existence and the perception of beauty is the most prominent spiritual privilege of man. Man has always experienced and been fascinated by beauty and has begun to create it. Aesthetics was originally an experimental or practical cognition; But it gradually became a theoretical science and finally became one of the topics of philosophy in the eighteenth century. The philosophy of beauty in its early stages was inseparable from the subjects of supernatural philosophy and moral philosophy. Plato and Plato (250-270) and Langinus (231-273) and later the medieval sages preserved this ancient tradition.

In the New Age Shaftes Berry (1671-1713), John Locke (1632-1704) and David Hume (1711-1776) analyzed aesthetic concepts psychologically. Kant (1724-1804) founded aesthetics and divided it into two parts: beauty and art.

After Kant, aestheticians looked at the subject from a different perspective and found two fundamental categories, content aesthetics and facial aesthetics; But Kant's influence did not disappear and he produced people like Schiller (1759-1805) and Hegel (1770-1831) (see Yousefian, Bitā: 3).

Aesthetic sciences, including the science of aesthetics and its affiliates, present the norms of taste of society by analyzing the emotional values of society. Their goal is to achieve the recognition of emotions compatible with the emotional context of society or one of the groups of society, and emotions that are compatible with the emotional context of society, are characterized by beautiful attributes, hence, beauty and ugliness., Are the basic categories of aesthetic sciences.

Each of the three sets is composed of a number of related values or the whole family. As in the collection or range of aesthetic sciences, aesthetics is the obvious value of the collection and "beauty", "grace", "greatness", "greatness" and "holiness" are related to it. Research in the field of cognitions, including aesthetics, has two styles. Mental or introspective style and objective or extroverted style. Introspection affirms thinking, and extroversion emphasizes experience. Experience is an interpretation of any effective objective activity and is composed of two types of activity: observation and experiment. Observation is the exact perception of a phenomenon, and experiment is observation with human intervention.

The science of beauty, to some extent, human psychology is fascinated by beauty. Because man, fascinated by beauty, has properties that the science of beauty tries to find by influencing his life. Hence, aesthetics is the realization of

human fevers and emotional turmoil. Of course, aesthetics is not psychology, but it is similar; Because the subject is the artist's psyche, the methods of the humanities and natural sciences used in psychology are more or less the same in aesthetics. Aestheticians use the achievements of psychology as well as anthropology and sociology to set the methodology for recognizing beauty (ibid.: 8).

The German philosopher Alexander Gottlieb Baum Garten chose the word "aesthetic," which previously meant "theory of sensitivity," in a book of the same name. Desiring a new scientific foundation, Baum Garten defined aesthetics as the "science of sensory knowledge" and established the school of metaphysical aesthetics. After him, great scientific and philosophical efforts such as Kant and Hegel led to the development and proof of aesthetics as one of the branches of human knowledge in the philosophy of art (see Ahmadi, 2001: 20).

Among the types of art, poetry is a verbal art and in terms of being presented in the form of language, it connects with the audience much more than other arts, and if it has beauty, it can make it to bring inner persuasion. In Iranian mystical literature, we see poetic mystical prose texts that can be discussed aesthetically. One of the mystical prose texts of the mentioned poetry is "Abhar al-Ashiqin" by Roozbehan Baqli, about which some cases are mentioned below.

## **ANALYSIS OF RESEARCH DATA**

### ***Method Of Work***

The article refers to some important categories of Persian language and literature in semantics, expression and novelty. After a complete study of the book "Abhar al-Ashiqin Roozbehan Baqli", files were taken for each section, and after preparing multiple sheets, according to the needs of each section, the items that had a high frequency So that the author's writing style can be extracted in the summary of the sheets, we have presented it separately in each section.

### ***Meanings in Abhar al-Ashiqin Roozbehan Baqli***

#### ***Restricting The Mandate As:***

"Zulf Anbarfshant is a series of madmen" (Baqli, 1987: 123). "Its ancient essence is described in its ancient attributes" (Ibid: 138).

#### ***Restriction With Emphasis on The Mandate:***

"I myself was a burnt crop" (Baqli, 1987: 26). "They are self-contained from the truth, inevitably the holy intellect and the holy spirit came as a mirror" (Ibid: 44). "Inevitably, the life of the atheists in this physical world will not be late" (Ibid: 129).

