

## Literary Semantics of Expression and the Place of Amazement and Love in Rumi's Aesthetic Thought

**Shahrokh Amirian-Doost**

Researcher in Art and Philosophy Studies, Ph.D. in  
Art Research, University of Tehran, Iran.  
shahrokh.amirian@gmail.com

### Abstract

The discussion of the new aesthetics and its special foundations which we understand today in the modern Western world has not had any faith in Islamic thought and mainly Eastern thought. In aesthetics and philosophy of Western art, aesthetic issues have been introduced into epistemology and given mental dignity. But in Islamic wisdom and mysticism and from the point of view of the Muslim mystic, beauty has an existential aspect. In this study, the aim is to explain the concept of beauty in Rumi's thought with regard to the ontological and manifestation, love and wonder and show that beauty and its process of perception in Eastern and Islamic perspectives and also in the mystic like Rumi, is not a mere sensory pleasure but an ontological way and an ascension towards truth and origin. The necessary information in this research was collected by library method and by jack extraction technique and analyzed by descriptive-analytical method.

**Keywords:** Molana, Ontology, Aesthetics, Beauty, Manifestation/Love/Amazement

### Introduction

It can be said that Rumi's poetry is nothing but an attempt to speak of the greatness of God which is evident in the whole world, a God who wanted to be known and revealed himself from the eternal treasure. All things began with the word of his Creator and He came into being. He knows all about the creation of the Gospel and the Gospel. He is the creator of the universe, the Creator.

He is the one who created the world and the love of His goodness. God is the Creator of all things, and He is the Creator of all things, and He is the Creator of all things. Love is the secret of creation, the source of Sufism, and the origin of important works in the world and the basis of the enthusiasm, ecstasy and ultimate state of the mystic, which leads to the destruction of the lover and the unity of love and the lover. The love of God is the one who is in the heart of man, and he is the one who is the true God;

knauf<sup>1</sup> ma bar mehr ow bobrideh and<sup>2</sup>

When I was born, they cut my navel with  
his seal

ishq ow der jaane ma karideh and<sup>3</sup>

With this, they have planted his love in our  
hearts

In the light of Rumi's mystical view, the world is the manifestation of divine goodness, and in this regard, the whole world is beautiful; this beauty is of two kinds, physical and esoteric, or real beauty, which is perceived or visible beauty is a precursor to the perception of esoteric or rational and spiritual beauty. Sensible beauty is the truth which is a formless and beyond the sense that the tangible beauty of its appearance. We are called upon to do the work of the Creator and the Creator of all things, and He is the Savior of all things, and He is the Savior of all things, and He is the Savior of all things. Blessed is the love of God, and the love of God is the true love of God. Wonder that moves from the outside to the inside. This is the constant movement of love for the right and the true beloved. Wisdom is a source of knowledge and not ignorance, as Ibn Arabi says, "The guidance

<sup>1</sup> نواف

<sup>2</sup> ببریده اند

<sup>3</sup> کاریده اند

is that which leads man to the valley of astonishment".

### **Sufi Ontology**

Every one of them has to be able to understand the truth of the matter. In this regard, Rumi has also used theoretical structures of his thought in the question of existence, as a mystic who has contemplated on the basis of divine knowledge and wisdom, in analyzing ontology. Ontology is one of the most important issues in the field of philosophy and mysticism. This is the core of both knowledge. Both philosophers and mystics claim that the subject of their knowledge is absolute existence. For the mystics, existence is a simple and original truth that in its pure unity is not combined with any plurality. This is the true truth of the existence of the Almighty and the Rich of Essence which has no real existence other than Him, and nothing but the Manifestation or Manifestation. The truth of this is that which is revealed in the Gospel (Yasrebi, 2010: 20); According to the mystics, phenomena are a whole, imaginary and always in nothingness, and there is no real existence other than that single truth (Ibn Arabi, 2006: 472-418), but the purpose of the mystics is the absolute existence of the obligatory existence and the mystic whenever and wherever he speaks of its existence or originality, it means the existence of God.

