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ANALYSIS OF MYSTICAL AND LITERARY CONCEPTS IN MAQALAT-E SHAMS FROM A SEMIOTICS PERSPECTIVE

Semiotic systems and implications in the mystical literary work of *Maqalat-e Shams Tabrizi* raise multilayer. Thus, semiotic analysis of *Maqalat* can lead to a better understanding of such texts. In this article, *Maqalat-e Shams* is investigated from both mystical and literary points of view, and the science of semiotics is introduced. The research method is descriptive-analytical, and the library research method has collected and reviewed the data. From the mystical point of view, the semiotic analysis consists of expressions/idioms and word symbols. Terms such as Hijab, Samaa, Talab, Love, Monotheism, and word symbols such as Wine, Mirror, and homeland are semiotic features in *Maqalat-e Shams* and always describe the semantic relations among them. From the literary point of view, the Semiotic code of the creator, aesthetics, and intertextuality are evaluated. There are numerous Semiotic codes of the creator in *Maqalat-e Shams* that provide useful information about the life, personality, contemporaries, and social status of Shams of the reader. Also, aesthetics makes the text more prominent through symbols, exaggeration, Semantic contradiction, hyponymy, and repetition. Analysis of literary symbols reveals that the *Maqalat* are not closed texts that are explicit intertextual links between texts like the Quran, prophetic Hadiths, and works of poets and intellects such as Sanai, Attar, Al-Ghazali, and Najm al-Din Razi.

Keywords: *symbol; Semiotics; Maqalat-e Shams; Shams-e Tabrizi mystical semiotics; Literary semiotics.*

1. Introduction

Shams-e Tabrizi is one of the famous Sufis of the 7th century. His arrival in Konya and meeting with Rumi caused a storm in Rumi. The influence of Shams on Rumi was such that in a short period, he turned a determined and obedient jurist into a passionate lover. Therefore, knowing Shams-e Tabrizi is very effective in knowing Rumi and his works. In this regard, one of the most reliable sources of Shamsology is the book *Maqalat-e Shams*, which contains his words and debates that were expressed between him and Rumi or his followers and disbelievers. "It is clear from the broken phrases and contents that the book was not authored by Shams-al-Din, but the daily notes of the disciples that they provided in a random order" (Forozanfar, 2014: 89). The *Maqalat* is full of signs and based on Dinah-

San's statement: "Semiotics is a systematic scientific effort to understand what signs are and how they work" (Dinah-San, 2010: 11). Therefore, by knowing the signs in the text of *Maqalat*, it is possible to reveal the spiritual, biological and linguistic experiences of Shams better and discover his symbolic world based on his expressive structure. With semiotic analysis, not only the content of *Maqalat* is deciphered; but the structures and conventions within the text are also analyzed more carefully. "Contracts that lead to the production of meaning and try to achieve the nature of ciphers that make literary communication possible" (Culler, 2010: 86). The text of *Maqalat*, due to its multi-layered mystical quality, covers higher levels of continuous discourse and systematically intensifies its linguistic qualities. As a result, the words in *Maqalat* "do not merely mean of conveying thoughts, but are objective inputs and true to essence" (Sojoudi, 2011: 21). With these words, there should be common codes in the text of *Maqalat* between the author as the sender of these signs and the audience as their receiver, to allow them to accept words in a designated and marked position. Another thing is that Shams' benefit from Islamic literature caused the mystical text of *Maqalat* to have an integral and complex connection with different literary fields.

As a result, examining the signs of the articles from a literary and mystical point of view provides a comprehensive understanding. It reveals the complex and systematic relationship between expression and content.

2. Statement of the problem and research method

Maqalat-e Shams has been analyzed from various perspectives, and valuable findings have been obtained in multiple fields, but the semiotic examination of this work has not been addressed so far. The lack of such research in the field of literature prompted the writers to take steps to eliminate this deficiency. The result of this research is an answer to the following questions:

1. How many general categories are the mystical signs of *Maqalat-e Shams* divided into?
2. In each category, which signs carry the central idea of Shams in mysticism?
3. How many general categories are the literary signs of *Maqalat-e Shams* divided into? And what effect has the use of these signs had on the literary aspect of the articles?

The authors' studies are descriptive-analytical, and the data were obtained in a library manner. The source in question is "*Maqalat-e Shams*", edited by Mohammad Ali Movahed. This correction is one of the most complete and accurate edits currently, and the proofreader's obsession with the accurate and scientific recording of words and using old versions as a basis is one of the reasons for choosing this correction.

3. Background of the research

Since the emergence of the knowledge of semiotics, many works have been published in this field, such as *The Pursuit of Signs*, written by Jonathan Culler, *Semiotics: The Basics*, written by Daniel Chandler, *Introduction to the Semiotics of Literature*, written by Kourosh Safavi, applied semiotics, and the theoretical and practical semiotics from Farzan Sojoudi. These works deal with the theoretical knowledge of semiotics. They are considered among

