Original Article: Examining the Archetype of Rebirth in Attar's Poems

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ABSTRACT

This research aims to find essential and famous types of archetypes such as anima and animus, heaven and hell, old man, rebirth, resurrection, shadow, passing through water, ideal mother, ascension, and recognize the mask in Attar's sonnets. Since the discussion of archetypes is a new approach in Persian literature, comprehensive research on archetypes in Attar's poetry has not been done. The works in this category are exclusive to the translation of Jung's works and articles about other poets. For this reason, I found it necessary to compare and examine the presented theories, especially the ancient patterns, with Attar's poetry, which has not been researched in this field so far. Archetypes are common concepts from past times that have been imprinted in people's minds and subconscious minds. Divan-e Ghazaliat of Attar is one of the divans of Persian poetry, which has always attracted the attention of fans of Persian mystical poetry. By examining and studying his Divan-e Ghazaliat, one can see the influence of the archetype in this valuable literary work. In this research, based on the views of Carl Gustav Jung, (Swiss psychologist), the poetic world of Attar has been looked at from the perspective of archaism. This research is organized into five chapters with the topic of "Investigation of Archetypes in Attar's Ghazals."

Introduction

Archetypes are passed on by humans to the next generations. Archetypes are various components of beliefs, insights, and convictions. A collection of stories, traditions, and stories that are interwoven [1-3]. Although on the surface, there is no connection between them, in the depth of the culture of the nations; They have a strong bond with each other and are the basis of myths. Archetypes are closely related to symbols. They narrate our history. According to Swiss psychologist Carl Gustav Jung, the most powerful ideas in history go back to archetypes. And no scientific or non-scientific field is exempt from this rule. He calls archetypes the images of ancient stories that are derived from the collective unconscious mind. Attar pays special attention to myths, epics, and ancient and ancient concepts. In this research, we intend to examine his poetry from an antiquated aspect. Divan-e Ghazaliat of Attar is an obvious manifestation of the ancients [4-6].

By examining and studying his Divan-e

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Ghazaliat, one can see the influence of old language in this valuable literary work. In general, the relationship of the old language with the poet's mind can be seen in the personality and mental states and emotions, bitter and sweet experiences, uncles, and joys of the author of the work [7-9].

Divan-e Ghazaliat of Attar, corrected by Tafi Tafzali Khorasani, about 30 to 35% of his poems are more comprehensive and documented than Saeed Nafisi's edition, and in this research, Divan-e Ghazaliat of Attar, corrected by Taqi Tafzali Khorasani, is used. In the study of Attar's Ghazals, according to the theories presented about the old language, the verses in which the old language was used; were extracted, and based on the content of the verses, a brief and appropriate description was given for each verse. Based on the poetic structure of the poet, the frequency of the old words used has been analyzed. Some of these archetypes have shown themselves in the form of different symbols and some have appeared with the effect they have on the actions, behavior, mind, and language of the poet. Various archaic languages have appeared in Attar's poetry. The important archetypes of his sonnets are anima and animus, old man, rebirth, resurrection, shadow, crossing water, ideal mother, ascension, and mask [10].

Design and statement of the problem

In this research, he has explained the archetypes and their history and the distinctions presented from different points of view regarding the archetypes. According to the fact that archetypes or archetypes are eternal memories that exist in the collective unconscious of human beings, these archetypes, consciously or unconsciously, appear in rituals, rites, dreams, legends, folk beliefs, and works of art, especially literary works such as poetry and fiction. By examining "archetypes in Attar's sonnets," we can open new doors to the readers for a deeper understanding of the feelings of the artistic poet, such as Attar, in his other literary works. Hakim is a Sufi and one of the poets of the late 6th and early 7th centuries of Hijri. He was born in Konkan Shadikh village, which was a part of Neishabur at that time. In his youth, he pursued the alchemy of science and knowledge until he became one of the forerunners of the Tariqat and became known as the "Old Man of Knowledge" [11]. Among the great poets of Persian mysticism, the life of no poet has remained as unknown as the life of Attar. Our information about Sana'i, who lived a century before Attar, and Maulavi, who lived after Attar, is more than what we know about Attar. The year of his birth and death is not known in general; we do not know about his parents, childhood, wife, and children, as well as his teachers and elders in Sufism, even about his travels and from whom he learned medicine, only that He was engaged in the profession of a perfumer until that spiritual revolution occurred in him. Finally, he was martyred by a Mongol soldier in the Mongol attack on Neishabur city.

The residence of Sheikh Attar is located near the city of Neishabur. Perhaps the fact that his life remained hidden is one of the reasons for the crystallization of his personality. Attar's works In the introduction of Mukhtarnameh, a collection of quatrains compiled by him in the last stages of his life, Attar named his works as follows: "Since the reign of Khosrownameh appeared in the world, and the secrets of Asrarnameh were published, and the language of chickens, the speech of birds He reached the place where the spirits were discovered, and the calamity of the tragedy of the book passed away from the limit, , and the construction of the divan was completed, and the jewel book and the description of the heart, which were both rhymed, remained unrhymed due to the reason that Haraq and Asali found their way to it..." (4).