***Presenting The Chair to Emphasize:***

"It is intoxication, not intoxication of monotheism, in which the house of love disappears" (Ibid: 128). "Love is the expression of the law ..." (Ibid: 117). "It's love to be amazed by its garden stove. "Why not?" (Ibid: 122). "So, the principle of love is old, the lovers of truth" (Ibid: 139).

***Restricted Mandate Plus:***

"The tree of faith is in the heart, and its water is the tree of general imitation" (Ibid: 119).

***Position With Ambiguous Attributes:***

In cases of advice: "Whoever is accustomed to us, he will benefit from the color of the main mine by spending his life, and he will not take the color of the other half of the hadith; Whoever became like us, the soul of the world, the world perished in his soul" (Ibid: 7).

***Position: Collectively:***

The purpose of the Masnad al-'Aliyah as a plural in the Abrah al-Ashiqin is to express emphasis and exaggeration, because the plural is essentially the meaning of plurality. "Lovers should be a story about the passing of love" (Ibid: 23). "In this world, lovers are a rejoicing from the garden of beauty and glory of Uhud, near it is the light of Hassan's shadow over me" (Ibid: 34).

***Repeat To Emphasize with A Preposition:***

"Underneath it is ascension in ascension, in front of its prostration is towards the research of Minhaj in Minhaj" (Ibid: 125). "After seeing the soul, the lover is discovered in discovery" (Ibid: 126). "Ejla in ejla and bowing in bowing ... knowledge in knowledge, sanctity in sanctity, eloquence in eloquence ... intoxication from intoxication from the obvious step of emergence, valley in valley in the sea of azal, terror in terror of eternal individuality. .. »(Ibid: 146). "Whatever it is, it is a dual world. "It's rare that I love you so much and I always look at myself in the mirror of my beloved, so who am I?" (Ibid: 49).

***Repetition To Express Reason and Meaning (Or Virtual Repetition):***

"Whenever the Quraysh is close to one dimension and in the dimension, it is cut off from the destination" (Ibid: 124). "After the conscience of the soul in the nearness, a hundred thousand years to walk beyond the aquifer" (Baqli, 1366: 119). "From the knowledge of science and from the power of power and from hearing to sight and from sight to sight, and from word to word and from will to will ..." (Ibid: 138).



***Clarification After Ambiguity:***

"Until the use of" da'a mayurbik "- meaning the suspicions of the exam -" ali mala yurbik "- means harmless if you know that the messenger is merciful ... and" (Ibid: 105). "The import of a divine cause without hadith - that is, without human love does not pass over him" (Ibid: 115). "Those who believe in the unseen - that is, they believe" (Ibid: 119). "This was said to him before Kun that" the first source of my goodness "means the intellect" (Ibid: 45).

***Palace And Siege:******Statement Of Qasr to Draw Attention and Emphasize and Highlight the Culprits Against:***

"And that is the end of the authorities, except the people of observation, monotheism and truth. And it is a kind of intellect" (Ibid: 15). "Do not go up to the roof of the house of the unseen except to the ladder of the base of actions" (Ibid: 16). "Compassionate love cannot be attained except through the training of hadith love, except in one house it is called intuition" (Ibid: 68). "And with that, our pain is gone. It is neither this nor that" (Ibid: 88).

***Expression Of the Palace for Exaggeration:***

"No one saw a lover of Kun, and no one saw a change in Kun except for the good of Yusuf" (Ibid: 35). "The wise know that when night falls, there is no sunlight except for the people of the province" (Ibid: 46). "You have enough of these lovers of your work" (Ibid: 103).

***Addendum Function:***

The addition of additions is one of the defects that plunges the word from the base of eloquence, in which the types of additions come one after the other and create heaviness. This kind of flaws of eloquence can be seen in abundance in the love of lovers. But since the additional combinations are used, it is the product of the author's artistic image, and the coherent relations of the words with each other are so original and strong that they do not interfere with the eloquence of the sentences. "In the passion of your beauty, you intensified love in the wrong crooked corners of crooked women" (Ibid: 78). "Because in the footsteps of the sea, the same group of holy creatures became sacred, but became united" (Ibid: 146).

