

Sonnet story in Shams Tabrizi's Poetic works

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ABSTRACT

Objective: mulana has revealed in various ways his free thought about belief and fundamental issues that is rooted in his worldview. This article is a inquiry about sonnet story in Poetical works of Shams Tabrizi and saying poetry which is all the secrets and while is also considered as long meaning of kind of narrative and story. **Methodology:** in her sonnets, mulana presents controversial stories to the audience through the flow of mental fluid so that everyone understands his inner message and his inner secrets. The methodology which followed by Rumi is to present a story that a throughout a sonnet which leads to the conclusion of story beyond the colour. **Results:** He narrate a story in his works and say the myth, but he open a getaway toward meaning imagination world in every story and myth and he uses the method of meaning, allegory, ciphers and symbols in the description his purposes more loudly in form of sonnet and short story. **Conclusion:** He regards the liberation of the belongs and terrestrial contaminations along with the decline of obstacles and dignity as a tool for reaching oneself principle.

1. Introduction

Maulana jalaludin Mohammad balkhi is a wonderful character and he is never quiet and calm. His mental emotion is so turbulent that his passionate mysticism epic and his heart secrets in form of imageries and allegories burst out of his pen language. His iteration in his sonnets is live, dynamic and powerful and he is always inspired by herself richness of emotions and feelings. He displays herself infernal boom. He is able to present deep and widespread meanings within public usual and conventional words in form of story, narrative and novel and says new speech due to his immortal booms and stormy excitement and passion (Kiyaei, 1998).

Shams Tabrizi's Poetic works is a sea full of blubs and full of wave, and full of wind and like a sea of beautiful and new colors, so it is full of motion and wants to open a window to our eyes and bring us from a limited self to glorious self and lead us from the fatigue of life into a familiar land in this world where it seems we have already seen and gives us a feeling of love. So that we feel that a piece of our existence was hidden there. Mowlavi with his sonnets gives us a kind of philosophy of love; and lead to no-direction, no-place and infinite and truth of existence (Mowlavi, 2008).

1.1 Mowlavi's sonnet language properties

The style and method of the Mowlavi's Poetic works is not the same with any of the other poets of sonnet. Rumi's sonnet unlike with others sonnet, is not description of beloved and description of lover's torment and tribulation but reflects the changes, fluctuations and conflicts of a most tense and involved interior. It's also in form of the symbols of sense.

He is more concerned with his imaginative and sensorial competitors and friends instead of description of the beloved and conversation with him. Basically Rumi is involved with confetti and wines and does not concern with wisdom and reason! His sonnets are reflectors but not his biography! Mowlavi is the lover but functionally and in the context of his life, not in his language! His sonnet is reflection of success and failures in all moments of this love and life. His poetic works is not dialogue with the beloved and the fire flames of the ever-burning and rogue of this love (Yasrebi, 2007).

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Mowlana in the Shams poetic works wants to say something and to confirm that he present allegory. Allegories are all alive and taken from daily life; and since when telling, his intention is to express the same thing that he has in mind in that moment, he does not pay attention to beauty of interpretation (Dashti, 1983).

1.2 Mowlana's symbolism

Mowlana spoke of new phenomena and rhings in his poetry that were not common in the tradition of Suffi poetry until then and symbolism was not known in in Persian poetry with their examples:

1. Instrumental music (sprit, hautboys, hornpipe, datum, tabor and Robab) mowlana has put these instruments as secrets for a joyful and relentless man. In his viewpoint, the perfect mystic is characterized by two traits of satisfied and joyful characterization and he see herself as spontaneous as sprit, hautboys, and hornpipe in front of the truth.

2. The images like the Shah and Shams and the sun and the sea in the works of Rumi are in the words of place of the symbols that refer to the meaning of absolute total and holy truth.

Therefore Rumi's mind exceeds the level of objects and sensory elements and it is not convincing to water and it refers to the principle of water (its essence and nature). This introspection to the objects in the poetry of Rumi is so such that he is looking for everything more than any its identity.

The allegory is the container of mowlana's thoughts and he expresses the philosophical and theological thoughts (determination and liberty, human action disbelief and belief and critique of wisdom) , social and individual ethics, theology and human experience along with the rational consciousness of his public audience (Fotuhi roud majani, 2006).