the first-class sources, but the empirical examination of signs in different texts is less discussed. About Persian literary texts, semiotic analyzes have been done, such as the book of semiotics and criticism of contemporary fictional literature written by Leila Sadeghi, criticism of the works of Ebrahim Golestan and Jalal Al-e Ahmad from the perspective of semiotics, which has become a suitable space for criticizing fictional texts. Created with the approach of semiotics. As can be seen from the title of the work, ancient and mystical literature has no place in it. In the article "Structuralist Semiotic Interpretation of Mehdi Akhavan Sales Winter poem", Alireza Anoushirvani interprets the concept hidden behind the poem through semiotics and measures the structural unity resulting from the signs. Contemporary poetry is also discussed in the article Semiotics of the poem Alphabet of Pain written by Kaiser Aminpour, by Soheila Farhangi and Mohammadkazem Yousefpour. In the article Examination of Peirce's Semiotic Pattern in Rumi's Mystical Language, Seyyed Ali Asghar Mirbaghri tried to interpret and decipher Rumi's complexity and linguistic bottlenecks by using the principles of Peirce's semiotics. Although this article deals with Rumi's mysticism and ancient literature, it is not useful in understanding Shams's mystical and literary perspective alone.

It should be noted that the semiotic analysis of some texts, especially mystical ones, leads to a more accurate understanding. In addition to using a series of conventional signs, the creator of mystical works creates special signs to create his implicit meanings. Among these works, *Maqalat-e Shams* is full of symbols due to mystical experiences; therefore, as a research necessity, this work should be examined with a semiotics approach so that by analyzing the concepts of its signs, the audience can go beyond the signification to understand the main meaning of Shams-e Tabrizi.

4. Theoretical foundations

Although semiotics was also represented in the opinions of Greek philosophers, such as Plato, as an independent knowledge, it was noticed at the end of the 19th century (Qaemini, 2006: 4). Semiotics in today's sense mainly originated from two sources, Saussure's opinions and Peirce's writings, and has grown and expanded. "Although semiotics is considered Saussure's legacy, with Peirce's thoughts and ideas, semiotics became an independent field and developed as an interdisciplinary method for investigating phenomena. According to Peirce, semiotics has a frame of reference that includes every other study" (Girou, Pierre, 2001: 145). Semiotics shows how our language affects our understanding of the realities of the universe. For this reason, semioticians do not study signs in isolation but focus on studying the formation and exchange of meaning in different texts and discourses and at the levels of synchrony and diachrony. For this purpose, they separate the content from the format and focus on the system of text signs. According to Peirce: "There is no sign unless we interpret it as a sign." Anything that is considered to signify, refer or point to something other than itself can be a sign" (Chandler, 2008, p. 41). Signs appear in texts in different ways, and the creator of a literary work "asks for help from them to convey his message, and the reader must be able to decipher these signs to understand the message" (Lefkowitz, 1989, p. 60). "Linguistic sign is basically a psychological reality that has two parts, i.e., phonetic form (signifier) and meaning (signified)" (Meqdadi, 2008: 464-463). Pierre Guiraud considers the purpose of the sign to be transference: "A sign is a stimulus or an emotional essence whose mental image is

associated in our mind with the mental image of another stimulus. The function of the first drive is to stimulate the second drive to establish a relationship" (Chandler, 2008: 39). If everything has meaning in the form of culture, the sign is considered the subject of semiotic knowledge, so semiotics becomes a knowledge that covers the majority of humanities and social sciences, and semiotics aims to discover general principles based on which The semiotic system works.

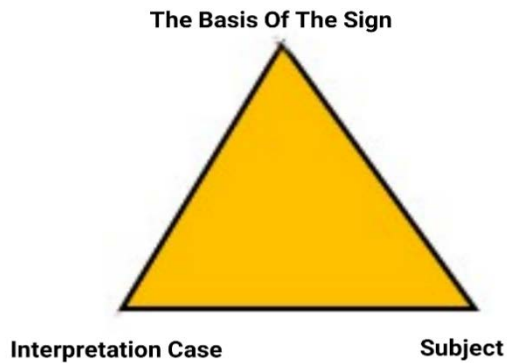
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1.4 Semiotics from Saussure, Pierce, and Morris's Point of View

Ferdinand de Saussure is one of the first to emphasize the importance of semiotics. From Saussure's point of view, the sign is a whole consisting of a meaning (concept) and a word (phonetic form). The relationship between the two is contractual and optional; the spoken or written word does not necessarily indicate a specific thing and only shows a phonetic form that indicates a particular phenomenon. Therefore, for Saussure, the sign is primarily a mental element (Dine San, 2010: 26). Saussure considered the sign as an occasion between the signifier and the signified; That is, from his point of view, the sign is equal to the signifier on the signified. The tangible aspect of the sign is called the signifier, the intangible aspect is signified, and the relationship between the two is called the signification. Charles Sanders Peirce, simultaneously with Saussure but independently of him, developed his theory of semiotics. Peirce's theory about the sign has a more complicated concept than Saussure's. He admits: "I mean by the sign of an action or an effect that is formed by the harmony of three things: the representamen, the interpretant, and the object" (Ahmadi, 2013: 23). Representamen is equivalent to the signifier, a tool

that brings something to mind. The interpretant is equivalent to the signified, the thing that comes to mind, and the object is the example of what the sign indicates. Pierce divides the sign into three important categories, which are:

Diagram 1- Constituent elements of a sign



1-Icon: The relationship between the signifier and the signified is the similarity. The image of a person is similar to his face.

2-Index: between the signifier and the signified, there is a link that can be inferred or a cause-and-effect relationship, such as smoke, which is a sign of fire.

