

*Fear and hunger and impairment of wealth and body—all
for the sake of the soul's coin being brought into sight
(and use). 2-2964*

There will be always a conflict between sensual and material human needs and desires and spiritual desires. Whereas the body is the host and soul and mind are strangers to this world, human tend to sensory pleasures; however, this talent has to be guided toward spiritual pleasures. Turning to mean is not sweet, likewise hearing the bitter truth. Art can instill sensible meanings and profound through effective schemes to induce audience. Art work experience neither is a direct experience in which man is an actors with no opportunity to contemplate nor a scientific experience in which man is separated from the subject, location and the product.

Conclusion

Rumi's aesthetic views are derived from his ontology and epistemology. A human is the best identifier of himself due to his special position in the world. Self-identification are embodied in objects and relies on self-purification of mind. Intuition and discovering take place first in aesthetic experience which is later followed by cognition and evaluation and finally projection.

Endnote

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I am speaking bitter words to thee, in order that I may wash thee (clean) of bitternesses. 3-4193
The frozen grape is thawed by cold water and lays aside its coldness and congealment. 3-4194
Hearing bitter "words" is different from direct experience of bitterness. Therefore, the nature of talents, attributes, emotions and instincts change towards excellence.

Greed for Thy love is glorious and grand; greed for (the love of) any besides Thee is shameful and corrupt."
3-1995

(Then) thy stoniness will become less at every moment, the nature of the ruby will be strengthened in thee. 5-2041

Thou wast fire: thou hast become light, O noble one; thou wast an unripe grape: thou hast become a (ripe) grape and raisin. 4-3421

Feelings of two dissimilar works of art, at least have two common properties of pleasure and intensity. Though, what kind pleasure and to what extent?

Philosophers who want to answer these questions are condemned to fail. Only means of exchange are their words. Croce uses the word presentation or intuition instead of beauty. Freudians use dreams come true or beyond vision. Kant believes the instincts of game is the winner. Herder also uses the word homo-finding to justify beauty. But there is a common factor among these various theories. They all investigate the circumstances of the human mind and do not pay attention to beautiful objects. These thinkers analyze its impact of beauty on human minds rather than examining an intrinsic property." (Newton, Erik, 7-1343)

Reaction to phenomena depends on two factors: human and beautiful object. Manifestation of meaning alike beauty generate qualitative and quantitative effects in human heart. The effects of beauty on human soul are balance and coordination, strength, and a sense of satisfaction and pleasure. Since human benefits from higher levels of existence compared to material world, the effects of beauty manifestations are stronger, immaterial and spiritual. Effects of beauty inside are as a soul to material. Rumi says the real effects are in heart and what is manifested outside are works of heart.

He replied, "O man of vanity, its marks are (within) the heart: that (which is) without is only the marks of the marks." 4-1362

Therefore, the meaning of beauty in human soul which are embodied in external objects. Having a beautiful soul that can perceive beauty, human can recognize beauty and call an object beautiful in case of finding the beauty within.

So, aesthetic features are outside (objective) and inside (subjective) since it is the manifestation of meaning on two levels of existence (mind and body). True condition of this ascription are preliminary of human capabilities and the ability to object to display qualitative and quantitative

means.

The heavens have the form of sublimity, (but) the essence of sublimity belongs to the pure spirit. 1-589

Manifestation of meaning in heart is associated with corresponding expressions and feelings. Human emotions and feelings are apart from conscience with more pleasure means and language to express.

So any kind of presentation puts them in veil. Rumi in "Fih ma Fih" quotes: "...this is called a conscious that is more concrete than tangible forms. For instance hunger, thirst, joy, sadness, cold, wrath, sweetness and bitterness are more tangible in tastes and more concrete than what is felt" (Rumi, 1981:230).

Whatever I say in exposition and explanation of Love, when I come to Love (itself) I am ashamed of that (explanation) 1-112

Characteristics are not inherent expression of objects, but a human justification. Expression of feelings mean clear and tangible expression of inner senses. Characteristics and qualities of meaning are in heart which creates corresponding features. Projection of feelings to external objects means enlivening them with soul. The form and structure of the object must be in accordance with the meaning and function of the soul.

Limbs and bodies are congruous; qualities are congruous with souls. 3-2773

Purification and refinement of emotions (catharsis) in aesthetic experience

What happens truly in an aesthetic experience? This is an issue discussed ever since Aristotle. Rumi speaks of hermetic that can turn copper into gold in a human. He believes that companionship of prophets and saints can have such implications. Purification and removing of removing attached features can reveal the essence of human. It can be also done by art. Human nature is concealed which will be revealed by external and internal incensements in form of emotions and reactions.