Because all of Jalaluddin's understandings belongs to a supernatural world. He always feels that he cannot express himself interior secrets in the language of speech and with the intermediate of words. It is so that he reminders successively that everyone don't conceive his mean but only ones who damiliar with him conceive his expression (Sorami, 2006).

Rumi's re-creation in Masnavi Manavi and Shams poetic works is influenced by his interpretive look and his existential experience with existence world which is rooted in his previous teachings and his worldview. So we should not forget that Rumi presents stories in the service of the categories of ontology, epistemology and anthropology. Therefore his stories such as the scriptures are more audience- based than the speaker-based.

2. Materials and methods

2.1 Mowlana surrealistic method in creating mowlana poem

A Rumi's surrealistic experience (his innocent modes) is full of flamboyant and surprising images. In this case, only the personal experience of the poet comes from his subconscious that carries toward the tongue and bursts in his tongue. In the poems of those states and traits, it does not represent the standard symbols of the Sufism language and the mystic scriptural traditions. Because it is not conscious. He draws neither the experience of others into poem nor his consciousness and content of his wisdom and memory but also depicts the intrinsic internal and emotional revolutions within him (Fotuhi roud majani, 2006).

The important point is whether Mowlana has made a remarkable activity in the process of creating the Shams poetic worlds or has created this great literary and artistic with influenced by the external stimuli? Of course shams as an exogenous stimulus was a complete and informed mystic who like the flint throws the flares of love into a personality who is far from him for the sake of science virtues and perfections. Throughout the sonnets of Shams is a two-person conversation, one in a language full of affection love and sense of unity with the audience in the absence of him makes a companion but the essence of this dialogue reflects the inner personality of the speaker not the audience! Shams is the exterior audience of mowlana who in his absence throws a clear flow of emotions and memoirs of mowlana and this is the beginning of his self-glory. Poetic evidence suggests that Shams, Hesam al-din and Salah al-din were not anything more than an excuse: (Anzabi Nejad, 2005).

Tabriz and Shams al-Din and others is excite

Which you write tow line through him

Sonnat 2972)

Mowlana has never been alien to the events of his time. In his poems, all his habits, customs and interpretations and all his time events has been reflected. His poetry comes from folk tales and proverbs and narratives. Mowlavi in spite of expanding his sphere of activity of his impenetrable interior has given its lead and leadership to his conscious and self-awareness interior. In agreement with Yung thought He says: self-conscious is the key of unconscious values and only in form of their interplay that the unconscious can show its value and the way to overcome the worry of emptiness." For if it is abandoned it will sooner or later be ruined (Yung, 1998). Shams is a beautiful truth hidden in the impenetrable interior of Mowlavi who's its light breaks the curtain of darkness within.

2.2 Minimalism (method of Minimalism in mowlana sonnete stories)

The minimalism in writing a story or in the sense of writing and creating short stories is the natural and expected and unavoidable child of contemporary time. The minimal is rooted in classical literacy. Machinist dominated of the world specially the west and especially the United States which according to the famous proverb originates from that land, has caused people has not plenty of time and enough duration to read long tales. The mini-mall stories must be write by briefness and brevity and as well by least characters or no characters. Story writing is a conscious process in which to create story works, it has come from a few words to introduce deep and complex issues and concepts such as Edgar Alan POW (American), Nicolai Gogol (Russian), and Gay Du Mōposan (French) is an important storyteller of the 19th century and has written short, readable and systematic stories.

Mowlana is a storyteller and storyteller man who delivers his talented and influential stories to his audiences with the utmost beauty and charm and with the help of the fluid-minded process which he describes as a product of west story writing. He delivers his talented and influential stories to his audiences and him often within story stories and express allegories and short tales and on time come back to first story. Many stories are creatures of his own creative mind. He has taken some stories and analogies from folk or public understanding. Mowlana is a poem writer of the Minimalis writer and his the humorous allegories is about the field of fictional literature.