3-Symbol: The relationship between the signifier and the signified is purely contractual, and there is no similarity or natural relationship, and to understand it, one must know the contract, such as flags (Peirce, 1958: 58).

These signs go from being algebraic to being conventional, and their type is determined based on the context.

"Another important semiotician is Charles William Morris, who focused the main part of his work on the issues of semantics and linguistic signification and followed the intellectual work of Peirce in semiotics. He presented a precise and systematic expression of semiotics" (Ahmadi, 2013: 28). Morris believed that semiotics is, on the one hand, a science that has a place among other sciences, and on the other hand, it is a tool that is useful for other sciences. He believed that this science was a tool to unify all sciences. Like Peirce, he emphasized interpretation: "A sign is a sign simply because it is understood by the interpreter of the sign as something else" (Ibid.: 31).

5. Mystical semiotics of *Maqalat-e Shams*

Mystical language corresponds to mystical experiences, and its explanation, like these experiences, entails difficulties. Among the problems, we can mention the words that mystics have used as signs in the context of speech. Basically, these signs are in the form of "symbols"; mystics have reasons for that, one of the main ones being the inadequacy of words to fully convey deep intuitive concepts. Another reason is that the mystics insisted that others should not be aware of their intentions in their conduct, so they used symbolic terms to express mystical concepts.

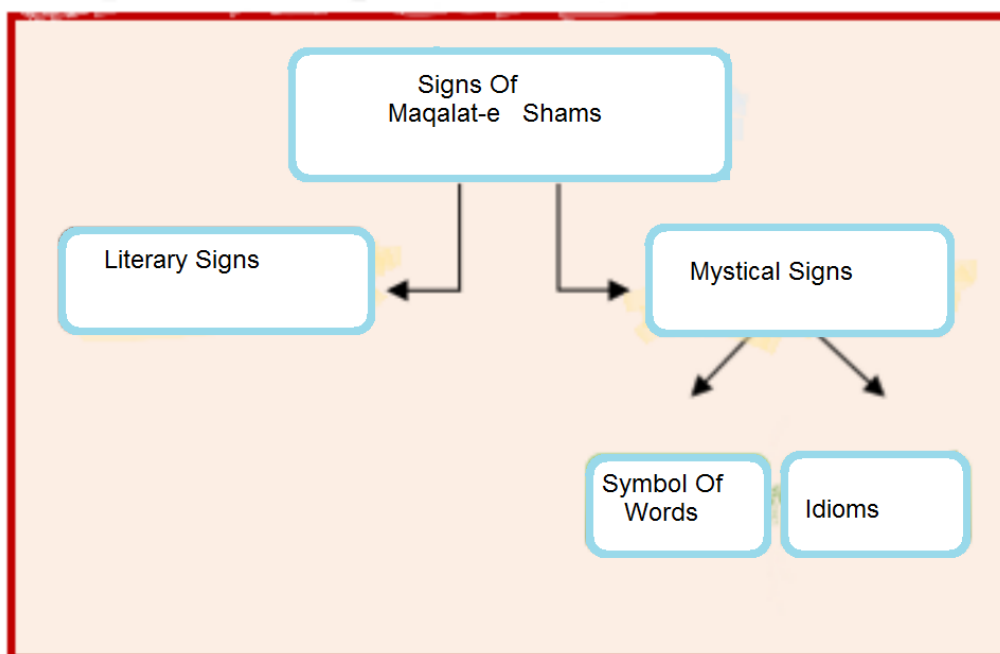
One of the methods that help to understand and accurately interpret these difficulties is the method used in semiotics. As mentioned before, according to Peiris, one type of sign is a "symbol".

In this type of sign, the relationship between the basis of the sign (the signifier) and the object of interpretation (the signified) is based on the agreement and understanding that takes place between the people of a single linguistic community. Hence, the symbol can be examined from the point of view of the person who uses it and the other person who discovers and understands it (Gagiu Pedersen, 2015: 587).

The mystical signs of *Maqalat-e Shams* are basically symbols that, in dealing with their meaning or interpretation, the mystical context of the work should be taken into consideration because they may show a different reference outside of the mystical text.

These signs can be divided into two categories of terms and symbols of words, which we will discuss further.

Diagram 2- General Classification Of Mystical Signs In Maqalat-e Shams



1.5 mystical terms

They should be considered symbolic signs because although they are used in most mystical texts, their interpretation or meaning differs for all mystics. The Qur'an and his intelligent observations and mastery in the mystical interpretation of this divine book are amazing (Shams-e Tabrizi, 2012, vol. 1: 19); we have a wide group of signs mentioned in the articles. We are faced with the fact that the analysis of each of them is beyond the scope of this research, so the authors examine the frequent terms that form the main core of Shams-e Tabrizi's thoughts.

1.1.5 Hijab: "literally, the barrier between the lover and the beloved, as well as the impression of images in the heart, which prevents the acceptance of the manifestation of

truths" (Sajadi, 2004: 311). Considering that the main concern of Shams is to reach the truth, it is not far from the imagination that he also deals with its obstacles in detail.

By examining the sign of "hijab" in the structure of *Maqalat-e Shams*, what is revealed is that Shams considers Hijab to be one of the most important obstacles to conduct and to prevent the disciples from going astray and misunderstanding; he constantly interprets it. Allegory and storytelling reveal the subject of interpretation to the audience. His approach to the basis of the sign of "Hijab" is twofold: first, he does not consider the end of the Hijab and considers it to include the state of the disciples as well. "What they said: There are seventy-two Hijab of light, is wrong. Hijab has no end" (Shams-e Tabrizi, 2012, vol. 1 118). "That student of ours is his Hijab" (Ibid.: 95).