The High God lays upon our body, O man of fortitude, heat and cold and grief and pain, 2-2963

The nature and potentials of man requires its proper nourishments; it is in blood for embryonic vampire; in milk for a newborn, and in eating bread and other foods as his teeth grows. The human body and soul is firstly dependent on the perceptions and tangible forms (animal life); thereafter, he finds rational and non-material forms in the stage of desire perception (human life); and lastly if he accesses the treasure inside himself, he will nourish from the colorless light of cognition which he seeks immediately inside (the rational soul or divine life).

I am a mine of candy, I am a plantation of sugar-canes: it is growing from me, and at the same time I am eating (of it). 2-2428

Feeling the pleasure is provided when needs are met. The source of all pleasures is the concentration of meanings and pain and sorrow caused by the lack of meaning is unpleasant. Therefore, pleasure and pain has a basic principle which is need. Rumi in Fih ma fih quotes: "there is nothing in the truth that attracts, but the truth...In fact, the attractor is one but looks multiple. Don't you see that man has hundreds of aspirations... but has one origin; his origin is hunger...Can't you see when he is done with one thing, he utters that he is not willing of it, which implied that it was not multiple but one." (Rumi, 1981:7).

Since the meaning is derived through tangible material forms, one considers the surrounding objects, phenomena and people responsible for his feelings of pleasure and pain and shows attraction or hatred in the stage of sensory perception and pleasures. As a meaning (e.g. beauty) is manifested in many forms, one shows willingness depending on his experience and feeling. Hence, plurality and differences of opinion are multiple and even changes in the same person over time.

The souls of wolves and dogs are separate, every one; the souls of the Lions of God are united. 4-414

Our limited perceptions are incomplete and personal. The pleasure of the senses are also

unsustainable and unstable. Forms also become repetitive and boring. Sensational desire cannot be valid. In addition, a major error in sensational perception lies within partial knowledge, illusions and misconceptions that are appeared due to false statements and mixing of truth and false. Recognition without a valid criterion is not possible. Recognitions that are based on illusions and misconceptions are alike mirage and shadows. Mirage cannot lead to water and the hunters of shadows are left empty-handed. False forms that are not compatible with their content and meanings can have a real impact in humans as generating emotions of joy, fear or anger. This impact is caused by real meaning generated in human that are falsely ascribed to forms that are not representative of that meaning such as fear from threads that are considered as snakes. This condition is not stable and will be vanished by revealing of the truth and banishment of false forms.

Judging based on intact desire has a common validity. The dual nature of man makes him to be associated with the two worlds of nature and meaning, however, development and progress towards eliminating human and animal attributes and breeding human and divine qualities is considered perfection.

The bodily sense is eating the food of darkness; the spiritual sense is feeding from a Sun. 2-51

Sufficing to sensational cognition and partial knowledge leads to superficial and pluralism in the universe that eventually develops into confusion, emptiness and meaninglessness, despair and anxiety.

Aesthetic characteristics and ascription

Beauty is a manifestation of divine beauty; observed by sensational perceptions and recreated by imagination.

"Beauty can not be described and therefore cannot be defined. It can be said that beauty is the property of recognition. The nature of each individual's response to what is found beautiful is what can be agreed upon.

new things for sale as our bargain. (Ode 424)
Utter the novel words to make the world a new world, go
beyond its limits and become boundary less. (Ode 546)

The poet's intention is significant since he refers to a holistic ideas which is not his while it reveals its viewpoints in a special way. Knowing the artist's opinions and views can lead to a better cognition of an addressee.

The essence of every tree grows from the seed and will become obvious on his leaves. Ode 54 The artist is a seeker. His talent is essential but not enough. There has to be seeking and love. The artist does not have a "self". He is as a pen or a reed played on lips pf truth.

If the reed had no converse with his lip, the reed would
not fill the world with (music sweet as) sugar. 6-2006
Where is art, where is me? Where is the equal heart?
They are all reflections of you and yourself. (Ode 2297)
While the hand is related to you, it creates art. If it is
parted from the body, it is worthless. (Ode 222)

Obtaining manifestations and meanings and recreating a part of it takes place in the realm of imagination. The entity o imagination is close to that of art. Imagination is a transition world which faces the upper world from one hand to receive the beautiful faced in garden of God and on the other hand, faces the below and material world that are reflected in the tangible world. As Rumi indicated, the divine imagination that is resulted from self-purification is distinct from evil imagination led by instincts and personal purposes and impure intentions. However, imagination is made and forms are embodied in tangible real world.