### **Molana's Ontology**

The Qur'an is the knowledge of the Qur'an and the Hadith of the Prophet (peace be upon him) and the Praise of Allah (Title: The Holy Qur'an, Surah Al - Isra', Verse 44). He is the Lord of all things, and He is the Lord of all things. In the Qur'an, the Qur'an speaks of the greatness of Allah (swt) who revealed Himself from the hidden and eternal treasures so that he may

be known. He is the Lord of all things created by His Word. The Psalmist speaks of the mystery of creation.

mara gouyi kah: chuni to? be latif wa  
lamter<sup>1</sup> wa taze

And you say, "You are a saint?" Softer and fresher

mesaal hosn wa ehssanat, borunn az had  
wa andazah

Excellent example, out of proportion  
khosh ann bashad ke miranad besouye asle  
shirini

It is good to be driving to the original  
sweetness

Dar ann siran seqt kardeh hazaran asb wa  
chamazeh<sup>2</sup>

He has fallen in the midst of thousands of  
horses and camels

hemi kosham bay khamoshi walikan az  
shakar noshi

And I will give you a drink of thanks  
shedam ham khoy ann ghamzeh kah ann  
ghamzeh sat ghamazeh

I am so proud of the sadness that is  
grieving

kah kenza konto mokhfia fa ahab babato  
be ann aarafo<sup>3</sup>

baraye jane moshtaghan be ragham nafase  
tanazeh

For the souls of the enthusiasts, in spite of  
the satirical self

(Rumi, Jalaluddin, Kellyat Shams, Sonnet  
2296: 1009-1010)

In this verse, the Psalmist says that David is the one who created the world, and that God is the one who created the world.

"The Countess of Kenza is a secret to you and your knowledge"; «konto kenza mokhfia fahbabat wa an aerefa,

<sup>1</sup> Lehmetre: plum and plum meat

<sup>2</sup> Chamazeh: Sharp camel face

<sup>3</sup> كه كنزا كُنتُ مَخْفِيًّا فَاحْبَبْتُ بِانْ اَعْرِفُ

fakhalaqato alkhalafa lekaei aeraf»<sup>1</sup>  
(Yasrebi, 2001, Footnote: 47); The  
Creation of Creation, Creation, Beauty,  
Beauty, and Beauty. He wanted the truth to  
be revealed, and he created his own  
creation.

ganj mokhfi bad z perry chak kard  
The Hidden Treasure of the Ripper

khak ra taban tar az aflak kard  
He made the earth brighter than the  
firmament.

ganj mokhfi bad ze porry joosh kard  
The secret treasure of the Fairy Blade  
boiled

khak ra sultan atlas poosh kard  
The king covered the earth with Atlas

(Molana, Jalaluddin, Mathnavi 1st  
Volume: 2867, 2868 and 130)

He knows all things about the Gospel of the  
Gospel. The essence of mysticism is that  
the foundation of creation is good,  
beautiful, and love for this beauty, and that  
God was both a lover and a lover before  
creation to reveal His beauty, so He made it  
a mirror of His beauty. Creation is a place  
of truth and love and truth (Yasrebi, 2001:  
47 and 48).

Therefore, the soul of the subject in Rumi's  
immortal works, especially in his two  
precious works of stone, Masnavi Manavi  
and Divan of Shams, is just one word, and  
that is love, which forms the fundamental  
pillar of Rumi's worldview. This is why the  
M.T.T.O. and the Rumi school have been  
called the School of Love.

### **Aesthetics of molana**

In the 18th-century discussion of aesthetics,  
first presented in Bumgarten's works and  
later Kant, a particular interpretive beauty  
was presented. It is in this interpretation  
that aesthetics Have Become relevant and  
entered into Western philosophical thinking  
as a discipline and a term, and since these  
discussions have not been discussed in  
religious thoughts in general and in Islamic  
thoughts in particular and primarily in  
Eastern thought, and therefore aesthetics in  
the sense that is now common in the Islamic  
and Eastern world are not present at all;  
That is, "the perception of art in Eastern  
civilizations is different from the new  
conception of art in the West. In Eastern  
civilizations, art was not separate from life,  
nor was it a special field dedicated to elites.  
For this reason «the words applied to art in  
these civilizations do not fully correspond  
to the meaning of art" (Rikhteh-garan,  
2013: 23); The foundations that Kant  
propounded in his book The Critique of  
Judgment on Beauty, which is to say,  
discussions about nature, taste, ingenuity  
and creativity, are not only absent in  
Islamic philosophy, but also not in Eastern  
wisdom (See: Kant, 1998: 121-118); The  
aesthetic theories of the Western  
philosophical schools, with epistemological  
analysis of the concept of beauty, consider  
beauty to be tangible and subjective and  
express the process of perception in relation  
to the powers of sense, reason and  
imagination (See also: Kant, 1998: 121-  
118), But in Rumi's view, the integrated  
world is beautiful, and beauty has nothing  
to do with epistemological and subjective  
discussions, but is an existential and  
objective matter. In his view, beauty is  
divided into material (Tangible) and  
spiritual (Reasonable) forms, which is the  
first step to reaching the perception of  
spiritual beauty. In fact, in Rumi's view,