"It is also a hijab for these great and perfect people, for whom the world is directed. And sometimes they tell secrets to God, until they are not recited, there will be no more time for this Hijab" (Ibid.: 94).

Second, Shams, aware of the dangers of conduct, finds it necessary to provide another interpretation of the basis of the sign of "hijab" to prevent the desperation of seekers.

By interpreting and explaining this word, he tries to introduce a definite and clear interpretation or meaning to the audience, like this:

"Also, Be your own Hijab" (Shams-e Tabrizi, 2012, vol. 2: p. 73). "The wisdom is Hijab and the heart is the Hijab, and the existence of Hijab is Hijab" (Shams-e Tabrizi, 2012, vol. 1: 180).

He considers human existence the main and basic interpretation of the sign of the "Hijab." He believes that the meaning of "human existence" can be found in the shadow of many Hijabs.

2.1.5 Sama: Literally, it means listening, and in the Sufi term: "It means listening to a good song, and as a result, stomping and dancing with it." Any kind of movement mixed with excitement is called Sufiya Sama" (Shafiei Kadkani, 1994: 192). *Maqalat-e Shams* begins with "Sama" and is continuous throughout. Shams expresses its details with enthusiasm and categorizes his interpretations based on the sign or sign of "sama." His words of hearing are divided into three general categories: First, the words in which he defines Sama. Second, the words related to the value of "Sama." Third, words about the conditions of Sama. According to these words, Shams describes the word "sama" with three adjectives: forbidden Sama (Harām), permitted Sama (Mobāh) and obligatory Sama (Farz), and based on these adjectives, he presents three specific interpretations for the basis of the sign "sama." Also, Shams does not stop at mentioning attributes in explaining the subject of "sama." He turns to interpretation because the example of "Sama" is different based on the mystical experiences of each seeker; it implies certain concepts and ideas, so with the interpretation of "sama", the possibility of reaching a clear result increases.

A) forbidden Sama: He called it forbidden Sama; he did a great job. Such Sama is blasphemy. Of course, a hand that comes out without state must be tormented in the fire of Hell.

B) permitted Sama: "A Sama which is permissible, and that Sama is for the people of austerity and asceticism, which makes them feel sad."

C) obligatory Sama: It is for those who value the present, for whom obligatory Sama is like worship, like drinking water and eating bread when necessary. For those who

appreciate the moments, obligatory Sama is like an eye because it is the help of their life (Shams-e Tabrizi, 2012, Vol. 1: 72 and Vol. 2: 25).

Before Shams, many mystics were also aware of the importance and value of Sama, so Shams is not an innovator in this category, contrary to popular opinion. What should be noted is that he is not only an absolute acceptor in sama, but based on his mystical experiences, he proposes a new sign in the field of sama, which is "obligatory Sama".

This belief was not mentioned in the works of mystics before Shams, so it can be interpreted or signified. In his interpretation of the word "obligatory Sama," Shams considers it obligatory only for those on the right path and separates the example of this sama from the previous two types.

3.1.5 Talab and Talib: "In the term of disciples, it is the first stage of Sufism, and it is the sincere intention that falls in the heart of the disciple to seek to know the truth" (Goharin, 2012, Vol. 7: 314). In *Maqalat-e Sham*, "Talab" is one of the mystical concepts that has always occupied Shams' mind, and to differentiate its concept from other concepts, he pays attention to the following points:

- He considers the main motive of "Talab" to be "demand."
- It is the most important stage in conduct.
- It always uses explicit and imperative verbs to develop its meaning. (Shams-e Tabrizi, 2012, Vol. 2: 57), (Ibid.: 159).

In Shams's mind, true "Talab" is associated with the "consistency" of Talib.

He tries to define this word by mentioning its attributes, example, anecdote, subject, or example, such as:

Parables of "patient and doctor," "thirst and water." In these parables, metaphor plays an important role, and since the metaphor is based on simile, the whole image becomes the basis of the sign for the subject of "Talab." The words "patient" and "thirsty" are aliases of "Taleb," and the words "doctor" and "water" are aliases of Matloob. point of comparison between sick/thirsty and Taleb is also "Talab," which comes from "demand." Finally, Shams expresses these images to show the exact meaning of "Talib."

"I believe that you demand (Talib). A patient who has come to the doctor to solve his problem. So he should not be busy with anything but seeking (Talab) treatment. Or a thirsty person who has come to ask (Talab) for fresh water. They bring him bread with Halwa (sweet); If he eats, the claim of thirst is false" (ibid.: 159). "

Also, according to Shams, the instance of "Talab" is connected with the words "Talib" and "Matloub," so they should not be considered separately in the conduct (for more information, see Shams-e Tabrizi, 2012, vol. 1: 127). This issue is obvious in the interpretations he provides of the basis of the sign of "Matloub," Based on that, "Talib" refers to three separate issues.

1. The Talibs who reach their Matloub (what they want) early "the other party desired some of them."

2. Talibs who find it difficult to achieve Matloub (what they want): "And he turned some of them to the time of death."

3. Talibs who do not achieve Matloub (what they want) in this world: "Some of them died in that quest. In this passion, dying is a big thing" (Shams-e Tabrizi, 2012, Vol. 2: 107).