Then, though thou art dark-bodied like iron, make a
practice of polishing, polishing, and polishing. 4-2469
That thy heart may become a mirror full of images,
(with) a lovely silver breasted (form reflected) therein on
every side. 4-2470
In order that the forms of the Unseen may appear in it,
and that the reflection of houri and angel may dart into it.
 4-4274

In the imagination world, form and meaning are

collected. Therefore, the true artistic source of an artist is his creative imagination, which later becomes objective. Importance and necessity of artistic form is in being a tangible sign of unlimited meaning in which an addressee will drawback the form and approach meaning.

The picture's smiling appearance is for your sake, in order that by means of that picture the reality may be established (rightly understood by you). Signs and words and forms do not have with intrinsic correlation with their meanings. Nothing but the divine nature imply our soul (there came the sun as a sign of lighting) and other things are signs of hierarchical chain that are placed on the above levels. In order to pass the appearance and approach the reality and understand signs, one has to have a broad vision.

"Rumi implies that visions are different; some see the curtains and other seen behind the curtains" (Soroush, 2000).

One man is beholding a moon plainly, while another sees
the world dark. 1-3758
And another beholds three moons together. These three
persons (beholders) are seated in one place, yea (verily).
 1-3759

The artistic form is complied with content. An artist who considers both general and a specific audience, produces several layers to his work.

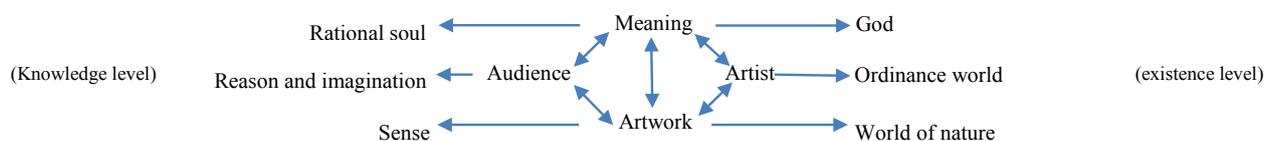
The relationship of desire, pleasure and aesthetic experience

"Desire, the conscience of pleasure and the distinguishing power between what is desirable and enjoyable and what is not, is an excitement condition to the seeker which prevents illusions. The pleasure of this experience and of the conscience is the desire and presence of desire" (Zarinkoub, 1985:194). Therefore, desire belongs to soul and a condition arisen from consciousness. The emergence and presence of every meaning to the heart creates an apposite emotional feeling of its own. The nature of spirit is shaped out of consciousness from which it nourishes. Natured and talented people at every level of physical and mental development to its proper food miles.

sense, and the relationship between subject and object is explainable. The light that mind uses to understand, is the same light that has created objects and manifested in them. Validity and generality of judgments of intact sensation are also provided, because the rational soul is the source of sensation and prior knowledge.

Artistic creation

If man is the vicegerent of God, his artistic



Within this chart the relationship of components and factors with each other and with the whole can be explained and the scope of knowledge potentials can be seen as equivalent in levels of existence.

For Rumi, art is for interior refinement in order to achieve and attain perfection, art is not the goal.

The reed is the comrade of every one who has been parted from a friend: its strains pierced our hearts. 1-11

As he believes, art is concerned with ontology which differentiates artists and mystics since art embodies the discovered beauty in a tangible form. Beauty is not an entity of and objects, but of it is the beauty of God (Jamil), that has manifested in objects depending on the capacity of the existence of things.

Abandon the cups, namely, the (phenomenal) forms: do not tarry! There is wine in the cup, but it is not (derived) from the cup. 6-3708

The moonfaced (beautiful) of the world steal virtue of our virtue, they have stolen a bit of my virtue and benignity

These moonfaced will become ugly, the state of thieves is like this way in presence of my Sultan Ode 1947

Beauty, is the nourishment of soul. So appreciation of beauty is associated with pleasure and pride.

What does the angle feed from? From the beauty of God,

creation has to be a reflecting of God creation done with the same purpose as God's. According to West, the relationship between the artist, the artwork and the audience is as follows:

Artist → Artwork → Audience

But according to Rumi, this relationship is as explained:

*and the moon and the stars from the sun of the world
The food of people in the famine was the Joseph's virtue,
when all Egyptians fled from the sorrow of food.
(Ode 2078)*

The artist cannot create beauty. He can only divulge the mask of the artist's work and manifest the beauty. Art is an expression, but not a personal expression; presentation of truth and beauty of the artist's expression of emotions and feelings aroused in him. Artist has to alleviate himself to a level of spiritual and sensual refinement and breeding that can manifest the startling beauty in form of art.

