

Simile's Functions in Masnavi's Satiric Stories

R. Ghodmanan¹, G. A. Zare²

¹ Golestan Non-Governmental Institute, Gorgan, Iran

² Medical Science University of Golestan, Golestan Province, Iran

ghodmanan1389@yahoo.co.uk

Abstract: The range of Molavi's imagination faculty, among great poets, and his variety of poetical images are wonderful and unique, and his mystical love couldn't restrain the progression of imagination in his poems, therefore the aim of this paper is determined to describe the general trends of the roles of simile in Molavi's satirical stories.

For investigation of simile's roles in Masnavi's satirical stories, similes in forty satiric stories are examined and were under analysis. Molana used 'simile' in satirical stories for different aims such as following:

- 1- Joking and entertainment
- 2- Simplification of concepts and contents
- 3- Conciseness
- 4- Description and circumlocution
- 5- Content creating and composition

Those roles or functions are used by Molana for increasing the effect of his satiric writings. We have more attention to "joking and entertainment" than other functions, when we are describing the roles of simile in Molana's satiric stories. The methods which are used by Molana for that function are as follows:

- 1- Using animals
- 2- Exaggeration
- 3- The image which results from inconsistency with texture of writing
- 4- Contradiction between parts of expression
- 5- Allusion to satiric stories
- 6- Contradiction between reality and imagination
- 7- Satirical sceneries

Although Molana, in regarding to conditions of satire, for joking and entertainment in satirical stories used simile mainly, and for this aim, he used different methods, but he didn't neglect other functions of simile and he used this technique for goals such as simplification of concepts and contents, conciseness, description and circumlocution, content creating and composition.

[R. Ghodmanan, G. A. Zare. **Simile's Functions in Masnavi's Satiric Stories**. *Researcher* 2017;9(2):64-70]. ISSN 1553-9865 (print); ISSN 2163-8950 (online). <http://www.sciencepub.net/researcher>. 7. doi:[10.7537/marsrsj090217.07](https://doi.org/10.7537/marsrsj090217.07).

Keywords: Mental Masnavi; satiric; simile; simile's functions

1. Introduction

Imagination element is one of most important elements of literature. Imagination has such importance so that some believed this is a distinguishing element by which we can distinguish poem from non poem (Tousi, 69, 22).

If we examine the instances of Imagination, we will find that simile is one of most obvious and most extensive instances of imagination, and despite of its independence, it is present in other forms of imagination, and its present is extensive in respect to theoretical discussions in rhetoric books and in respect to mixing in other literary works.

In definitions of simile in theoretical works, there are two specifications which are emphasized in different interpretations:

A: Suitability of trait or traits between "assimilated" and "assimilated to" (Hashemi, P. 256,

1988 also refer to a: Taghavi, P. 144, 1984, b: Homayi, P. 227-228, 1985, c: Mhdokht Banoo Homayi, P. 135, 1994, d: Alavi Moghadam and Ashrafzadeh, P.85, 1997, e: Servatian P. 29, 1990).

B: Poetic imagination or in other words the claim of similarity which is grounds on false not true (Kozazi, P.40, 1989, and Shamisa, P.59, 1996).

Simile subject can be discussed in different views, and function or role of simile is one of discussable points, which an eloquent speaker is aware about definitely, otherwise his or her speech isn't valuable (Rajay, P. 244, 59).

Also, in rhetoric some believed that we cannot limit the functions to above roles, because these functions are different regarding to different places and times, therefore functions in simile expressions essentially are definite things themselves although they are variable and diverse, and are considerable,

because it seems we can find something new by investigating on such expressions in different literary forms.

Text

Functions of simile

We intended in this paper, to examine the simile element in satiric stories of the Masnavi in order to explain its functions in those stories. Therefore, we collected similes in 40 stories of the Masnavi. We found, after examining these stories, that simile is used in satiric stories by Molavi for different functions, which for classification and explanation of those functions, we study them as follows:

A: Joking and entertainment

This is one of simile's functions in satiric stories of Masnavi. Molavi utilized different methods for adding the satiricalness of stories, and in this field, his lampoons which are comic essentially are noticeable although Molana declares they are educational and emphasized that:

ظاهر بر مشو تو شنو جدرآن است یمتعل هزل
گرو هزلش (4/3558)

The noticeable point in lampoonery interpretations of Masnavi is that although they aren't limited to a certain part, but they are concentrated on "assimilated to" part (refer to 4/3548, 5/1338, 1392, 1420-1427, 1428, 6/302, 308, 310, 315,...).