4.1.5 Love: "From the point of view of a group of mystics, it is the most important pillar of Tariqah, and this level is understood only by a perfect human being who has gone through the steps of progress and evolution" (Sajadi, 2004: 581).

Shams says: "Something has been attached to you since ancient times, and that is love." The trap of Love came and wrapped in you, which is the effect of Love. From that time, you can see the old time and you will understand it" (Shams-e Tabrizi, 2012, vol. 1: 69). Shams uses the adjective "old" for the two words "God" and "love" to evoke in the mind of the audience that they are the same. The basis for choosing this adjective is the mystical thought of Shams, which forces him to cling to unitarian theories to explain the basis of the sign of Love.

5.1.5. Towhid¹ (monotheism) says, Excite your dry soul. He is one; who are you? You are more than six thousand! Are you alone? Otherwise, what if he is the one? (Ibid.: 295) In his opinion, "Towhid" (monotheism) refers to passing through the determinations and reaching the unity of essence.

2. describable: The indescribable beauty and glory of that old essence that you can never see in this way, a limited natural event, as he said, know that this is the gist of this speech so that I will be brief, this speaking continues forever, etc. (ibid: 240). As Shams states in the first case, from his point of view, "Towhid" (monotheism) means unity with truth, and with this premise, he explains another characteristic of the characteristics of "monotheism." He points out that the basis of the sign of "monotheism" is indescribable, and its example cannot be interpreted because the essence of the right itself is "Sobhani", which means exempt from any description. Hence, its description is "beyond forever." It means that it continues beyond what we can understand, or in other words, it is indescribable.

3. Getting rid of selfishness: worshiping God means getting rid of desire (Shams-e Tabrizi, 2012, Vol. 1: 259); Mansoor's soul has not reached high stages of Progression and connection to Go; otherwise, how would he say: Ana Alhaq (I am the truth)? Where is the truth, and where is Ana (I)? (ibid: 185).

2.5 symbols of words

The mystical context of the text of the *Maqalat* makes Shams use words that do not have their apparent meaning but describe his mystical experiences. Although these words have differences in terms of importance in different texts, the focus of this research is on the type of perception that Shams presents from this symbol of words. Due to the wide range of these words, important cases have been examined.

1.2.5 wine: There are various definitions in different mysticism books, which do not differ much from each other, but each has a different meaning according to its intensity, weakness, and degrees. As the author of Merat Oshaq² defines:

¹ According to mystics, monotheism is the denial of creditable existences and the proof of the true and only existence of God Almighty in terms of essence, attributes, and actions. The mystics found monotheism to have ranks and degrees, which they considered one rank to be common and the other rank to be special.

² Merat-o ossaq is a book about Sufi terms, the author of which is unknown. The author has explained the aforementioned terms, which include both Arabic and Persian terms, without referring to their literal

Let's call it a love that has not yet intensified, and this stage is the stage of beginners. Sometimes they refer to the light of an inherent manifestation, which is necessary to hide the works and the destruction of the seeker, and therefore they also refer to it as the fire of love and the love of the world (Soleimani, 2011: 480). In *Maqalat*, we come across cases where Shams used the symbol wine to explain the effect of the word of truth on the seeker's life. Sometimes, in a metaphorical structure, he puts the word truth and wine as a metaphor and considers both of them as "intoxication." To explain the mystical experience caused by the word of truth, he puts the symbolic word wine in the metaphor style to make it easy for the audience to understand. "Unless they became intoxicated by the word, they could not drink it. A hundred thousand cups of wine would not do what the word of the Lord can" (Shams-e Tabrizi, 2012, Vol. 1: 95).

In another place, he considered the symbolic word "possible" to be an allusion to God's secrets and commonality it to be the secrecy them. "This was all about the divine wine; no one knows about this secret. I had listened in the world, I could hear. This cup of wine was drunk because of Rumi" (Shams-e Tabrizi, 2012, Vol. 2: 175).

2.2.5 Mirror: "From the point of view of Sufism, what is meant by the mirror is the heart of a perfect human being in terms of his manifestation. Because essence, attributes, and names are called "mirror" This meaning is evident in a perfect human being who has the full manifestation" (Sojoudi, 2011: 45). The talent of human beings, which can be seen in most mystical texts, has its roots in ancient thoughts. Thoughts like man is a created essence, and God is an old essence, so manifesting the old in a created essence is impossible.

Man, who always wishes to connect with the divine being, tries to be a part of his manifestation by becoming a mirror.

Basically, in the literary and mystical tradition, "mirror" comes with an adjective to define the nature of the Mirror for the audience, such as Mirror of the soul, Mirror of the heart, Mirror of beauty, etc., but Shams prefers the basis of a sign or the signifier of the Mirror should be used without an adjective. The symbol of the word "mirror" is borrowed from "the heart of a mystic," a heart that has a spiritual quality and speaks the truth: "If you break the mirror, you have broken me" (Shams-e Tabrizi, 2012: Vol. 1: 75).

3.2.5 Homeland: In the thought of mystical anthropology, Homeland, like other human categories, is subject to epistemological perception. Considering that man has two earthly and sacred dimensions, the word "homeland" finds a spiritual dimension in addition to the material dimension. Many mystics consider the spiritual world as the true Homeland of man. Still, Shams went a little further and established a relationship between the basis of the sign of "homeland" and the object of interpretation of "God's presence."