Hakim Abu'l-Majd Mazdin Ben Adam Sana'i, as a mystic poetry in his works, he created dozens of long short and very short stories and to express his mystical concepts and verdicts he has used narrations and narratives:

A foolish saw a well-grazing camel and said your figure is all bandy

Camel said: within this struggle you blame the painting, be aware!

Attar Neyshabouri has composed over 40 000 songs of sonnet, Masnavi and Roubai. In the book of Mantegh Al-Ta'ir which shows the steps of method and styles in Sufism and mysticism, he presents dozens of sweet tales and allegories in the form of a stylized story:

Abu Saeid was in bathroom, his friend is a rude man

He remove sheikh's dingy from his arm and he show everything

Minimalism or rationalism or reductionism or minimalism is a literary trend based on the extreme brevity of the work. The authors of such works sometimes create a storyline in a single line and a few words; for example Obrien's team has been written this story about war of Vietnam: I am in house but no longer a house and no sandy sticks no barbed wire and no carved nails and not sandy sticks not barbed wire or carved nails. The famous slogan of minimalism is either small is also great or small is less than least. The main feature of the minimalism is the simplicity and dryness of the vocabulary circle or showing scenery and avoidance of speech until to extent of silence (Gravand, 2009).

Most of the sonnets of Shams are narrative forms and they have beautiful and pleasant allegories and texts. The pure lyrics of Rumi are the result of the spontaneous moments and the result of his mystical life and his creativity in expression. A fragil diving in the zone of the thought of the sea whose immense power of creativity is manifested in his poems and deep in the mystical religious theological and philosophical sea and immersed in a systematic and structured system of poetry. Most of the verses of the Divan of Shams such as Masnavi are a narrative in sonnet. Mowlana according to the famous Minimalist slogan made extreme brevity in the story and in storytelling he is completely reliant on information outside of the text and the perceptions of the listener or audience. The stories in Shams' sonnet are usually the tales of the prophets that the audience is familiar with those. In many cases Mowlana brings a fairly long story and therefore the number of sonnet versus goes far beyond the standard.

The kind of viewpoint about mystic poetry to the surrounding world accompany with certain interpretations that consciously or unconsciously take the words to express his destination. Sometimes mowlana refers to a well-known story with pointing and interpretations instead of telling a story.

Zarrin kub writes about the purpose of mowlana storytelling in Masnavi : the image is secret of meaning in role of story in masnavi an according to speech of meaning propones, meaning has a distance with public understand so that bring the truth closer to the meaning, however story face was always indicated by exact and deserved expert of professional storyteller in the Masnavi but it is not final purpose and its offered due to draw the sentiment gradually from the special domain of his mind to the beyond sensation world and that is meant by mowlana is that secret of story (Zarrin kub, 1980).

Before the arrival of the Shams Tabrizi, Mowlana was on the proclamation position. But his meeting with Shams tabrizi revolutionized the life of the supreme and great teacher of era in the Koniya. As if mowlana found himself existence in the presence of Shams tabrizi and he became more and more fascinated and charmed by him every day and clergy of the city became a poet due to the love.

Mowlana wants to close mystical and love to the God concepts to the minds that is not understandable for the pubic by means of story. Therefore, he has involved in storytelling in all works(masnavi, shams poetic works, fih-e – ma- fih, writings, majales sabeh) and this is mowlana logic and by this mean he wants to express the concepts has in her mind or express the worlds he has experienced or concluded mystical, moral and religious results from the story.

Dr.Shafiey kadhani in introduction of Shams tabrizi sonnets under title of mowlana's imagination pointed out so this: one of the aspects of movement and dynamism of images in the poetry of mowlana is that attention he paid to a certain kind of recognition namely personification, a difference which his recognitions have seen in the life and movement considerably. If his precedent poets speech from "hand of era" or "eye of time" and so on, you see other thing in kind of imagination rely on his recognition. " bring that well-breath cup which cut neck of sadness" or with presence of water, her mercy kneeling among fire" or " blood thoughts" or " break the ablution of repentance" that all together have a certain movement and certain life. In her poetry, the silence is candies that poured "private proponents have been leaved, poured silence candy". One of the main features of his images is the surrealistic image of his imaginations. When he says: "in this city, there is famine of the sun. It is a wonder to man that the famine was applied to eating and he used about the sun because he finds the light as eating thing: I eat light which the body's power.