But joking and entertainment function of similes in Masnavi's satirical stories isn't confined to lampooneries. There are some poems in the Masnavi that without applying lampoon, are joking and provided needed conditions for entertaining of readers by using simile technique.

Tanner's brother in story of "Tanner in Perfume Bazaar" knows that his brother is used to bad smell of hides which are contaminated by excrements of animals, and cannot endure such good smells of perfumes, takes some excrement for curing his brother. Molana by using following simile added to satiricalness of story:

رازگو همچون برد گوشش به سر
(4/290) او یئوب بر یزچ آن نهاد پس

In story of "The jackal that claims is peacock but failed in dyer's barrel" the selfish jackal because of a sudden change in his skin's color claims that it is in higher degree than other jackals and asks others to call it a peacock.

ی جوهر یا بگو یمتخوان چه پس
(3/773) یمشتر چون نرطاوس گفت

In story of "Falling in love of Egypt's caliph with the image of bondwoman on paper" about a commander who betrays caliph Molavi said:

دروغ صبح آن از او کرد گم راه
ک.یزرن، (5/3901) دوغ یگد اندر اقتاد مگس چون
(6/3846، 2/242 و 2/552-551)

Indeed, these similes have satiric base and are matched with stories' aims. Molana applied different methods in his satirical stories, and for explanation of his similes, following facts are mentionable:

Using animals

Molana utilized animals in satirical stories of the Masnavi extensively, and this usage isn't exclusive to a certain kind or category of animals. Molana's creative mind, it seems, according to situation, used an animal which can add much more to satiricalness and eloquence of story. "Similarities between animals and human traits are used in animal stories. By this method, human's actions and ambitions are ridiculed, and human's acts are downgraded to instinct and animal level" (Javadi, P.20, 2005). Sometimes, Molana uses an animal in a couplet, and the animal hasn't an independent satiric role, but it refers to a story which has satirical theme and in reality by this method that poem obtains satiric aspect. For example, Molana uses this way for explanation the friendship with unwise people. He uses allusion technique when he refers to a fool that makes friendship with a bear instead of wise people, and finally he loses his life in the way of this friendship. Molana describes friendship of fool persons as follows:

یقین آمد خرس مهر ابله مهر
ینک اوست مهر و مهرست او ینک (2/2130)

In fifth book of Masnavi, story of washerman's donkey and fox, Molana said:

یدمژ بدص آن باشد بهانه رو
(5/2349) یدمژ گفتار بدص پردگ مرده

Also, with appointing to "Gazor donkey and fox" story, Molana said:

فداش کن و برگ بدص روبه همچو
(5/2348) یشب بدص هزاران پریگ عوض تا

Sometimes in usage of animals in similes of Masnavi's stories, Molana refers to animal's behavior and he uses this behavior as a satiric matter for assimilating purpose. There are eight similes to animal which in them animal's behavior is cause of satire and in all of them, animal's behavior is cause of simile also. These eight similes are as following:

طعام هر در شود حاضر مگس چون
(2/617) سلام یب و صلا یب وقاحت از

ی آمد لك لك چو یسال هر باز
(3/250) ی شد ی شهر قبه یمهق تا

حواس ینا، ی کل عقل شهر یشپ
ک.یزرن، (3/523) خراس در بسته چشم خران چون
(2/583 / 3/602 / 5/429، 2384، 2063)

These similes have animal grounds, and also animal shape and structure of animal's behavior are considered, and focus of satire in these similes is based upon shape of animals. "Generally, because human cannot understand the truth and essence of these subjective affects and cannot describe them, therefore satirist assimilates them to more familiar

things for demonstrating and objectivities and similarities and between both” (Andouhjerdi, P.157, 1999).

یروسپ یا آن بیستک شوهر گفت
 ی کپ چون آمد تو یبالا به که
 سوار گشته همدگر بر ملخ چون
 غار کنج اندر یلس یب نه از
 (4/3553)
 (3/635)

There are some couplets which shape and behavior of animal, both are considered, same as stork as an “assimilated to” in couplet 250 of book three which we cited it in “behavior” section.