<sup>1</sup> «كُنْتُ كَنْزاً مَخْفِياً فَأَحْبَبْتُ وَأَنْ أَعْرِفَ، فَخَلَقْتُ الْخَلْقَ لِكَيْ أَعْرِفَ»

(يشري، ۱۳۸۰، پاورقی: ۴۷).

absolute spiritual beauty and transsensory  
 beauty is the tangible beauty of its  
 appearance and manifestation:

soorat az bisorati amad brunn  
 The face came out of the face  
 baaz shad kah ana leeh rajaun<sup>1</sup>  
 It became clear that we are from God and  
 we return to God

(Rumi, Jalaluddin, Mathnavi First Volume:  
 54)

In Rumi's thought, aesthetic perception is  
 not done by sensory and intellectual  
 powers, but perception of beauty is  
 achieved by intuition of the heart and  
 creativity of imagination, and the good of  
 the truth is perceived only through the  
 heart. This can be seen in Plato's Treatise on  
 the President and Fiedres. In the aesthetic  
 expression, Rumi invites the audience to go  
 beyond the material and tangible forms and  
 insight of faceless meanings. For material  
 and tangible beauty is finite and endless,  
 but subtle beauty is formless, infinite, one,  
 and infinite.

ain jahan mehdood  
 wa ann khud behad st  
 This world is limited, and that itself is  
 limitless

naqsh wa soorat pish ann maani sad st  
 The shape and shape of the preceding it  
 means the dam

(Ibid: 27)

In this view, only a man has attained an  
 immaterial beauty who has purified his soul  
 and soul, and freed his imagination from the  
 bonds of reason and sense, and can go from  
 face to face, from finite beauty to infinite  
 beauty and from outer to inward. Surely, the  
 Savior is the one who is in the midst of the  
 unrepentant sinner:

harkaja ain nisti fozonter st

Wherever you are, it is more important

kar haq wa kargahsh ann sar st  
 His work is right and his workshop is that  
 head

(Rumi, Jalaluddin, Sixth Mathnavi Book:  
 989)

Elsewhere he says:

soorat az bisorat aid der wajud  
 The face of the face is in existence

hemchenanke az atashi zadeh st dood  
 as smoke is born from fire

kemetrin eib masur der hazaal  
 Least of all you can imagine

chun piapi benny sch aid malal  
 Because you see it all the time, it's boring

chert mahz aradat bee soorati  
 Pink for you just a little snooze

zadeh sad gunn alat az bee alati  
 \ • • things are born out of nothingness

(See also: 1086)

It is evident that Rumi considers the  
 knowledge which is the result of the  
 perception of sensory and rational forms  
 incomplete and in this regard, the  
 perception of the forms of pure sensory  
 beauty is also criticized, and says:

ance ba maani st khud pida shaved  
 What is meant by itself is to be found  
 wa ance pushidah st ow ruswa shavad  
 And that which he hideth shall be  
 disgraced

ro be maani koosh ai sooratparst  
 The meaning of the face of the Soul

sanke maani bar tane soorat porast  
 The Meaning of the Soul in the Soul

<sup>1</sup> انا اليه راجعون



hemneshine ahle maani bash ta  
Be a companion of meaning

ham ata yabi wa ham bashi fata  
You will be proud and be a giver

john bee maani der ain ton bee khalaf  
Senseless spirit in this unholy body

hast hemchoon tighe chubin dar ghalaf  
like a wooden blade in the sheath

(See also: 1089)