Mowlana in his works tells a story and tells a legend but in every story and legend he opens the getaway toward the world of meaning that few can reach to these gloomy and mysterious worlds. He always goes from skin to the core and he well knows that the core always perfect within its skin. Therefore, stories that he layers that give the precious cores

"Hear now appearance of the legend

But separate the core out of it"

(Ebrahimi Dinani, 2010)

The writer of Botiyai-e Ghasseh in Shams' sonnets believes: the story consists of three incidents or three divisions: one for the introduction and beginning; the second for the incident or the main incidents; and the third for the result and conclusion (Gravand, 2009).

Purpose of mowlana from storytelling in the sonnet:

The purpose of mowlana from the storytelling is not paying attention to the appearance of story and creating entertainment and joyfulness for readers. The story is for him a mean not a goal and thoughts not her readers through his story and novel tangibly and clearly or he find story as a tool for stressing or approving or making thoughts rangible.

My brother, the story is like a container

And meaning content it is like a bean.

A man of wisdom takes its mean.

And he doesn't see the container if it narrate

Rumi intends to bring the story to the public mind through a story of mystical long-term meanings and pure celestial thoughts and everyone will be aware of his inner message and his secrets with regard to his understanding. For Mowlana message and purpose are important with any means (without attention to kind and its form), he intend to reach himself message.

For example he wants to fix and impressed his message and speech in the following story:

I Guest of Shahm every night on a generosity and loyalty table

I Guest of wealth owner

Who his wealth is lasting

Once night an ape was accompanied by a lion's table.

If you are not warrior, then you differ from the lion.

Consider the sword of the Shah is bleeding in the hero. Finally what is arrogance, oath to God this is error?

In some tales of Shams' sonnets, mowlana usually intends to discover and observe the things that he himself discovered in the mystical journey and the course of the heavenly realms and achieved it through the story of others and made it more objective.

The most important goals of Rumi's storytelling in Shams sonnets are:

1 making Objective and tangible construction of concepts and thoughts

2 Teaching and informing concepts

3 Proof and emphasis on mental material.

4 spreading of the worldview of readers

5 developing and uplifting of spirit

6 Enlightening human principles

7 Remembrance of the creatures and deeds of the past with the goal of human training

Mowlana's mind was familiar with the storytelling and story writing since starting of his life. His father like all the other preachers has spelled his words during the sermon and sermons with the story and storytelling. According to Zarrin Kub this means that in the narration of the story, he always observe methods of storytelling is resulted from that for him, pay attention to these affairs have been constant and in observing it he doesn't need to any artifice and preciosity (Zarrin kub, 1980).

In this way, Maulana does not refrain from reasoning what cannot be reasoned in it and does not allow him to reach what he cannot accept by way of argument for the audience, it approach his mind by way of allegory and narration (Zarrin kub, 1980).

In addition to these, Mowlana was well-known for the works of Attar and Sanaei and used all that among his disciples and even during the sermon and speech. The common stories of Maulana with Sanaei and Attar testify to this claim. The art and taste of storytelling have penetrated inside Rumi and have never been able to eliminate themselves from its effects in particular the spiritual Masnavi which is full of stories and anecdotes. In the lyrics of Shams the taste and habit of storytelling with all the limitations of poetry has shown itself to be magnificent and sometimes with a great deal of perseverance. In some cases, along with the sonnet he tells a story that is new in sonnet method and even is not alien. The taste of storytelling is so entrenched in him that even in the lyric poetry he does not lose its influence and it is also true that sometimes in the sonnet like the masnav's boom of the meanings and sequencing of thoughts, it ceases the speaker to complete and meanwhile in the story telling, that it represents some questions and response and writes secrets of the story and while space of story is not appropriate with these words but he does not mean (Zarrin kub, 1980).

On this basis, the sonnets of Shams are a drama which narrates the adventures of human failures and success in pursuit of the intended purpose or beloved. And the player of drama that was the mystics, scholars and clergies has known as the dynasty of existence. The purpose of the workshop is to drive the universe and in a word to sing to love to take away the curtain, and take the hand of the emotion and feel of humanity so that reach to the approach and distance rope (Ghobadi, 2009).