Symbolic position of animals in Persian culture and literature sometimes is used as a satiric tool in Masnavi. Molavi assimilates tanner to dung beetle in story of “Tanner in Perfume Bazaar”:

ی کش یب سرگ از است گشته جُعل چون
 یهشیب را جعل یبدا گلاب از
 and:

یزت که باشد ی صوف سگ یا گفت
 یزست از تو ما باغ یب اندر آ
 (2/2182)

Molana used not matching between animals also.

For example, he assimilates group of “Jew, Christian and Muslim” to “raven, owl and hawk” in story of “three Jew, Christian and Muslim travelers which found food” and each one makes a plane for possession of the food, and sometimes Molavi satirizes by using of unfavorable symbolic dimension of an animal and setting it against a favorable thing, therefore speech’s harmony will be disarranged, a matter that leads to mockery, because that animal is used in a contradictory situation:

مگر ترسا و مؤمن و جهود آن
 سفر در هم با کردند یهمره
 باز و جغد و زاغ افتند قفس در
 نماز یب و پاک حبس در شد جفت
 (6/2377)

2380و

قد سرو یفالمط یخایزل از که
 واکشد را یشتن خو یرانش همچو
 (5/3874)
 Avoiding from etiquette and customs

Molavi in similes which are used for joking and entertainment sometimes avoids from etiquette and customs when he describes or explains the relations between story’s characters. For example he selects the element of “assimilated to” so that the result is ridiculing or humiliation of the element of “assimilated”, and essence of satire and mockery is hided in this matter. For example, in story of “a tanner which swooned because of perfume’s smell in perfume bazaar”, Molana ornamented the story with satire:

خبر یب او افتاد مردار همچو
 گذر ره یانم اندر روز یمن
 (4/259)

He humiliates villager and urban in story of “the villager that cheats city person” as follows:

روح به نسبت ره زنان خود شهریان
 فتوح یب یجگ بیستک ییروستا
 (3/642)

Molana where is in position of a preacher in story of “a bondwoman who had sex with lady’s donkey”, describes characteristics of greedy persons as below:

بپرس را یباق اُستا از آخر
 خُرس و کورانند جمله یصان حر یا
 (5/1427)

Molana states as following in story of “an old woman who dresses herself for husband seeking”:

شود پنهان او یرو سفرة که تا
 1. رك یزن ، 6 /1272 (شود خوبان حلقة یبن نگ تا
 1788 و 6 /1786 ، 5/1427 ، 3/642 ، 3017 و 3015 /

Satirical exaggerations

Masnavi’s exaggerations are satiric sometimes. Similes of throat to hell, prisoner to Qaaf Mountain, fly and louse to wolf, jumping of lion to skylarking and imperative simile of a dog to hunt prince and brave, are some of exaggerative similes which are mixed with satire in their situations:

گلو دوزخ آن یبدا یبش پ زمان در
 کلو گفتا خدا که یبنا حجتش
 (2/620)

گزارف یخورد یبان زندان لقمه
 قاف کوه چون طمع از خلق دل بر
 (2/586)

شده یگرگ چو یكك هر پشه هر
 زده یزخم شان یرانهو آن اندر
 (3/647)

لغز از کرد یهم گنبد نر شیر
 گز یستب یادر موج چون هوا در
 (5/3885)

یرشکارش یا و یدص یرام یا که
 بدار من از دست توست دست دست
 (2/2357)

شماست آن من جان بود چه باغ
 راست چشم چون مرا بوده شما یا
 (2/2179)

را باد آن باد یستب یانم در
 را زاد مسافر چون شناسم یم
 (3/662)

The later simile, in addition to exaggeration, violates the customs, therefore is satirical.

Disturbing in proportions

The Image which results from inappropriateness in speech texture, and totally with simile elements, also leads us to laugh and entertainment. In story of “sale of traveler’s steed for ecstasy by mystics”, Molavi through servant who is responsible for protection of travelers’ stuff answers to question of mystic that:

یان صوف بودم مغلوب من گفت
 جان یحب بودم و آوردند حمله
 یا کرده گرسنه صد یانم در
 یا پزمرده گریبه سگ صد یبش پ
 گریکان یانم یجگر بند تو
 نشان زان ییجو و یانداز اندر
 (2/550-552)

Although, there is here some exaggerations in Masnavi’s satires also, but the role of style disharmony is important in language field.