### Expression of beauty in Rumi's perspective

In the mystical view, the most important word that brings the meaning of beauty to mind is the word "Hosn"<sup>1</sup> and then the word is manifestation. In the knowledge of God's omniscience, all things are good; Righteousness is a good thing, and it is a good thing to be able to do it, and to be able to do good works, and to do good works, and to be thankful for it, and to be thankful for it (Pazuki, 2013: 26). As seen in modern aesthetics. Therefore, the truth that has emerged in modern Western art is different from the truth that has emerged in Eastern and religious art. That is, Eastern and Western art differs from one another in terms of the manifestation of truth, and each represents a different truth (Rikhteh-garan, 1991: 12). The position of East and West art, therefore, is related to their view of the truth. The art of the East is the same as the spiritual experience of Eastern civilizations, but the art of Western civilizations is the mastery of the technique that has always been aimed at worldly art and Cleansing from Myth of time and Clear of charm of nature.

In Eastern and religious and mystical views, Hassan and the manifestation are two basic pillars of aesthetics, i.e. Hassan without manifestation and manifestation without Hosn is impossible. The Mystics of the

Holy Hadith of the Count of Kenza. .<sup>2</sup> (I was a hidden treasure. . .) "When Hosn shows himself, the truth of beauty is realized" (Pazuki, 2013: 26).

"So the principle of art and artistry means the emergence of the ventilation, the realization of truth and presence, and the direct relation and adornment to the virtues, inventions, and craftsmanship and construction on the basis of that presence, virtues, and individuation of what has been hidden" (Rikhteh-garan, 1991: 12).

The argument of goodness and manifestation is therefore an existential argument, meaning that beauty is a reality in the external world, not something that can be understood and understood only in the mind. In the meantime, it should be noted that the essential role of imagination is enshrined in the human imagination in the absolute imagination of the same world as the manifestation of God. For this guarantees us that the intentions of the creative power of the heart as an independent existence are not illusions (Carbon, 2005: 33), so the human imagination can be achieved by activity to see God's goodness;

gosh ngizde khayal wa ann khayal  
Hear the Dream and Dream

hast dalalehe wesaal ann jamal  
The Magician is the Jeweller

jahd kon ta ain khiyal afzoon shavad  
Strive to make this idea grow

ta dalalah rahbar majnon shavad  
Becoming a Crazy Leader

(Molana Jalaluddin, Masnavi 5th: 908)

The Phantom Form, which is manifested on the senses, is in fact the manifestation of divine goodness and an exemplary reality of the unseen world, which coincides with the inner existence of the mystic, and it is

<sup>1</sup> حسن

<sup>2</sup> حدیث قدسی کُنْتُ کَنْزاً مَخْفِیاً ...

not the case that the imagination of any human being achieves the vision of truth by observing the manifestations of goodness but only those who have prepared the ground for such appearance and development by cultivating their own lives. In this respect, the more purification and reliance of the soul, the more the manifestation of God's goodness increases, and the more the passion of love in man will increase.

### Religion of Love in Mysticism

In all mystical schools, including Islamic mysticism, love is considered the most fundamental and important issue. In Sufism and Sufism, the foundation of existence is placed on love and affection is the basis of life and survival of the creatures of the world, and the movement of the earth, heaven and all beings depends on the existence of love (Zarin-koub, 1988: 281). In Sufism, although love is the most fundamental mystical issue, mystics have expressed their inability to describe it:

her cheh goyam ishq ra sharh wa bayan  
Whatever I say, explain and express love

chun be ishq ayam khajal basham az ann  
I am ashamed of my love for it

(Rumi, Jalaluddin, First Mathnavi Volume: 112)

In this view, anyone who defines love does not recognize it. To emphasize the infinity of love, Rumi refers to the indescribability of love, which, if it is described and explained by love, although very beautiful, has not yet been fulfilled.

sharhe ishq ra man beguim bar dawam  
I will tell you the story of love

sad qayamat bogzard winn natmam  
Hundreds of Days, Vienna Unfinished

(Ibid., Book 5: 2189)

Rumi refers to the greatness of love and since it does not fit infinitely in time, he emphasizes that the definition of love travels in greatness and infinity and cannot be limited to a specific definition in the limits of time (Zamani, 2004: 433). Love is therefore a divine description and no man can know its truth; only by falling in love can we taste it, but it is never explanatory.