In the use of these compounds, Roozbehan Baqli has not only paid attention to the eloquence and conveying of his meaning semantically, but has also paid attention to the eloquence and appearance of the words. For example, in this example, "so that the beauty of the glory of the soul of the chaotic world is safe from the eyes of the jealous wound of anger ..." (Ibid: 59). With the use of several puns that will follow, he has given a special eloquence and music to the sentences.

### *Strangeness Of Use:*

The issue of strangeness of usage is related to stylistics. It should be noted that "linguistically strange words are opaque dark (as opposed to clear and transparent), ie they do not convey their meaning easily and therefore do not use effective words, ie eloquent words. . This defect can be seen abundantly in technical and artificial prose" (Shamisa, 2009: 68). The use of unfamiliar Arabic words is abundant in Abhara al-Asheqin: "Because the souls of Asqal took the transaction of the soul, the flight became easy in the air of the sky" (Ibid: 106). In the above example (Rawahl) means strong and sharp camels, unfamiliar. "The truth of knowledge has swallowed the beak of knowledge in exchange for the firmness of reason." "Let them enter the world in the study of the monotheism of research" (Ibid: 90). "And from the time of observation in Chaos, the revelation and the subtle nourishment of the blessings of the government of knowledge in this strait gave syrups and blessings from the eternal world" (Ibid: 67). Combinations such as Maaid (plural Maeda), Chaos (plural of Kas) are strange.

### *The Relationship Between Semantics and Level*

Goli and Dastmali believe that the most obvious difficulty of superficial texts is the incompatibility of the original meaning with the rational and sometimes revelatory infrastructures: "There is nothing but truth under my forehead" (Baqli, 1987: 423). But the remaining historical and literary evidences about the great mystics and Sufis are such that they convince the audience that, for example, men with the intellectual and spiritual breadth of Rumi or Roozbehan were not among the fools or the unbelievers; Rather, they are considered one of the deepest spiritual figures in the history of mysticism. So how are parts of the works of this group of mystics, known as "superficialities", justified? There are two types of answers here: either we consider superficial words to be meaningless words, or we accept that they have secondary and other meanings and we must seek to discover them. We consider the impossibility of the first hypothesis to be definite on the basis of reason and logic. As one of the teachings of mystics is to stay away from things that are null and void.

### *The Method of Expression in Abhar Al-Ashiqin Roozbehan Baqli*

#### *Simile: The Frequency of Using Imaginary Simile Images Is Impressive*

A) Metaphorical addition: Compact metaphor or the same metaphorical addition has the highest frequency. Combinations such as; The Sea of Judgment and Destiny (Baqli, 1987: 106), the Scorpio of Love (Ibid: 86), the House of Dignity (Ibid: 88), the Casino of Tawhid (Ibid: 93), Rabi 'Raja and Shataa Khuf (Ibid : 111), the hell of love (same: 112), the eternal desert and the compound of abstraction (same: 121), the army of love (same: 116), the candle of worship (same: 102), the meadow of Raja (same: 112), Jeyhun Tawhid ( Ibid: 11), Nakhas Khanehi Gheyb (Ibid: 66), Ezzatkhaneh Wesal (Ibid »134).

The frequent use of metaphorical additions in Abhar al-Asheqin shows the irreplaceable description of Roozbehan's mind. "In expressing the state of love,

he has used such images of imagination a lot and has expressed spiritual truths with special ecstasy" (Shahbazi, 1394: 10). These compounds are novel and strange in some places, so that in other similar books, traces of this type of compounds are rarely seen. Such as the Turks of Manifestation (Baqli, 1987: 73), the house of the unseen (ibid.: 66), the house of worship (ibid.: 88).

***Emphasis Or Metaphor:***

After the intensive simile, the emphatic simile has a high frequency in Abhara al-Asheqin. "Love is a secret that removes the head of occurrence from the lover" (Baqli, 1987: 139). "Fear is a catapult from which to test a stone" (Ibid: 110). "Raja is a house in which lovers dare" (Ibid: 112). "Certainty is the catapult of love" (Ibid: 120).