Sometime this disharmony is found from inappropriate setting of expression’s parts beside each others, or even from concept and meaning of couplet. For example, simile of attack of dog to attack of lion, isn’t satirical merely, but if we found that a blind is

under attack, therefore that couplet will be laughable, or image which is created from dressing and makeup of an old woman isn't comic by itself only, but if we understand all of those attempts are for husband seeking, then this is laughable, because this kind of makeup isn't consistent with old woman's desire:

گدا کور بر ی کو در ی سگ بک -
دغا پرش چون آورد یم حمله
(2/2354)

یتو یتو او رخ سفره سر چون -
(6/1223) یشو عشق مانده بود یو در بکل
Contradiction between parts of expression

This kind of contradiction in Masnavi's similes is cause of satire sometimes. This is interesting in following couplets:

داد یش قسم حق نور زرش ور
زاد مرغ، ین سرگ مصر رسم همچو
ی خانگ یس خس مرغ نه لیک
(4/300,299) یفرزانگ و دانش مرغ بلکه

خشک؟ تو ی چون آمد یمخ ز چون
(5/2438) مشک یبو کو ی آهو ناف تو ور

یمؤمن آمد همره گمره دو با
(6/2378) ی آهرمن با و نفس با خرد چون
Allusion to satiric stories

Sometimes there is an allusion to other satiric story; therefore the story will have satiric property. For example, in story of "mystic advising to servant for treatment of steed and not to saying this God's will", about somebody who deceived by devil, Molana said:

خورد لا حول او آنک یود دم از
نبرد در بدسرا در خر آن همچو
(2/253)

صراط پول بر و اسلام ره در
خیاط از خر آن همچو بدسرا در
(2/255)

Molana states about self, in story of "blaming of a man who killed his mother because of accusation", as follows:

یت خاص بد مادر آن توست نفس
(2/782) یتتاح هر در اوست فساد که

Reality and Imagination

Opposition of reality and imagination becomes subject of satire in some simile expressions of the Masnavi. In story of "judge's criers announcing about indigence in city around", Molavi describes for us about a prisoner who instead of suffering from prison, the prison and other prisoners are suffering from him, and the opposition between public comprehension and existing situation is funny and laughable:

پایرز نهاده را مروت مر
(2/589) ربانان زان ی دوزخ زندان گشته

This matter is considerable in literature also. Molavi in story of "villager and city person" describes that:

است من کره خر که ناجوانمردا
(3/654) است آهرمن چون گرگ ینا ین گفت

And in story of "falling in love of judge with joker's wife and hiding in box" states:

وقار با و خوب زراق تن چون
رک یزن، 4486/6) مار یرغ یابین سله آن اندر
1591 و 1562، 539/3، 2011/2

2. Satirical sceneries

Satirical scenery is another trick which is used by Molavi in Masnavi's stories. Simile is one of Molavi's methods for preparing these scenes. Indeed, he depicts certain moments by satiric similes, and he shows human's moods in scarce instants:

بنواختند یک به یک یانش صوف
(2/527) باختند یم خوش ی خدمتها نرد

فسوس گردک در حمام از آمد
(6/311) عروس چون دختر بنشست او یشپ

جمع به آنجا آمدند شغالان آن
1/ یزرکن 772/3) شمع گرداگرد به پروانه همچو
6/، 3876 و 3865/5، 416-417 و 279/3، 2206 و 259/2 و 254
1226 و 297

B: Simplification of concepts and contents

Making tangible and simplification of concepts and contents is most important role of simile in the Masnavi. Molana is a teacher who recognizes educational duty for himself and for this aim and for teaching his ideas, uses many similes for accompanying with his readers, and often these similes haven't strong imagination and only make understandable those concepts and contents for all. And because this "popularity and tendency to public of mystics, especially in Khorasan school, leads to use of satire by mystics in preaches" (Fooladi, P. 38, 2007). This method simplifies, concretizes and makes understandable the subject when Molavi is speaking about melting of creature in creator and purifying and cleaning of human's self under light of God's blessing, in story of "printing the lion scheme on arm":

نواز ی هست آن هست در هستیت
(1/3011) گداز اندر یمیاک در مس همچو

He describes the duty of creature by a simple simile.