### Hosn<sup>1</sup> and Love

In mystical works, after the concept of Hosn, the question of love arises, i.e. the emergence of Hosn leads to love, and Hosn and love are in principle accompanying each other. The good news is that God is the Savior and the Savior of the Universe:

dar azal parto hosnat z tajali dam zad  
In the beginning the light of the Divine  
Glory was breathed out of the  
manifestation

ishq pida shod wa atash be hameh aalam  
zad

Love was found and the fire burned all over  
the world

(Hafez Ghazaliat, 1994, Sonnet 152: 296)  
There is a relationship between the Creator  
and the Creator. God is the Creator of the  
Universe, and He is the Redeemer of the  
Living, the Compassionate, the  
Compassionate.

gar bebini yak nafas hosn wa dood  
If you see a breath of good and smoke

andar atash afkani jan wa wujud  
The fire of John and his existence

jifeh benny baad az ann ain shorb ra  
Drink this drink after that

<sup>1</sup> حسن

chun beni kar wa far qorb ra<sup>1</sup>  
When you see the Wind and the Wind

(Rumi, Jalaluddin, Fourth Masnavi  
Volume: 696)

That is why the perception of truth and absolute beauty brings passion. Insight of meanings, truths, and faceless beauty leads the heart and soul to love, However, the perception of tangible and apparent beauty always limits and encloses man in the world of plurality and appearances and brings false loves:

ishqhayi kaz peye rangi bovad  
It was a cunning love

ishq nab wad aaqebat nangi bovad  
It wasn't love, it was a shame

(Ibid., First Edition: 13)

The truth of God's love cannot be understood through reason, and such love cannot be expressed in terms of words and phrases (Hekmat, 2005: 261). The place of love is the heart of love, not his senses; "Love has many and different and contradictory commandments, and no power of man's powers can break these rules unless it has the ability to be in revolution and transformation along with the contradictory laws of love, and it is only the heart that has these powers" (Ibn Arabi, 1420 AH, vol. 3: 165). True love only occurs in those who have the peace of their hearts and souls, and their imagination is in the light of it to create and create, but those who do not have the purity of conscience will be deprived of such love (Jafari, 1989, vol.1: 91). The love of the mystic lover begins from the outside, but does not remain on the outside, and fills the whole world with its appearance and its

manifestation (Zarrin Koob, 1985, vol. 1: 502). The essence of this love is immortality and nothingness, and it is like a flame which, when it kindles, burns everything but the lover, and there is nothing left but Him, all that is, He is all.

tigh la<sup>2</sup> der qatal ghair haq<sup>3</sup> brande  
No one besides God has the power to kill

darnegar zaan bass keh baade la cheh  
mand?

Consider that you are not, what else will remain?

mande alaa allah<sup>4</sup>, baqi jomle rafat  
Only God exists, and everything else remains

shad bash ai ishqe sherkat soze zaft  
Rejoice in love, Partner in the Burning and Burning

(Rumi, Jalaluddin, Fifth Mathnavi: 589-90)

It is in this respect that Rumi does not know the battle of love as the work of everyone, and says that in the flames of love, many only burn and some run away from the way, because in this way everything is destroyed and burned except the lover.

### Love as a source of wonder

The love of absolute beauty, that is, true love is the source of the seeker's astonishment. This amazement is the amazement of the being that is the origin of movement, from outer to inward, from sensible beauty to sensible beauty, and from plurality to unity:

ziraki<sup>5</sup> befroush wa heyrani<sup>6</sup> bekhar

<sup>1</sup> چون ببینی کَر و فَر قُرب را

<sup>2</sup> لا

<sup>3</sup> حق

<sup>4</sup> الا الله

<sup>5</sup> زیرکی

<sup>6</sup> حیرانی

Sell Rand and buy something amazing  
instead

ziraki zann<sup>1</sup> st<sup>2</sup> wa herani nazar<sup>3</sup>  
This is the amazement of the heart, while  
being a rand is just a guess

(Rumi, Jalaluddin, Fourth Mathnavi  
Volume: 617)

Since astonishment is one of the characteristics of love, it is incompatible with intellect, so Rumi considers reason incapable of reaching true meaning, truth and beauty, and emphasizes the necessity of astonishment.