3. Discussion and results

3.1 Angle of perspective and its types in the stories of sonnets Shams

1. Angle of Inner perspective of Shams' sonnet: At this angle of perspective, the narrator is inside of the story and as one of the story characters, he tells the story from the first person's perspective or second person's perspective. And to referring to the story characters, he use pronoun of I, we, you and they. And most of the Shams sonnets are narrated from the first-person perspective. Rumi narrates the stories that are not related to his state of affairs as if he had come to him:

Enough of knocking poetry I stole a thief the thief threw me back to catch my hunt for eight I came back and what is it?

In the narrative or second-person angle of perspective, the narrator is usually one of the characters of the story and narrates the memories and events that occurred in the past for another person who is also a story characters:

Look at me I've come back to you I've come back for a moment I've seen that this place has been closed to me that is that you go back and forth on the one hand. Happily I've sometimes laughed at you because you're looking for sugar on the roof.

2. The external angle of perspective (third person) in the Shams' sonnet: The narrator refers to all the characters in the story with the name or absent pronouns "he", "they". Narrator in the external angle of perspective is tow kind as follows:

1. The Great Knower: also known as the " Whole Wisdom Narrator "is at this angle of perspective ,the narrator knows all the current and future trends even within each persons of story and knows everything.

2. The Limited Whole Narrator: This kind of the narrator is named the informed third-person perspective, the objective angle of perspective the neutral angle of perspective and the showing angle of perspective and the angle of perspective of the direct observer.

In this narrative manner, the narrator is out of the story and his information about the actions and events of the characters of the story is small (Gravand, 2009)

In the structural analysis of the stories of the Shams portico works, mowlana narrates the stories that have arisen from his particular attitudes and worldviews and are occasionally influenced by emotional excitement and the intuition of mysteries and mystical truths from logic and norms By referring to the story and narration Rumi strives to direct the audience to the home and on this basis Shams' soghlal is a play that traces the adventures of human failures and prosperity. And the play of the drama which the mystics Hikma and Fazla have considered him to be the dynasty of existence is the purpose of the workshop the driving force of the universe and in a word its love from behind the curtain and take the hand of the senses and human emotions. The love which plants and stars turn around its orbit, and there is not place and time, from start to end, it is his domain and dominance and flow in all existence (Ghobadi, 2009).

Mohammadi Asiabadi writes about the hermeneutics of Maulana and the interpretation of the signs: "The process of symbolizing and symbolizing in the poetry and the words of Rumia is process synchronized and interpreted or even can be saidis another way of interpreting we mean the interpretation description and According to this Rumi transmits his poetry to the highest level in a few stages from the lowest level of implication to the highest level and the meaning of applied hermeneutics is the same as the meaning of the word in some words (Mohammadi Asiabadi, 2008).

3.2 Characterization in the sonnet of the story

Characters or personal are people whose stories are shaped by their actions and behavior and the artistic value of stories and stories owes much to characterization and the creation of characters that are appropriate to the subject and story process. Persons who are created in the story play and script and appear to be characters the author's creature's character may not always be human beings animals and things and anything else.

In the story world, everything is alive and has human personality. There is no border between truth and imagination. In the land of stories, everything takes life and finds a human identity, stone, wall, tree, cow, rabbit, all and all are speaking and thinking and became active or passive human. All the elements that have the title of hero in the story are common in one thing and they all find human qualities.

In stories, characters are usually initially non-static and static and at the beginning of the story they show a distinct behaviour in different situations but with the process of the story they become active and dynamic individuals and show a changed behaviour. Persons of stories are usually divided into two groups of main characters and sub-personalities the main characters of the people whose formation is the story of their relationships and contradictions conflict human relationships they create stories. In each story usually the first two characters are the main characters. The person who is centred on the centre of the story or the novel and the author tries to attract the reader or viewer's attention to him. The main character is said The second character is in front of the main character the second person is usually anti-hero or against the main character and together with him forms the events of the story and provides the basis for the events the interrelations between these two poles are indeed a struggle and Subcategories may play a role as observers on events or as a contributor to events. The existence of this character is necessary for the story (Manteghi, 1991).