Metaphor: Roozbehan Baqli considered ordinary language, with all its possibilities, to reflect mental states and inner states and perceptions that are the result of his pure spiritual experiences, as inadequate and incomplete; To the extent that his language tends to the metaphorical pole of language to compensate for this inadequacy, and thus, a metaphorical mentality overshadows the whole text; That is why we find the language of Roozbehan in Abhar al-Ashiqin, a visual and poetic language. These images and poetic elements cannot be considered as decorative and secondary arrays, but each of them plays a key role in explaining Roozbehan's thoughtful thoughts and mindsets and represents his passion and enthusiasm., In the face of spiritual experiences and this feature has caused the language of Roozbehan to be distinguished from the works of other mystics.

Since Roozbehan's way is based on meeting and finding, and in his opinion, all paths end in seeing and observing, and the pleasure of seeing is the principle of spiritual pleasures, and since the eyes are the means to reach This is knowledge and pleasure. In this treatise, visual experience prevails over auditory experience, and consequently, metaphors and visual images prevail over the family of auditory words in the text: "But on Adam the appearance of the sun is the manifestation of essence and attributes, because love came from the goodness of man" (Baqli, 1987: 35).

Such images are also mostly used as additional combinations and of the type of Meccan metaphor.

***Imaginary Machine Metaphor of The Type of Recognition or Personification:***

"The forehead of Amara's soul cannot be split except the stone of your love" (Baqli, 1987: 114). "If the Turks of love lift the soul of the infidel and the wall of Shari'a is torn down in the house of nature" (Ibid: 76).

***Imaginary Maknieh Metaphor of The Type of Animation or Animism:***

"Again, his love grows from the wing of servitude, and he seeks the beak of devotion in the earth in the heart of the seed of the point of the divine compass Chu Klang" (Ibid: 102). "And Balabal plunged the truths of knowledge into the

beak of a stubborn passion for reason, and again saw the wrath of the love of the Lord in the grip of attracting love to the world" (Ibid: 18).

### ***The Metaphor of The Imaginary Machine:***

"For it is evident that the house of eternity and the eunuchs will show an eternal observation of the house of the unseen on chastity to the strangers of nature" (Ibid: 66). «Damn! If you knew this hadith, you would have walked a miracle on the pictures of the bride of unity, that the sun of oneness rises from its beautiful beauty" (Ibid: 92). "Even though he stepped on it, the mercenaries of the heavens of the heavens, in the passion of Laabali, rested on the basements of the good man" (Ibid: 64).

### ***Metaphorical Antagonism:***

The image of metaphor in the expression of lovers In some words, instead of being placed on the phrases, it is placed on the metaphor itself, which "creates ambiguity and difficulty, which is called" metaphorical antagonism "in the science of expression" (Shamisa, 1388: 210). "Dawn of Raja Chu ascended from the mountain of the heart, there was nothing left in the city of the heart from the night of fear" (Ibid: 110). In this example, Raja is likened to the sun in the first place, and one of the requirements of the sun is to rise from behind a mountain. At the same time, the sun itself has become a metaphor for the human being, which is a metaphor for the dead. This kind of image can be seen in Abhar al-Ashiqin.

The term discovery is commonly used in all Sufi topics and in the word, it means removing the veil and, in the term, more as esoteric insight and deep meaning. Roozbehan, however, has a meticulous and precise theme for discovery. Although he considers himself incapable of expressing the concept of discovery in Abhar al-Ashiqin: "What can I say about discovery that discovery has no sign and human language has no expression in this regard" (Baqli, 1987: 123). But in his description of superficialities, he gives meaning to it.

Al-Tabas literally means to dress and intertwine, and in mystical terms, especially from Roozbehan's point of view, manifestation as the divine method of creation and the appearance of beauty on the mystic in the form of vision (see Ernst, 1998: 78). Therefore, the meaning of discovery and conquest is the knowledge of God in which the veils of the created world fall one after the other until the divine essence is exposed.

In Abhar al-Ashiqin, the concept of manifestation as a fundamental and all-encompassing idea in the form of the metaphor of discovery and appropriation is seen everywhere: Discovery: Take away my right to worship. The metaphor of dressing up with concepts such as: dressing, dressing, running away, hiding in a curtain, and the metaphor of discovery with the concepts of dressing up, tearing the veil, lifting the curtain, taking off the veil, and cutting the hijab have been used in Abhar ﷲ Love.