افراشتن خدا یمتعظ چیست
داشتن ی خاک و خوار را یشتن خو
(1/3008)

He describes wrongness of wise speeches through bad persons, by transforming composite simile to single simile as follows:

یمناحک زبان بر حکمت حرف
(2/670) یمسل ی دان یتعار یها حله

In addition to beauty simile, using the composition of not wise (Nahakim) also is a sign of Molavi's eloquence in utilizing and making proper words. Using a simple parable simile for avoiding from mixing women and men, and for stating that person might engages in evil desires in any case, said as below:

مدار محرم زنان بارا کس هیچ

شرار و ست‌پنبه دو یزنا مثال که
(5/3872)

He proves his ideas about strength and domination ability of wrong thoughts over person, is using simile as follows:

بند نقش یال‌خ یزنا یها نقش
گزند شد بُد گُه که را یلسی‌خل ون چ
(5/2649)

Molavi uses a popular simile and belief – “emerald can empties viper’s eye”- describes effect of bad friend as following:

مست گشت بی‌زدها گر تو عقل
هست که دان زمررد را او بد یار
(5/2633)

By using simile and a simple language, he makes his speeches effecting when speaks about the role of try and effort for reaching to Omnipotence’s favor and blessings:

اکتساب و ما شد آمد و جنبش
حجاب و قفل آن بر ی‌مفتاح هست
(2386)

Using simile and by a simple and tangible description, and about effect of “the way to God...” and its results which are produced for wayfarer, he said:

شد یم گل چون لطف جمله، خار
شود یم کل یسو کو، یجزو یشپ
(1/3020)

For expression how material properties can deceive people, he assimilates it to a deceiver smile.

حق یها تبسم شد یادن مال
خَلَق و مغرور و مست را ما کرد
(1/3053)

About dispositions and characters of true mystics, he used simile as follows:

یستن حرف و سواد یصوف دفتر
یستن برف همچون یداسپ دل جز
(2/159)

About actions and their feedback in the world, and all people are exposed to their even smallest acts (bad or good), he used simile of world to mountain and reflection of sound in it for warning readers about their acts, for example:

تو یگو و گفت و است کوه جهان این
تو یسو یدبازا هم صدا از
(2/2188)

Molana used simile techniques for description of heart moods, and which heart can be emergence place of god’s secrets and blessings or it can be a place for residence of evil thoughts, makes subject tangible and sensible for reader.

است در یشان اب و است یوارد تو با
است گوهر یزان عز با و سنگ تو با
(2/166)

He used an eloquent simile for description of doubt and that doubter person never can be in right way, and said:

در نفرت گوشش به و گفت همه این
رَفَت است یسد را مرد یبدگمان
(2/2024)

He describes influence of illusions and wrong understandings or assumptions:

ی‌ناخوش یدنما یالاتش خ ور

ی‌آتش از موم همچو گدازد یم
(2/595)

Mentioned examples are only small number of simile usages for simplification of Molana’s thoughts, those samples are merely examples from Masnavi’s satirical stories and maybe there are only a few pages of Masnavi which don’t include such functions.

C: Conciseness

Sometimes, Molana briefs and shortens a broad subject by using simile for introducing conciseness in his speeches. This is because “internal relation between story’s elements is key cause of laughableness of story, elements such as conciseness of sentence” (Zolfaghary, P. 21, 2008). In such cases, he used parable simile or simile which includes hint or ironic remark. In this case, “reducing and less usage of words, not only doesn’t damage to meaning, but also makes it more eloquent and influencing” (Shamisa, P. 141, 2000).

Molana used simile of person to closed cruse for describing unknowingness of persons which are similar in appearance but have different insides, and said:

سر بسته یها کوزه چون ها جسم
نگر آن بود چه کوزه هو در تاکه
(6/ 650)

He describes “word and meaning” and their different in a short and comprehensive sentence:

دان جسم یزنا ماننده را لفظ
جان مانند درون در را یشمعن
(6/ 653)

About reaching to perfection and influencing, instead of description and definition and explaining the way of growth and transcendence of wayfarer, he sates in a short sentence that you are same as night and must burn your ego.