Research objectives

The study aims to discuss archetypes, especially Jung's theory, based on different viewpoints; and to identify the types of archetypes in Attar's poetry. so that with this method, a more accurate analysis of his sonnets can be obtained.

Attar's works are divided into two

Poetry and prose, which are: Divan-e Ghazaliat and his odes, have 9943 verses. Asrarnameh is a collection of 3305 verses that contains short mystical stories in several chapters. Tragedy, a mystical poem with 7539 verses, is a description of a spiritual journey. After the logic of al-Tair, it is the most important system in terms of maturity and diversity of thought, and historically, it is the last system of Attar. The Poultry Officials, which later became known as the Bird Region, and today few people refer to it as the Poultry Officials, is a poetic work with 4458 verses, with mystical themes from the language of birds [12].

Elahinamah or Khosrownameh, which has 6511 verses. Mokhtarnameh, a collection of his quatrains containing 5000 verses, was compiled by him in the last years of his life. Javahernameh and Shahr al-Qalb, both of which are poems. Tazkira al-Awliya is the biography of seventy-two of the great Sufis. Apart from these works, there are no other works of Attar, and all the poems named Bulbulnameh, Besirnameh, Sonrnameh, Heydarinameh, Pandnameh, Javaher al-Zat, Hallajnameh, Siahnameh, Ashtarnameh, Lasan al-Ghaib, Mazhar al-Zat, Mirajnameh, Miftah al-Futuh, there are Nezhat-nameh, Valat-nameh, Hillaj-nameh and some of them; Unfortunately, none of his works, such as Pandnameh, have been published in his name many times (cf. Shafi'i Kedkani, 1999: 37-43. Poetry is one of the broadest fields of manifestation of this archetype. Poets and writers use these concepts in their spiritual and mental states, they create works with special imagination, and according to their artistic talent and God-given ability, they unconsciously cover these concepts with luxurious cups. Today's poetry readers not only reading poetry, but get spiritual benefits, and its wise advice is not enough. Rather, beyond the appearance of words, the poet seeks to discover the relationship and deep connections of the inner layers of the poem with the environment of nature. By examining mythological characters , a detailed knowledge of archetypes has been obtained.

The effect of anima and animus on Attar's unconscious

Attar, in the creation of his poetry, is under the influence of the collective unconscious mind. The poet communicates with the unconscious. Attar experiences a state where someone else speaks from his language: "Because you know what is the cure for my confusion, my pain is too much, what are you doing to cure me? Attar's soul is troubled like a snot, gather my troubled soul on yourself." (Attar, 2010: 3) "Because the essence of life is continuous without you, so you are without you, that you are hidden from you, this you is partial to the soul, and that you are completely like you, neither this nor you, but both of them. A woman whose origin is beyond the breath and the soul." You in this and you in that, when will you ever reach you. The hidden anima in Attar's subconscious has caused the creation of such works of art. An experience of Attar prompts him to inculcate poetry in him, from the essence, capital, and inspiration of the spiritual condition that arises in him, and he begins to write poetry. It should be noted that anima and animus have two behavioral aspects: one is a positive aspect with a noble, soothing, and inspiring image and the other is a negative aspect, deceitful, prostitute, witch, and annoying [13].

A negative aspect of examples of the positive manifestation of anima in Attar's works is generally evident. For example, in the following sonnet, two aspects of behavior can be seen: "His sweet laugh made my cry bitter, my bloody cry, smiling lips are happy, sweet pistachios." He is happy in the heart of his lovers, in the heart of his lovers Zin Shukrastan is happy because his words pass on his sweet lips, his bitter words are as happy as thanksgiving." In Attar's sonnets, the influence of the collective unconscious mind is visible, and the poet is under the influence of creating poetry. it is placed. The examination and study of Attar's poetry showed that the poet's anima reaches the limits of consciousness through some of his poems and is expressed through the poet's language.

Anima is like a mysterious creature with amazing behavior, revealed in Attar's lyrics and the effects it has on the environment. You can guess with which face he appeared. It often appears and disappears at night or in a dream, and because these dreams are related to the unconscious, the poet is not aware of them in a conscious state, which is why the poem is the result of the unconscious. A group of hadith narrators and most of them are customers have said that the Prophet ascended with his body and soul. Also, some poets, Like Attar, considers the ascension of the Prophet to be physical and believe that the body and soul of the Holy Prophet, may God bless him and grant him peace, both ascended to the heavens together. When Attar moved, he considers the journey of ascension as a spiritual journey when he says: "What do I say about that Prophet who was like a chicken whose heart had gone to the grave of his body, his heart became lighter, and he stole his desire for blessing". At that time, he was out of existence [1].

In that time, his heart was full of secrets, his life was full of shame, his life was full of fear, his zafat left his dream work, and his life was lost" Suggestions Conclusion Attar, as one of the prominent Iranian poets, made many efforts in the field of service to The literature of this region has done this, and this is the reason why it has found a special and privileged place among the poets of the Persian language.