**Diagnosis:**

The use of imaginary forms of the type of recognition is also more in the form of additional composition and of the type of metaphorical addition in the image of lovers. "Show us the face that creation has an eternal face, so that I can be a servant of the spoiled Turks in the army of purity of love" (Ibid: 88). "Whoever keeps judgment and predestination in the eyes of reason, and from the protected tablet of a verse ..." (Ibid: 110). "After seeing the soul, the lover is discovered in discovery. Reveal the intellect with verses" (Ibid: 126). "He turned his face to the creation of Jamal, stepping on the string of Sebghe Allah in a garment" (Ibid: 27).

**Innovative Use in Abhar Al-Ashiqin Roozbehan Baqli****1.3: بسج**

One of the most important features of the prose of Abharat al-Asheghin is that it is rhythmic, so that the use of its rhyme is so frequent in this book that the prose of Abhara al-Ashqeen is called poetic prose.

1.1.3: Parallel prostration: In the classification of prostrations in the sphere of lovers, parallel prostration has a higher frequency than other prostrations. Perhaps the subject of the book, which is about expressing the circumstances of love, is taken from the special passion of Roozbehan's words that come from the heart sincerely and reads to the eternal lover like a tired nightingale. Due to the arrangement of successive rhymes, the author has elevated the music of the word as the literal meaning of rhyme (song of pigeons).

"They have the color of blame on the face of health" (Ibid: 93). "Let the caravans of creation travel in the desert of truth" (Ibid: 112). "The king of love is zealous from the beginning to the end" (Ibid: 108). "Victory and lessons should be obtained from his shame and solitude" (Ibid: 102). "One hundred thousand lovers are deprived of the adversary, and the world of actions is unknown in the glory of nature" (Ibid: 103). "In the form of holy, glorious, beautiful, divine and spiritual spirits" (Ibid: 93). "You sent from an obvious position with an expression" (Ibid: 120). "But he is anxious and excited about the sweetness of beauty" (Ibid: 130).

2.1.3: Sajja Matraf: "Farid is one of the officials and honors in the House of Love, the arrogance of poverty in the House of Lovers is fierce" (Ibid: 105).

3.1.3: Balanced prostration: "And in the passion of your beauty, in the wrong alleys of the crooked women, you intensified your love" (Baqli, 1987: 78).

**2.3: جناس**

According to the study done in the text of the book of Abharat al-Asheghin, the derivation punch has a high frequency from other punctuation marks.

1.2.3: Punishment of derivation or abstinence: "The whole view is not observed except in Mashhad" (Ibid: 107), From the simplicity that the world is a custom and a duty "(Ibid: 85), "because the right to love and devotion makes the servant a follower and a beloved and beloved" (Ibid: 134), "The concept of human love, what about that love Fatama was found" (Ibid: 117), "O wise men of love, O wine of the one cup in the bend of Talbis al-Tabas" (Ibid: 71).

#### ***Extra Punitive:***

A) Consistent or additional puns: "The heart wants a song and a river" (Ibid: 112). "The fear of glorification is beyond the description of glory" (Ibid: 125). "Let us say that the light of attributes is in the difficulties of the verses" (Ibid: 147).

In his book on rhetoric and literary crafts, Professor Homayi calls this type of junus a frequent jerk with a conjugate and hesitant jun, and writes in its definition: They have also brought Pahlavi" (Homayi, 1383: 58). But in modern science, it is referred to as a definite or additional pun.

B) Humiliating puns: "Whoever fell from the spring which was a manifestation, because you saw him" (Ibid: 27). "Put the garment of the soul in the image of God" (Ibid: 126). "Let them remain empty in the absence of the unseen" (Ibid: 124).

3.2.3: Incomplete or distorted puns: "He ate the garment of the heavens and the pain of the heavens" (Ibid: 62). "Make the senses the mercenaries of the soul and the intellect, so that the creation may be completely cleansed" (Ibid: 102).

4.2.3: Punishment of Mudara: "The treasury of the provincial government is popular in the corner of its love house" (Ibid: 118).