6. Literary semiotics of *Maqalat-e Shams*

"Literary semiotics is finding a relationship between what the writer has presented and what the reader has understood or interpreted" (Ahmadi, 2013: 6-7). Therefore, the semiotics of literature is the same as the analysis of implied meanings. It should be said

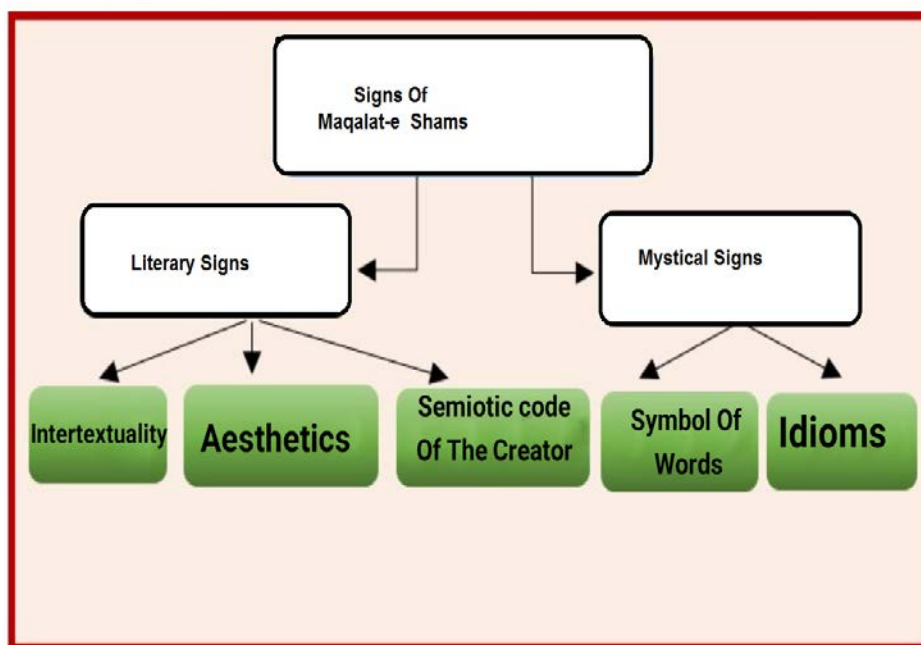
meaning, and has provided documentation and evidence from verses and narrations, as well as poems by various poets and Persian and Arabic texts

that the meanings are divided into two general categories: explicit implications and implicit implications.

Explicit implications in science and implicit implications in literature and art have a dominant role; Therefore, the semiotics of literature is not looking for explicit meanings that are important in scientific language; instead, it seems for implicit meanings that play a dominant role in art; Therefore, the semiotics of literature is looking for the interpretative implications and secondary meanings of the texts (Culler, 2010: 83).

In addition to the mystical value, *Maqalat-e Shams* have a high literary value, and literary signs are widely present.

Diagram3- General Classification Of Mystical and Literary Signs In Maqalat-e Shams



1.6 Semiotic codes of the creator of the work.

"There are four general factors of meaning-making: 1 text creator or text producer; 2 text; 3 texture; 4 text processor or text reader. The producer of the text or the creator of the work affects the work in different ways. In other words, the literary work indicates in different ways the life of the creator of that personality and his social environment" (Mohammadi and others, 2015: 168). *Maqalat-e Shams*, directly and indirectly, indicates the life and character of Shams and the society in which he grew up (for more information, see Shams-e Tabrizi, 2012, Vol. 1: 226, 72, 278 and Vol. 2: 29). As a text creator, he reflects his speech characteristics in the text, which indicates the interaction of language with his thoughts. Shams allows the audience to interpret the articles better using these denotative relationships. We will review the creator's ciphers in several sections for ease of work.

1.1.6 Shams's life: *Maqalat-e Shams* is the best source to know him; by resorting to it, one can understand the origin of some of his thoughts reflected in the articles. In other

words, the text is a means to better understand it. Shams' life can be divided into five periods. 1. Childhood: He had a good time; his parents believed in kindness in his upbringing. 2. Adolescence: It is accompanied by a period of spiritual transformation and through the levels of knowledge. 3. In search of a mentor: at this stage, he enters the path and becomes a disciple of Sheikh Abu Bakr Salehbaf for a while. 4. The journey: because the heart has been thirsting for the water of life from the fountain of knowledge. 5. Shams next to Rumi: He is everywhere looking for mystics and lovers of the truth. Finally, he gets inspiration: "We are talking to you as a guardian." I said where is that? But I saw it the other night, and they said: In Rome" (Shams-e Tabrizi, 2012, Vol. 2: 162). Finally, there is a deep bond between Shams and Rumi, and a new chapter in his life begins. Thanks to the presence of Rumi Shams, he opens his mouth to speak and expresses a collection of the greatest mystical concepts.

2.1.6 Shams' personality: Shams' words in his *Maqalat* signify his benefit from various sciences of the time. He has a particular skill in the science of interpreting the Qur'an. He knows jurisprudence and Arabic and has studied Persian and Arabic literature. In addition to these, he sometimes refers to his honors. Also, through the text of the articles, we understand Shams' self-praise character, in general, it can be divided into three levels:

1. Moderate self-praise: for example, he considers his greeting a shield from calamities and says: "Our greeting is a shield from all sufferings." (Shams-e Tabrizi, 2012, Vol. 1: 184).