Attar is a poet who has lots of power in writing poetry. Just as legends and myths have occupied him, archetypes have also taken place in his mind. The collective unconscious and its contents are evident in his poems with various manifestations. Since these archetypes have had both a positive and a negative effect on Attar's subconscious, symbols of both aspects have been observed in Attar's lyrics. Conduct comprehensive research on archetypes in Qasand and Tarjiyat and other works of Attar. Also, a comparison between Attar's view and other poets regarding archetypes should be made. Contemporary poets should pay attention to archetypes before writing their poems, find them correctly, and use them in their works

Discussion

One of the other widely used archetypes is the archetype (heaven and hell) in Attar's ghazals. This word is repeated about 287 times in his lyrics. He assigned 20.28% of the frequency of old patterns to himself. This frequency shows that Attar paid special attention to the issue of "where did man come from and where will he go" and that man is always moving and the end of this movement is heaven or hell [11].

Another one of the most used archetypes in Attar's poetry is the ideal mother archetype. This word and its derivatives is repeated about 222 times in his poetry. 15.68% of the frequency of archetypes is attributed to himself. In Attar's sonnets, the positive symbols of an ideal mother; There are water, rain, sea, earth, and sun. According to Jung's words, the positive symbol of all the things in nature evokes a kind of sense of self-sacrifice. Its negative symbols are all the phenomena that somehow convey the concept of greed, seduction, deception, witchcraft, etc. It can be a symbol of an ideal mother [5].

Another widely used archetype in Attar's poetry is the archetype of anima and animus. This word and its derivatives are repeated about 158 times in his poetry. 13.07% of the frequency of old patterns has been assigned to itself. Anima is one of the important archetypes that affects a man's activities. Anima's influence on Attar's mind made him praise his lover. Anima's introversion causes positive states and happy and tender emotions, and its extroversion causes traits like despair, in his poetry. It should be mentioned that the anima can dominate other archetypes, and their negative effects are rooted in the anima. Animus is an old feeling; it has holiness, creativity, and creativity are its characteristics.

Another one of the most used archetypes in Attar's poetry is the shadow archetype. This word and its derivatives are repeated about 120 times in his poetry. He assigned 8.48% of the frequency of archetypes to himself. By studying and examining the collection of Attar's poetry, we find that his poems are a clear mirror of his soul, although, in most of his

poems, he wears a mask of sadness and despair. The archetype of the shadow is a platform where a person can deal with the issues that bother him by knowing the negative aspects of his personality and society. The shadow has positively and negatively affected the human mind.

A negative attitude towards life and the surrounding world, despair, and hopelessness are some of the negative effects of the shadow. In contrast to subtle emotions and feelings, creativity, creation, insight, and depth toward various issues are positive effects of the shadow. ", the shadow is one of the archetypes of Jungian terms. For the contents of the collective unconscious, that is, instinctive thoughts or the desire to organize experiences - according to predetermined innate patterns - in humans" (2).

Another one of the most used archetypes in Attar's poetry is the old archetype. This word and its derivatives are repeated about 94 times in his poetry. 6.64% have attributed the frequency of old patterns to themselves. This wise old man takes the poet's hand and guides him in different ways. Other archetypes, which have a lower frequency than the mentioned ones, can be the archetypes of passing through the water and its derivatives 83 times, with a frequency of 5.68%, resurrection and its derivatives 74 times, 5.22%, ascension and its derivatives 50 times, with a frequency of 3.53%, and rebirth with its derivatives 44 times with a frequency of 3.10%.

In the statistical analysis of 872 ghazals from Attar's Divan-e ghazaliat, it has been shown that the total of old patterns in Attar's ghazals have been repeated about 1514 times. One of the most used archetypes in Attar's ghazals is the archetype Naqab , and its derivatives are repeated about 289 times in his ghazals and have assigned 20.42% of the frequency of archetypes. The niqab has a high frequency compared to other archetypes; the niqab has caused the poet to have a different face to his poetic world [1]. Sometimes he wears the mask of a mythical character; he falls in love and praises his lover. Sometimes he appears in poetry as a wise and wise person, so he can use

this mask to express his words better and more effectively. Maybe he believes his face is more justified than this [12].

Conclusion

Attar, as one of the prominent Iranian poets, has made lots of efforts in the field of serving the literature of this border and region, for this reason, he has found a special and privileged position among the poets of the Persian language. Attar is a poet who has lots of power in writing poetry. Just as legends and myths occupied him, archetypes also crossed his mind. The collective unconscious and its contents are evident in his poems with various manifestations. The important archetypes mentioned in Attar's poetry; are anima and animus, heaven and hell, rebirth, old age, resurrection, shadow, crossing water, ideal mother, ascension, and mask. This archetype has various effects on a person's mental actions and behavior. Since these archetypes have both positive and negative effects on Attar's subconscious mind, symbols of both aspects have been observed in Attar's lyrics. At the end of this research, we concluded that Attar's lyricism originated from his unconscious mind, which was in a state of excitement while composing the poem. It is as if the soul has left his earthly body for a long time. For this reason, the examination of Attar's sonnets has made us familiar with many archetypes of the past.

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