#### ***Contradiction Or Class:***

Contradiction is also very frequent and important in the spirits of lovers. The author has mostly used this kind of confrontation in the verbal confrontation of romantic and mystical words and expressions and has brought the words in the form of matching sentences with a special beauty:

"Ecstasy is deprivation, and attraction" (Ibid: 116). "Eventually, their appearance and interior will make all souls" (Ibid: 121). "Because it was close to the dimension" (Ibid: 124). "The appearance in the interior, the interior in the appearance, the last in the obel, the first in the end ..." (Ibid: 127). "In the religion of lovers, it is not connected, although there is no season when the hadith does not reach the step" (Baqli, 1987: 135).

1.3.3: Contradiction or paradox: The most important type of contradiction in literature is contradiction or paradox, which in Abhar-Al-Asheghin, these contradictions can be justified with mystical, literary justifications (resorting to permission and metaphor), etc. As Sheikh Roozbehan has justified the paradox

of "unseen vision" and "crazy shrewdness" as follows: (Ibid: 73). "Show the mad clever in the false Qur'an the verse of truth" (Ibid: 83).

***Similar Observations:***

This kind of rhetoric is more frequent in the use of mystical terms and especially in the use of celestial bodies and constellations, which are the characteristics of technical prose. "Venus is related to love as love. If the customer does good in the house of Saturn, and in that place where the adjective is active, he will tell the truth over the truth. May Saturn take the city of love for the kingdom of wisdom and monotheism on the roof of the seventh heaven - which is the proof of Clest's wisdom. Mars will take the whole secret of the whole soul to the sword of the intellect in the feast of the soul. Mercury - who is the spiritual intellect - writes a forgery in the unseen degrees of the unseen forms in the insertion of the spiritual imagination. Shams Sefat - who is the first soul - travels from the mountain of divine intellects in the spiritual world and removes the darkness of nature from the truth. The moon - which is the secret of Fouad's conscience and the unseen light that is the forerunner of the image of the soul - is the guardian of the climates of the space of the heart and the heart" (Ibid: 89-90).

"Empty the expanse of nature from the galaxy of lusts. The love of the breath of the gatekeepers of obsession - which disappears from the sky of the heart of wisdom - disappears with the breath of breath, and their eyes run to the evil shares of love" (Ibid: 101).

"When Rabi 'arrives, he will flee in fear. Let the sun of love reach the sign of the heart, let the world of intellect and science be full of blossoms of Nowruz, ... let the moon of life come out of the eclipse of loss" (Ibid: 111). "But let not the truth leave the house, because the customer of the soul returns to the tower of the heart" (Ibid: 112).

***Similarity Around:***

"No matter what the cause, no matter how imaginary, no matter how evil, no matter how determined, no matter how determined, there is a sin in the right." They burn in the fire of lust; they think that it is Mahmoud" (Ibid: 95).

***Hint***

"His breath is in the sharpness of Noah; the time of love is in the sea of knowledge. Because he sang Ranaee's song on the daf ren-amizi, he made the neck of the faithful of the world fall in love. Because the veil is wrapped around the waist, the worshipers of the kingdom flee from the fear of the same color of Harut and Marut in the infallibility of Jabrut.

In Abhar al-Asheqin, most allusions are expressed in addition, which is called allusive addition. "Because there is love in the house of Ahzan; Joseph's truth does not come out of the test well. When he is tested from prison, the sweetness of human love will not be restored, because you have given the taste of the works of Jamal Haqq, its subtleties will free him from the means" (Ibid: 99). "Let the soul increase the wing of love and the strength of the desire of the birds,

because in the meadow of Raja the radiance of love is more famous; It is more powerful than that" (Ibid: 113). "The descent of the footsteps is a manifestation, in the form of" Arni "the descent of Moses John" (Ibid: 117). Compositions such as Yousef Haghghat, Rakhsh Eshgh and Musa Jan are implicit additions.

One of the important chapters of the novel science is "repetition". Repetition occurs in vowels, syllables, words, phrases or sentences and phrases. When the frequency of a phoneme, syllable, word or phrase in a text increase, repetition is formed, which increases the music of the speech, the effect on the audience and the beauty of the speech. Repetition in vowel or phoneme is seen in two forms: repetition in letters (consonant) and repetition in movement (sound). The repetition of syllables, words and phrases can also be examined separately:

### ***Repetition of Words***

The author of the book tries to use words that have the same words in order to beautify his words and make them pleasant. Pay attention to the following phrase. The repetition of the phoneme (s, p, s, and z), which have the same expenses, doubles the sweetness of the word under the tongue of the reader: Ironically, I went to the market of the righteous, and I sat in grace in every shell, until suddenly I saw those attributes on the four sides of the honors in the presence of beauty" (Baqli, 1987: 5).