2. Superiority over mystics: He considers his spiritual position so high that he is not even willing to compare his position with theirs. "I tell secrets. Awe at these great men, as the word did not turn away from these great men." Therefore, he considers himself superior to them (ibid.: 94)

3. Superiority over saints: "I do not say that Shams-al-Din is the guardian; This is a slander on me. I said: Shams al-Din's curse reaches anyone - provided that the curse reaches him - that person should be a guardian (Shams-e Tabrizi, 2012, Vol. 2: 110). That is, Shams considers his position so high that if his insult reaches his addressee, he will reach the position of governor. The authors have tried to describe the literary signs in three parts: the codes of the work's creator, aesthetics, and intertextuality.

3.1.6 Contemporaries of Shams: Most of the information is about Rumi, an excellent source for understanding the influence of the two on each other. In the following order, he talks about the children and disciples of Rumi. He also mentioned other people on various occasions, including Abu Bakr Saleh-Baf, Najm ud-Din Kubra, Shams Khojandi, Burhan-ud-Din Mohaghig Tirmezi, Jalal Verhani, Qazi Shams-ud-Din Khoei, Asad Mutkalam, Muhammad and Ahmad Ghazali, Fakhr Razi. The names of these people define the intellectual atmosphere of Shams and show which sections of society he is most connected with.

4.1.6 Reflecting the social situation: The expression of some events of the evening in the articles makes it a reliable source for research. These events are mostly related to the life of mystics, such as Ahmad Ghazali's love for the chief's son (for more information, see Shams-e Tabrizi, 2012, vol.1: 321) or the action of Sheikh Shahab al-Din Suhrawardi (for more information, see Shams-e Tabrizi, 2012, Vol.1: 296) for political power, which is also mentioned in Ibn Khallikan's *Wafayat al-Ayan* (The Obituaries of Eminent Men).

2.6 Aesthetics

"The contractual nature of signs is a relative thing, and from this point of view, we can consider two types of aesthetic signs, rhetorical and artistic" (Girou, Pierre, 2001: 97-98). From Jacobson to Lakoff, the common point of contemporary theoretical trends about these rhetorical arts is that rhetorical techniques are not simply stylistic arrays; Rather, they are among the mechanisms that shape the discourse, and the whole is formed by using these rhetorical tools. In the topics related to aesthetics, the relationships related to vocabulary coherence are also examined. "This kind of coherence is created as a result of the presence of similar and related words and is based on the relationship that the lexical units of the language have with each other in terms of their semantic content, and the text can have continuity and coherence through these relationships. (Halliday, 1985:310). Shams has used various techniques in *Maqalat*, considered aesthetic signs in analyzing literary texts. The most important are semantic contrast, semantic inclusion, repetition, exaggeration, and allegory. By using these methods, he has used signs that have an implicit meaning on their signified and made the text multi-layered. In the following, we will examine some examples.

1.2.6 Allegory: Allegories used in the articles are considered signs because they are symbolic in mystical language and are understandable through conventions rooted in tradition and collective experience. Sample: "As long as the castle is for the rebel, it is obligatory to destroy it. Building a castle is betrayal and sin. When the fort is taken from a rebel, and the king's flag is placed in it, at that time, it is treacherous to destroy the fort; at this time, it is necessary to settle (Shams-e Tabrizi, 2012 vol. 1: 160)."

The whole allegory as the basis of the sign implies leaving the carnal desires and preparing oneself for the presence of "truth." In the allegory, individual symbols contribute to the creation of its semantic relationships and are considered signs: the castle is a symbol of soul and body, a rebel is a symbol of mood and passion, and a king is a symbol of truth.

2.2.6 Exaggeration: sometimes, the expression and interpretation of the subject of signs are accompanied by Exaggeration. For example: "I said: I am restrained by Venus, no one can be restrained by me, except Muhammad Rasoul-Alla, and he is also considered to be restrained by me" (ibid.: 245). He was sleeping on the bed until one night, sleeping awake (ibid: 81). In these two examples, Shams has used subtle Exaggeration in the Syntagmatic axis by choosing special words in the concept of uncontrollability and conscious sleep.

2.2.6 Exaggeration: sometimes, the expression and interpretation of the subject of signs are accompanied by Exaggeration. For example: "I said: I have rein that no one dares to take except Muhammad, the Messenger of God. He also does this when necessary (ibid.: 245). He slept on the bed until one night, sleeping awake (ibid: 81). In these two examples, Shams has used subtle Exaggeration in the Syntagmatic axis by choosing special words in the concept of uncontrollability and conscious sleep.

3.2.6 Semantic conflict: "It includes words that are opposite to each other in terms of meaning and concept; in fact, the concept of one word is placed in front of another" (Safavi, 2008: 118). With the help of semantic contrast, Shams takes the audience away from the one-dimensional space of the text and introduces them to the opposite dimension of the text and its meaning. He uses "contradiction" as a valuable expression in the teaching process because he knows it is easier and clearer to understand a concept through the "opposite".

For example: "But one money given by a truthful person is equal to one hundred thousand dinars" (Shams-e Tabrizi, 2012, Vol. 1: 104). Rumi has so many adjectives that no seeker could find one of his adjectives despite his hundred thousand efforts. (Ibid.: 129).