روز چو ی‌فروز که یخواه گرهمی
بسوز را خود شب همچون یهست
(1/ 3023)

About effect and receiving God’s kindness and blessing and that accessing to beauty of God even for a moment can lead us to spiritual perfection, he said:

شد برخوردار یدارد از هرکه
شد مردار او چشم در جهان یزنا

Molana, also, about influence of comrade and friend by utilizing of simile, simply and in short said that:

شود یم خرما معشوق از حنظل
شود یم صحرا خانه هم از خانه
(3/539)

He said about ego and its bad and universal influences:

یتخاص بد مادر آن توست نفس
یتناح هر در اوست فساد که
(2/782)

Molavi states about accompanying with good friends:

یشخو یاران با گشت مراقب پس
یدفتر
باشد

یشب یار حضور
(2/ 158)

D: Description and circumlocution

Story telling is Molavi's method for expression of knowledge, and simile is one of his tools in description of a subject. Sometimes, he explains a subject in successive couplets by some similes, and describes it for readers completely. "Circumlocution is realized by forms of imagination in literature sometimes. Sometimes, simile (especially comparative simile), composite metaphor and parable are used as circumlocution tools, of course circumlocution of artistic imaginations" (Shamisa, P. 160, 2000). Some examples are as following:

Molavi describes an old man who his hair was white, but it seems that he didn't pass from childness and didn't reach to perfection as below:

ی معدن در ترش یدوغ همچنان
یروغن مخلص زو ینکرد خود
یدر ینسط ینخمیره یر ینخم هم
یآذر تنور در ین عمر گرچه
یا برپیشسته گل به پا پیشی حش چون
یا سرگشته هوس باد از گرچه
بهت حر اندر یموس قوم همچو
یسهسف یا سال چل ینجا بر یا مانده

88- (6/ 1785)

He said about traveling importance and its ability to complementing:

شود یخسروک ماه سفرها کز
شود خسرو ینک ماه سفر ین
راد ینفرز شود یندق ب سفر از
یزن ، 534-5/3) مراد صد یوسف یابید سفر وز
5/50-2348) ک ر

E: Content creating and composition

Creating of new composition and new contents is one of simile's functions. "The contents which express the colors of thought in form of verse speech" (Zare, 2008). Much of these similes are eloquent simile- of course prepositional form – and because there are only "assimilated" and "assimilated to" parts in this kind of simile, and simile is closed to metaphor, this is most strong form of simile in respect of imagination, in addition, expression of this similarity by preposition signs instead of verb, can add to imagination property of simile.

Molana made some pleasant and beauty compositions by prepositional eloquent similes (compressed similes) which are imaginative despite their shortness and conciseness. An example of this application and part of these expressions are as following:

یدک دام غمزه یرت ابرو قوس
یدص بهر از خدا دانت چه بهر

In story of an old woman who dressed herself for husband finding anytime which her veil is removed and part of her dressing is damaged, Molana assimilates the veil to death:

رسد مرگت چادر چون عاقبت
قتد اندر عشرها ینا رخت از

(6/ 1289)

Sometimes, he utilizes some Quranic expressions as a simile expression and through it creates contents. In story of three travelers-Muslim, Christian and Jew who found some food- Molana said that:

یبغر سه هر آن یشپ حلوا برد
(6/2398) «یبقر ین» مطبخ از یمحسن

He produces a new composition – kitchen is near indeed (یبقر ین مطبخ) – which has an allusion to a verse in Quran- chapter 2 verse 186- and also he assimilates fear from God to fall and wind in a compressed composition.

یزگر حق خوف باد و خزان در
یزبر را ینپار یقهای شقا آن

(6/4461) Also, composition of obsession cotton is another fair composition which is created by Molavi.

زگوش کن یرونب وسواس پنجه
خروش گردون از یدآ بگوشت تا

(2/1948) He assimilates God's blessing to water and wine in another couplet.

شو پست رو یدت با رحمت آب
شو مست رحمت خمر خور آنگهان و

(2/1940) In below couplet, he assimilates defect to hair and secret world to garden subtly.

یبع یمو از را چشم دو کن پاک
یبغ سروسنتان و باغ ینیب تا

(2/1944) Preach is assimilated to clear water which will be transformed to dirty water by cheat and deceit.

یشد یرهچ او کار بر مکرزن
یشد یرهت او وعظ صاف آب

(6/4473) Illusion and imagination are same as constellations according to Molana.

یلسوفت چست فرعون کمتترین
خسوف در یوهم برج در او ماه

(5/ 2660) Molana believed that magic and deceit are boxes which people are imprisoned in them and only prophets can free those people.