### ***Repetition Of the Word***

Repetition in words is divided into several different forms. The first example is the repetition of words that are debatable from an aesthetic point of view, that is, words that are subconsciously in Roozbehan's mind and thought and appear spontaneously in every paragraph and phrase. Even words like "love" are repeated in most lines of the text. In this phrase, the word love is repeated seven times: "you said it all to the test, O Sufi! In that love what is this love? I said that your love at the beginning of that love and the condition of obedience is obligatory for the beginner and the end in the intoxication of divine love. He said: Is my love in your way wrong? I said: Chaste love is witnessed by the Sharia of Ahmad (peace and blessings of Allaah be upon him)" (Baqli, 1987: 8-9).

The next type of repetition in words is that the word is repeated with an extra fraction. It seems that in this repetition, the author, in addition to the apparent meaning of the word, has considered a meaning beyond what others expect from the word, so that bringing a word does not bring to mind the emphasis and depth that Roozbehan is referring to. He has said: "Whoever is accustomed to us will benefit from the color of the main mine, and will not take the color of the half-color of the hadith anymore; Whoever became our color, the soul and spirit of the world perished in his soul" (Ibid: 7).

The third example is words with a preposition "in", "on", "to" or "with" between them: Excitement in excitement, insomnia in insomnia, chaos in chaos in chaos, unemployment in unemployment, because love became strong, the soul and



heart were poisoned by the scorpion of love. Beka in Baktas, grief in grief” (Ibid: 86).

In addition to the repetitions mentioned, the repetition of words according to the meaning or the repetition of the verb for the beauty of the word has also come. It is like a repetition in the phrase: "This is the beginning of divine love. But divine love is the highest degree, it is a degree of negativity and it is the beginning” (Ibid: 16).

### ***Repetition In Puns and Syllables***

The beauty of the following expressions is due to the repetition of words and weights of words: "The beginning of the creation of the serpent is the end of the matter of the true God" (Baqli, 1987: 7).

### ***Derivation And Pseudo-Derivation***

Bringing derived words together or words that have common letters is followed by a kind of repetition of words: "and if there is not, there is a mistake" (ibid. "17).

### ***Repetition in Arabic Words***

What is very noticeable in the text of the book is the use of homogeneous words in the Arabic context, so that the use of homogeneous and harmonious words together or at short intervals has a great effect on the melody of the words. He said: "Because after the journey of worship, I reached the world of lordship, and I saw the beauty of the kingdom with the eyes of a kingdom, I traveled in the houses of revelation and ate the food of the clergy from the reading of the clergy" (Baqli, 1987: 4).

### ***Repetition In the Titles of The Chapters***

There are 32 chapters in the book of Abhar al-Ashiqin, which "in the title of all its chapters, a word is mentioned from the article (love), and in some chapters it is more than one word. In total, the words "always" in the titles of the chapters are 36 words. After the chapter title, which uses a repetition array, the first line and the beginning of each chapter are noteworthy. Of the 32 chapters, 27 chapters begin with the word "knowledge", of which 22 chapters begin with "knowledge or brotherhood" and the other 5 chapters begin with "knowledge, dear Habib", "knowledge or beloved" or " The knowledge of those who ask for love begins. It can be concluded by looking carefully at the beginning of the chapters in Abhara al-Asheqin: the intimate, brotherly and advisory tone of the author's words at the beginning of the chapters shows his great, compassionate and humble spirit "(Zero Born, 2016: 11).

Roozbehan has a great interest in beauty and beauty and he can rightly be considered a sheikh of beauty and beauty. The manifestation of God's beauty is seen much more than his glorious manifestation in the work. In general, he paid more attention to visual beauty. The author of the book has been brought up with verses and narrations that are related to the outward and inward beauty,

love and creation of man and the universe, and these issues have always been in his mind. The author of Abhar al-Asheqin can be considered a person who loves beauty and beauty, wisdom and perfection and a mystic of the present. He has made good use of the tools of language to achieve lofty mystical goals and to transmit his knowledge and ideas to others.