Amazement is one of the fundamental concepts in Rumi's aesthetic theory. In his view, who is in pluralistic and finite forms, if he enjoys inner purification and purity, he will achieve the manifestations of God's goodness, and in this case, he will enter the valley of love and eventually lead to astonishment and movement (Hekmat, 1384: 236). There are two kinds of surprises: the reprehensible wonder and the amazing wonder of knowledge and knowledge (Ibid: 279); Forgiveness is a way of knowing, but it is a way of knowing. The truth is that the truth of the Lord is God's truth. Forgiveness is the greatest of all things, and the presence of God is greater than ever. This is the greatest of all things in the world of wisdom and wisdom.

aqal ra qurban kon andar ishq doost  
O my friend, sacrifice your mind for love

aqlaha barry az ann suy st coust  
Wisdom is given to man for exploration

aqlaha ann soo frestade oqool<sup>4</sup>

Wisdom is sent by the Divine Revelation

mande ain soo keh nah mashoq st gool<sup>5</sup>  
Don't be fooled this is not love

zein sar az hairatgar<sup>6</sup> ain aqlat ravad  
You will lose your mind by all this  
amazement

her sare moit sar wa aqlee shavad  
In this case, every hair of your head  
becomes a brain

(Rumi, Jalaluddin, Fourth Masnavi  
Volume: 618)

Guidance and knowledge are a source of guidance and guidance for those who are aware of it. The most perfect man said<sup>7</sup>: "My Lord 'give me more guidance and knowledge" (Ashtiani, 1986: 1117-1118). The more he is unable to comprehend the essence of transcendence, the more he is astonished, the more he is in amazement, the more astonished he becomes, the more astonished he is, the desire for astonishment, the quest for the knowledge of the heart, and therefore various manifestations by the Holy Prophet (s) that each of them somehow recognizes the truth. The truth is not the knowledge of the truth, and the truth is the truth. Man is astonished in constant and continuous motion, moving with the awe of epistemology and the existence of a cognition between plurality and unity. This is the way the human being is moved to the Immortal Soul. This movement is between two opposite poles of plurality and unity, appearance and conscience, face and meaning, tangible and ordinary beauty, etc. And that is where the universe takes shape. The Psalmist says, "Blessed is Lord of the Rings, and the Witness of the Righteous One" (Shahidi,

<sup>1</sup> ظن

<sup>2</sup> است

<sup>3</sup> نظر

<sup>4</sup> عقول

<sup>5</sup> گول

<sup>6</sup> حیرت گر

<sup>7</sup> پیامبر اکرم (ص) فرمود: ربّ زدنی فیکّ تحیراً (آشتیانی، ۱۳۶۵:

۱۱۱۷-۱۱۱۸).



1994, vol. 7: 174); Therefore, Rumi considers astonishment as the result of knowledge of the unseen meanings of phenomena and the forms of the world, and the necessity of seeing the depths of the sea of existence is to pass through the surfaces and the floor on the water, and says:

chand binny gardesh dulab<sup>1</sup> ra  
How long do you want to look at this time?

sar borunn kon ham bebin tee<sup>2</sup> ab<sup>2</sup> ra  
Take your head out and look at the water

to hami goyi keh mibinam wa leak<sup>3</sup>  
You are as if I were seeing

deed ann ra bass alamathasat<sup>4</sup> nik  
It's good to see the signs well

gardesh kuff<sup>5</sup> ra choo didi mukhtasar  
Look at the water floor

hairatat<sup>6</sup> bayad be darya dar negar  
Just looking at the sea will surprise you

ann ke kaff ra deed sere guyan bovad  
The one who sees the foam on the sea receives the secret

wa ann ke darya deed ow heyran<sup>7</sup> bovad  
And he who sees the sea will be amazed

ann ke kaff ra deed niyatha<sup>8</sup> konad  
The one who sees the floor has a very good intention

waun ke darya deed dell darya konad  
But he who sees the sea can dig his heart

(Rumi, Jalaluddin, Fifth Mathnavi  
Volume: 862)

This is why the amazement recommended in mysticism is of high status and is different from ignorance wandering. This kind of astonishment is the same as knowledge and wisdom, a state that the seeker achieves after crossing the boundary of wisdom.