4.2.6 Semantic inclusion: "It is possible that a concept can include one or more other concepts; in such a situation, the relationship of semantic inclusion will be relevant" (Safavi, 2008: 99)

By using this method, Shams creates chains of signs close to each other," elevating his words' literariness. For example: "They throw a silk table, and golden plates and small tables decorated with gold and jewels" (Ibid.: 212). We are faced with three chains of semantic inclusion: 1. the table, Golden courts, small tables, 2. silk, gold, 3. decoration, gold, and jewelry.

5.2.6 Repetition: This relationship occurs when a word is exactly repeated in the text. Since repetition is one of the educational strategies for highlighting and inducing concepts, it has a wide presence throughout the articles. For example: "Be aware that you will not be satisfied with the Sheikh's good face, good speech, good actions, and good manners; that there is something beyond that, ask for that" (Ibid.: 104).

Intertextuality

Intertextuality is a term first used by Julia Kristeva, who believed that whenever a part of a text (early text) is present in another text (later text), an intertextual relationship is established between these two texts. Modern literary criticism, "a literary text in which the signification of intertextuality is dominant embodies a labyrinth space, which is considered one of the most dominant symbolic structures in postmodern discourse" (Najumian, 2005: 221).

Shams's relationship with the Quran, hadiths, works, and thoughts of the great ones have caused his mind and language to be mixed with the texts and their content, and parts of them have penetrated *Maqalat* explicitly or implicitly. According to the theory of intertextuality, "the text is not a self-sufficient, closed and independent system; Rather, it has a two-way connection with past, present, and even future texts" (Ahmadi, 2013: 58). Therefore, "we are witnessing the active presence of *Maqalat* in the chain of influencing the past and influencing the future. According to Gerard Genet, one of the most important types of intertextuality is explicit intertextuality" (Sabbaghi, 2012: 62), which has an active presence in Shams's *Maqalat*. "In explicit intertextuality, the later poet or writer brings all or part of the text of the earlier poet or writer into his speech; the guarantee in Arabic and Persian literary industries corresponds to this case" (ibid.: 62-63).

The signs of intertextual relationships show that first the verses of the Qur'an, then the prophetic hadiths, then the contents related to the works of great people such as Attar, Sanai, Najm-ud-Din Razi, Imam Ghazali, etc., are widely present in *Maqalat*. One of the most important reasons for the intertextuality of their works in *Maqalat* is the existence of a common intellectual, belief, and content space. Shams uses these sources in his articles in two general ways: 1. The context of Shams's words is such that part of the content should be complete. 2. Sometimes, Shams' mind is directed to concepts through semantic association, and based on that, he has used the word or words from the mentioned sources. In the following, we will limit ourselves to examining two examples.

The trap of love came and wrapped in him that love is the effect of love" (Shams-e Tabrizi, 2012, vol. 1: 69).

7. Conclusion

For the semiotic reading of *Maqalat-e Shams*, the whole text, structure, and components of its symbolic system were analyzed. The direction of this research is divided into two main axes: mystical and literary. The mystical signs of *Maqalat-e Shams* are symbols that have different meanings when they are placed in the mystical context. These signs can be divided into two categories: 1. Mystical terms that, due to Shams' mind's familiarity with the Qur'an and his dominance in mystical interpretation, these signs have been widely manifested in his language and the text of his *Maqalat*. 2. Symbolic words that express mystical experiences in a metaphorical format and have a referential meaning appropriate to the mystical context of the text during interpretation. These symbolic words indicate the intellectual atmosphere of Shams-e Tabrizi and are intertwined with his mystical concerns.

The section on literary semiotics was investigated in the three main axes: Semiotic codes of the creator of the work, aesthetics, and intertextuality. As an active text creator, Shams has influenced the text in different ways, filling it with information that indicates his intellectual, cultural, social, and personality environment. These signs, which are related to Shams' life, personality, contemporaries, social conditions, and style of expression, are scattered in the visible and hidden layers of the *Maqalat* and help the reader interpret and understand the concepts correctly. The mystical text of *Maqalat* prompted Shams to use the rhetorical elements of symbols, allegory, and exaggeration to instill concepts as aesthetic codes and to instill the concepts and coherence of the text into semantic contrast, semantic inclusion, and repetition of special attention. To have the soul of his words, which is melodious, systematic, and understandable for the audience.

It became clear through multiple reviews the text of *Maqalat-e Shams* has a good intertextual space, and due to the intellectual flow of the *Maqalat*, in terms of content, it is linked with the Qur'an, hadiths, and with the works of the past, such as Sana'i, Attar, etc. The whole text, structure, and components of its symbolic system were analyzed. The direction of this research is divided into two main axes: mystical and literary. The mystical signs of *Maqalat-e Shams* are symbols that have different meanings when they are placed in the mystical context. These signs can be divided into two categories: 1. Mystical terms that, due to Shams' mind's familiarity with the Qur'an and his dominance in mystical interpretation, these signs have been widely manifested in his language and the text of his *Maqalat*. 2. Symbolic words that express mystical experiences in a metaphorical format and have a referential meaning appropriate to the mystical context of the text during interpretation. These symbolic words indicate the intellectual atmosphere of Shams-e Tabrizi and are intertwined with his mystical concerns.

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