7. Language and style of expression of Roozbehan Baqli in Abhara Al-Asheghin  
The language used in Abhar al-Ashiqin Roozbehan Baqli has special prominences. Numerous factors and elements have come together to make the language of this work something separate from everyday language and also different from scientific and school language. The special vocabulary, the multiplicity of combinations, the reflection of additions, the artistic use of the verse and the gift, the contradiction of images and the melodic echo of words, have caused a wave of poetry in the linguistic realm of Abhar al-Ashiqin. In fact, it must be said that such a spiritual experience is needed in order to be recorded and transmitted, in such a language full of images and music and the exciting twists and turns of language and expression - and in a word, beauty. Abhar al-Ashiqin is the listener of language. It is as if Roozbehan's beautiful-loving soul in this work has sought to observe the manifestation of beauty in its linguistic and prose form as well. The formation of the special language of Abhar al-Ashiqin, in addition to being very much influenced by the inner states of the author, has also been influenced by some other external factors. Among them are the stylistic features of the author's era, which are prominent in his work. "One of the main features of sixth century poetry in all three currents (Khorasani, Azerbaijani and Seljuk) at the literary level is the tendency of poets to express and innovate" (Shamisa, 1388: 170). This tendency to express, novelty and its balancing forms in the verbal and spiritual construction of poetry, has caused the internal and external musical factors of the language to become more important and deeper, and also influenced the language of Sufi prose writers. Give; As it can be said, the language of the writer Abhar-Al-Asheqin is in fact the same language that "Persian-speaking poets composed and studied during the fifth and sixth centuries AH, a fluent and exciting language full of metaphors such as flowers and nightingales (Takshita, 1378: 43); It is due to this psychological and exciting nature of the language that in many cases, the singer of Abhara Al-Asheghin sings a poetic prose rather than a prose work, from which, in its place, pleasant music and song He hears the echo, as if a solid and rhythmic symphony has been performed throughout the work.

But on the other hand, Roozbehan, as he says, is the memorizer of the Qur'an, and undoubtedly the melodic and eloquent words of the Qur'an, using 102 verses and 32 hadiths, have an undeniable effect on his language, especially in Abhara al-Asheqin. In addition to the above, a noteworthy point about the reason why Roozbehan's language is musical in Abhar al-Ashiqin is that he is Shatah.

Undoubtedly, the movement and effervescence and movement resulting from divine intuition and manifestation, creates a kind of unconscious tendency and intense thirst for order and music, balance and imitation in the mystic who has the secret; The thirst that, on the one hand, makes him dance and listen, and on

the other hand, when it comes to speaking, affects the output of his tongue and the necessity of using eloquent and melodic words for him. It is inevitable. Since the experience of discovery, intuition, intoxication, drunkenness, and dance is the habit of Sheikh Shattah of Persia, he also uses the butterfly of his language to align with his inner self, to escape from the musical chain of words and There are no sounds, and this is reflected in many of his works, especially Abhara Al-Asheghin, and his language is especially prominent in the axis of companionship, which is the hotbed of all kinds of repetitions and phonetic, lexical and syntactic balances.

## CONCLUSION

Roозbehan Baqli has used expressive techniques in expressing his mystical experiences and the more frequent use of these tricks and arrays is evident in his work "Abhara Al-Asheghin" and Roозbehan Baqli has tried to use his mystical experiences using expressive techniques In the form of poetic images to the disciples and the audience, the authors of the present study tried to discuss the extent and how to use these expressive techniques in presenting the mystical experiences of Roозbehan Baqli in the book "Abhara Al-Asheghin" and as a result They found that he used the three domains of meanings, expression and novelty in expressing his mystical and personal experiences. Baqli has used metaphorical language to express his experiences. The word "love" is the most widely used word in the text of Abhar al-Ashqin according to the examples given in the text, which has different secondary meanings according to the example of the example desired by the authors. Roозbehan sometimes used expressive techniques, especially similes and metaphors, to express the surface. This has given the text of his work a prismatic and multidimensional aspect that has the ability to receive multiple meanings. Applying these expressive tricks has given his prose and language a visual and poetic state.

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