## Results

In the Islamic world, the meaning of art is related to Sufism and the truth of religion; in fact, art is associated with love and truth. In this sense, the purpose of art is love, virtue, and presence that comes from the close proximity of the heart and the manifestations of God. Therefore, the seeker (Salek)<sup>9</sup> and lover of true beauty must come out of ignorance so that true love can penetrate his heart and soul, as Rumi knows all the components of creation as a representation of God's unique manifestations and sees that the universe is a mirror in which God constantly manifests. He finds the whole being full of meaning and beauty, based on love, through his perfection. Accordingly, beauty for Rumi is not a factor of mere sensory pleasure, but a way towards the direction and development of the seeker existential and connecting to the origin of existence, truth and beauty. According to Rumi, the mystic man of the Salek, with the understanding of the heart, perceives the manifestation of divine goodness with imagination and walks in the valley of love. In divine wisdom love is connected to existence and from Rumi's point of view, existence without love is unimaginable. Love is the source of the astonishment and wandering of the seeker and the lover of true beauty, which puts him in the movement between appearance,

<sup>1</sup> دولاب

<sup>2</sup> تیز آب

<sup>3</sup> لیک

<sup>4</sup> علامت هاست

<sup>5</sup> کف

<sup>6</sup> حیرت

<sup>7</sup> حیران

<sup>8</sup> نیت ها

<sup>9</sup> سالک

conscience, plurality, unity, and formless form. The more the heart is pure, the more the more thorough the amazement and the more thorough the guidance and the more thorough the guidance. Such amazement is the result of knowledge, passion, love, not ignorance, fear, doubt, and anxiety.

## References

Holy Quran

Ashtiani, Seyed Jalaluddin, Explanation of the Introduction of Qaisari, Qom: Islamic Propaganda Office, 1986.

Carbon, Henry, Creative Imagination in Ibn Arabi Mysticism, translated by Inshallah Rahmati, Tehran: Jami Publications, 2005.

Jafari, M. Taghi, Commentary and Analysis of Masnavi, Tehran: Eslami Publications, 1989.

Hafez, Shamseddin Mohammad, Ghazaliat, according to the version of Mohammad Ghazvini and Ghasem Ghani, Tehran: Arvin Publications, 1994.

Hekmat, Nasrallah, Wisdom and Art in Ibn Arabi's Mysticism, Love, Beauty and Amazement, Tehran: Academy of Art, 2005.

Kant, Imanuel, Critique of the Ruling Force, translated by Abdolkarim Rashidiyan, Tehran: Ney, 1998.

Kant, Imanuel, Critique of the Ruling Force, translated by Abdolkarim Rashidiyan, Tehran: Ney, 1998.

Molana, Jalaluddin Mohammad, Kellyat Shams or Divan Kabir, Correction of Badie-ol-Zaman, Forouzanfar, Vol. 10, Tehran: Amir-Kabir Publications, 1983.

Molana Jalaloddin Mohammad, Masnavi Manavi, Correction of Reynoldlin Nicholson, Volume 3, Tehran: Moli Publications, 2007.

Ibn Arabi, Fasul al-Hikm, Translation and Translation of Mohammad Ali Movahed

and Samad Movahed, Tehran: Bina (Unnamed), 2006.

Pazuki, Sh., Philosophy of Art and Beauty in Islam, Tehran: Academy of Art, 2013.

Rikhteh grann, Mohammad Reza, "The Religious Spirit: A Reflection on the Theoretical Foundations of Art and Beauty", Art Quarterly, 1991. (20): 8-19.

Rikhteh grann, Mohammad Reza, Art and Aesthetics in East Asia, Tehran: Academy of Art, 2013.

Shahidi, J., Sharhe Masnavi (Mathnavi Description), Tehran: Elmi Farhangi Publications, 1994.

Yasrebi, S.Y., Erfan Nazari (Theoretical mysticism), Qom: Bina (Unnamed), 2001.

Yasrebi, Seyed Yahya, Erfan Elmi (Scientific Sufism), Qom: Bina (Unnamed), 2010.

Zarrin Koob, Abdolhossein, Serre ney (Ney's Secret), Tehran: Elmi Publication, 1985.

Zarrin Koob, Abdolhossein, Stepping Ladder to the Meeting of God, Tehran: Elmi Publication, 1988.

Zamani, K., Minagar Eshgh (Love Minnagar), Thematic Explanation of Molana Jalaeddin Mohammad Balkhi, Tehran: Ettelaat Publications, 2004.