The variety and complexity of the events depends on the behavior of the main hero in the presence of sub-characters. Their existence is freeing story from one-handed and silent and giving the story a dynamism

In the sonnet of Rumi's stories, the first characters of the story are often

all the lover who in their own way are Mowlana (sonnets 32 and 152) and sometimes animals and lifeless objects like the nightingale the mirror and the sun (sonnet 250 and 1060) sometimes insane and prophets (sonnets 1060, 250) and sometimes a mad man (sonnet 45, 3) and friend's heart and imagination (sonnet 2154). The second characters in the sonnet story is often a beloved that is often referred to as "Tabrizi" and "Hesam al-Din Chalabi as a symbolic representation of the truth titled "Shah and, beloved, janan, moon, spiritual face, friend, you, he, beautiful body, Soltan... that sometimes is second character and is lover in mowlana's stories (sonnet 53 and 456) and sometimes it is God who is addressed by the prophet or the parent (sonnet 929). In any case the diversity of the first characters in the sonnet stories of Shams' stories is a lot and often there are not the opposites.

And sub-characters is vary in stories who is present in the story as Saghi (sonnet 732) guard (sonnet 3089) and beloved (sonnet 1558) singer (sonnet 7342) and competitor (sonnet 103 3).

Sonnat: 835 p 655

Toward illumination

I chose an incident that was qualified the kindness and praise

Get up and tell me my sleep interpretation

I have dreamed the moon, what is the interpretation of the moon

Because it turns out to be the first and last of work

That moon which the light of heart is due to its presence within heart

By the light and taste of heart, the forehead will also be illuminated

یومئذ سفره ضاحکه is so this

ناعمه اسمیها راضیه is so that

These are two principles of savages, so that don't kill the intelligent.

Let's put the cotton in the ear to get rid of this and that delirium

Don't be tempted too much, one or two breadths left
 No one has a house, then don't construct house over the land
 Cosmos was pregnant from the horrors of horizon
 I did not hear who gave birth this fetus
 Go to among the light in spite of hostility
 Wear a sword and a robe and go out of hidden and clear
 In Saturdays night that was fifth of month
 This is six hundred and fifty and also ghadeh is four of year
 With eight city and tubes, this is intensity of earthquake
 If this is true about the city of Madina
 Go through the madina, look at the tremendous earthquake
 Look at the movement of the sky on the strangest earth
 If you look at the sea, you see the whale. Now look at the Red Sea
 Look at the Wave in which a fiery whale exist
 See the shape of the lone whale, see alive Yonus
 Yonus who previously considered as dead man
 The sea I describe it is indeed beyond six directions
 The sea is suspended and has a smooth sharp
 It is not dim for its purity, but our eyes are gazing
 From the droplets of water and mud, and
 From the movements of the fig image
 The neck of the one who his worshiper hand placed over it
 It darkens our wine through a breadth
 If we point out him, we will face with his reward
 If we are aware of the hatred, we will not be aware of expulsion of hatred.
 A lover wants a writing from a predictor
 He said him: take envelope and buried this envelope
 So that be away from ape remembering
 He goes everywhere to buried this envelope
 He remember face of ape
 Said that oh! If you don't say ape
 I never remembered name of ape
 Said you leave the poison
 And don't refresh a wound
 You dream by yourself
 And don't dream Hassam eddin.

4. Conclusion

This story is product of spiritual event and Mulana's mystical observations. In author view point, total of story is indicated alienation and human negative reflectance which expresses self-discovery and self-viewing. Mulana sees a sleep and wants to be asleep. His audience is a reader who asleep his sleep as a sleep predictor. In fact, it is story reader who is should discover herself and avoided reflectance so that don't captive of darkness. He see moon in his sleep and he wants to be informed from its interpretation. Tajuddini explained it under the word of moon distinctly in his book. The moon is symbol of the highest God and its manifestations, the moon is symbol of divine representatives and the moon is symbol of aspiration and revelation, also moon and cloud proportion which is body of veil for life and conceal its glare. In Mulana works, linkage between body and soul is similar with a moon behind some clouds. He saying behalf of the Balal's wife:

Said this house was destroyed unfortunately said don't see to the moon and don't see the clouds
 (Tajuddini, 2003)

Here, the moon can be interpreted as the symbol of the most high the God which the heart's light and illumination emanated from his. Men will have a smiling and happy face on the day of Resurrection. They are those who have good actions. Allameh Tabatabaei in the Tafsir-e Almizan was written under title of verse of "وَجْوهٌ يَوْمَئِذٍ نَّاعِمَةٌ لِّاَسْمِهَا رَاضِيَةٌ": the world of نَاعِمَةٌ is either resulted from نَعْمَةٌ and then phrase of verse is allusion of happiness and delight which happiness that manifests itself from interior to the exterior and inform any visitors from interior from human interior happiness or from a blessing; so that blessed means being blessing. "L" is said as reinforcement "L" and purpose of trying is terrestrial attempt and actions along with the good actions and meaning of the verse is that: the figures are blessing on that day and are pleasing of themselves works; because all of his actions and works are righteousness which are bestowed upon the best recompense (Tabatabaei, 2009). Mowlana restored to various imageries for expressing his ideas and inducting them to the reader and Sufism, religious, historical and philosophical and were imagined in his creative minds by the different words. Mowlana is in suffering like other leaders and has endured many blames and accusations.

But what is it that this accusation is not unprecedented and will not be endless. Whether at all times, there are blamers and irony tellers who are to blame the God's man, either due to jealous or due to hostility, adversity or hatred (mohammadi vaighani, 2006).

Therefore, mowlana describes such people as savage and recommends that you put cotton into your ears so that you don't hear their useless speeches then you will find the ability to be perfect. Just enough to distance ourselves from the inferior word so that we can understand the mysterious songs. All casmore is in hand of the one. Because he knows himself then knows everything.

Tattar is in you. Tttar is wrath characteristic (Bayani, 2005).

So go to the light and illumination and ignore the differences and colors to be colorless. How long rear the appearance, wrath, hatred and hostility in your heart. Mowlana mentioned the Medina in this sonnet and Sobhanian in description of poetic works of Shams tabtizi is written so this: it's not clear that this saying is correct or not. Perhaps, Medina means the city center or rallying local in the city. Name of this city is mentioned in these verses once again within the great poetic book (Sobhani, 2010).

According to the another commentary, date and time of incident occurrence which mowlana referred as medinah may have been reached to his own time and affairs, that enemies hostility with Jalaluddin and narrow-mind of the groups indeed reflect their deeds. Mowlana only saying of skines. But the core finds meaning behalf anyone who has ability to perceive it; in the sequel of the sonnet, he tells the story of Younus. When he lost himself and fell into darkness but because he was prayers, his freedom was subject to familiarity with himself.

Mowlana will convey the story of Younus as the merciful verses and signs of their salvation and their deliverance from the divine wrath. In the story of Younus which repentance of the people throws them away from the divine wrath? While younis in praying was his salvations way and bring him with perfection which is interpretation of divine satisfaction (Seyf, 2008).

Continuation of the story is about a lover novel on the door of pray writer who give him a paper so that buried underground provided that while doing so, he don't remember ape because remembering an ape will caused he doesn't reach his purpose. The lover at the time of burial did not get out of mind ape then said: if you did not say that word, ape would never come to my remember. But Mowlana's message in this story is that ignorance has led to the elimination of many businesses. if the lover only thinking of his loved, those worthless words would never have given him any concern; in this story, mowlana also deals with a historical event which in accordance it an earthquake are to be occurred in the Madine and people are all worried. Mowlana says do not pay attention to these rumors and don't care for your heart but that you always watch and consider the God's power in the being and praise Goddess and there is a creator who has from the water droplets and mud and this soil never dark his eyes but they created most clear and smooth. When you have not heard a story about how to make hate in your hearts. Then in your life try to don't hear some things in some cases so that your heart is not dim and your heart was not futile. Everything is not worth seeing and hearing. You involved with your creator of his heart and soul. Sorami writes: let us close our ears from other tricky words so that they not contaminated our interior (Sorami, 2006). Put the cottons on your ears so that don't hear because you're simple Soule don't deserve any contamination (Divan-e Kabir, sonnet 402).

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