فسون صندوق بند از را خلق
مرسلون و یاناب جز خرد ینک

(6/4504) He perceives oldness as an arrow which incapacitates young people.

یببزغ ینهان کمان پزان نیرها
یرش ینبت صد رسد یم ینجوان بر

(3/ 513) He recommended that if you haven't vision and perception faculty, you must take in hand the stick of subtlety and argument.

را استدلال و حزم ینعصا آن
یشواپ کن یم ، یدد یندار چون

(3/277) And, he recognizes body for soul and thinks that soul is like a cruse which is filled by water of life, and cruse of body is filled by death.

یباتح آب از پر تن آن ینکوزه
یمات زهر از پر تن ینا ینکوزه

(6/ 651) Similar compositions and content creating by simile are plenty in Masnavi, and mentioned instances are only a small number of Masnavi's compositions which as stated many of them are new and inventive.

یادن زندان / (2/653) یادن حبس / (2/2175) پردانش
 (3/764) رحمت تخم / (3/751) رحمت شاخ / (2/631)
 دل درخت / (2/2175) عشق نرد / (6/626) مهر یدخورش
 (5/4453) دام حبس / (6/4459) سر خانه / (6/4462)
 داد یدخورش / (6/2392) خشم یدخورش / (6/2393)
 یادن دام / (6/250) هنر شمع / (6/1270) یرو ی-سفره
 (5/1787) هوس باد / (5/1398) مرگ ی-لقمه / (5/1402)
 بخت درخت / (2/2132) دل گور / (5/3868) آز یلابس
 (2/525) باطل تخم / (4/296) بختنص مشک / (4/3564)
 دل یصحرا / (3/518) عقل گور / (3/275) غرور چاه
 (2/527) خدمت ردن / (6/4499) بدن صنوق / (3/514)
 حزم زلال / (6/4468) شب یزنگ / (6/4468) خواب خمر
 و (3/415)

3. Conclusions

Although according to nature of satire in satiric stories, Molane utilized simile techniques for his joking and entertaining aims and exploited different methods, he didn't ignored other functions of simile and used simile technique for other aims such as simplification of concepts and contents, conciseness, description and circumlocution, content creating and composition making.

Corresponding Author:

Dr. R. Ghodmanan
 Golestan Non-Governmental Institute
 Gorgan, Iran
 E-mail: ghodmanan1389@yahoo.co.uk

References

1. Quran.
2. Tusi, Khwaja Nasir, Alashar criteria, to celebrate the efforts Jalil, Printing, Tehran, Jami, 1369.
3. Alhashmy, Sayed Ahmed, Jvahralblagh, average translator Ali Ebrahimi, publishing

- Islamic law, Qom, second edition, Volume II, 1380.
4. Taghavi, Nasrallah, normal speech, third edition, Isfahan, Isfahan House of Culture in 1363.
5. Homa, Jalaeddin Rhetoric and synthetic techniques and literary publication of the Institute Homa, nineteenth edition, 1380.
6. Homa, Jalal al-Din, meaning and expression, to attempt Mahdokht Lady Homa, second edition, Tehran: Homa, 1373.
7. Alavi Moghaddam, Mohammad, Ashraf Zadeh, Reza, meaning and expression, printing Tehran: Position, 1376.
8. Srvtyan, Behrouz, expressed in Persian poetry, First Edition, Tehran: Leaves, 1369.
9. Tetanus, Myrjlal Din, aesthetic speaking Community (1) speech, First Edition, Tehran: Publication Centre, 1368.
10. Rajai, Mohammad Khalil, Malm Balaghah, meaning and expression.
11. Javadi, Hassan, on the humor of Persian Literature, First Edition, Tehran: Caravan, 1384.
12. Andvhjrdy Behzadi, Hossein, humor and comedy writer in Iran, First Edition, Tehran: Saduq, 1378.
13. Steel, AR, humor in the language of mysticism, Printing, Qom, said call, 1386.
14. Zolfaghari, H., stories etc., third edition, Maziar, Tehran, 1387.
15. Shmsya, Sirius, expression, Tehran, Ferdows, 1370.
16. Zare, Gholam Ali, relevant subject in literature, language Magazine Vadbyat and Human Sciences, Mashhad, No. 162, Winter 1387.

2/25/2017