Repeatedly comes his shots of imagination, a new light from his beauty and virtue

There come the rebellious from the revelations, these aides come from his well state. (Ode 1635)

The fact that a work of art shows is not made by artist. The artist discovers and reveal the startling beauty within, so specially and unordinary. The artist's special look opens a window toward the truth. All great works of art are signs of his individuality and not his personality. Even other works of the artist will be the sources truth, because the expression is not repeatable and the soul of the artist is evolving.

The time of ragmen has come to an end, here remains the

which is the result of the dual nature of man and his relationship with the higher and lower world. Human cannot circumscribe both simultaneously, therefore, he rotates and shifts constantly to provide a dialectical position to obtain the meanings from the unseen world and from the intuition world, so that he recognizes its correspondence to define the outer beings and instill a form into abstract meanings.

A speaker perceives either the letter (the literal form and articulation of his speech) or the purport (the meaning and intention of it): how should he comprehend two accidents (both the form and the meaning) at once?
1-1483

If he goes (turns his mind) to the spirit, he becomes unheedful of the letter: no eye sees forward and backward at the same moment. 1-1485

Therefore, the cognition and understanding of a human continually excels. This is an endless process since the understanding is infinite. It is within the light of the rational soul that the intellect and sensations flourish and man understands the understandings and feels the feelings. For this reason, feelings and understandings cannot fully envelop and understand. A full and real understanding of self is an intuitive and immediate cognition independent of concepts and imagination. "A human can never tell who he is; and within every imagination that he has of himself, he queries whether this imagination is himself or this is his imagination... [In fact] I am the light and the presence of "I" makes the meanings to appear... therefore, "I" is obvious and lighted with pleasures. So how can something that is essentially lighted with pleasure and lights imagination and perceptions, be lighted by concepts and imagination?" (Ibid). If a human considers his self-imagination as "himself" and relies on his true and rational perceptions, he has made his understanding of world as limited, incomplete and mixed with erroneous. This results in a superficial and pluralist view to the world and acceptance of forces and diversity of forces in the universe that eventually develops into confusion, emptiness and meaninglessness,

despair and anxiety. That is why Rumi says that wisdom should vanished in presence of Mustafa (revelation). The source of revelation and intuition is nothing but divine and eternal soul.

The parrot whose voice comes from (Divine) inspiration and whose beginning was before the beginning of existence. 1-1717

That parrot is hidden within thee: thou hast seen the reflection of her upon this and that (the things of the phenomenal world). 1-1718

The crucial difference between conscious and aware human with identifying subject in west according to Rumi lies within the origin and source of knowledge. The source of knowledge, is the divine rational light which is impersonal. Human is the source of this light; therefore a knowledgeable man is not an independent subject despite being the identified subject of the action. Philosophy and desolation form the dictates and whims and personal purposes is essential for attainment of true knowledge and understanding of subtle meanings. For achieving everything, one has to become it.

When you have become beautiful you will attain unto the Beautiful One who delivers the spirit from friendlessness. 6-3100

Hence, if an artist issues a decision, the decision is not his, it is of his wisdom. It is not his words, it is the repetition and discovering the beauty of God. In this case, the addressees can benefit from the work of art as much as their intellect and spiritual excellence. But if the artist displays his personal and slight outcome as general, he has mistaken. In this case, he is the only one who can understand it and others benefit from it based on their personal knowledge.

Do thou, then, become the (spiritual) resurrection and (thereby) see (experience) the resurrection: this (becoming) is the necessary condition for seeing (knowing and experiencing the real nature of) anything.
6-756

It can be seen that the relationship between human consciousness and the field of common

Introduction

Defining the foundations of art and aesthetics that compromise with the culture, religion and art of this land while associating it with the contemporary knowledge of aesthetics can be investigated through discussing the works of Rumi. Mysticism has a tidier bond with art in comparison with science and philosophy. Mystical thinking is beyond time and space, so it can comprise world history and geography and reveal the common ground between Eastern and Western viewpoints.

Aesthetics of the late eighteenth decade which emerged in the West, has failed to provide answers to all questions and problems in this field of study so far. For instance, there is still a debate whether the individual desire can have

universal validity. What are the role and scope of sensation, imagination, intellect and talent in what is called aesthetic experience? What is the relevance of this experience with emotions and feelings? How is the effect of art envisioned in the audience as Aristotle entitles is "Catharsis"? Is it a necessary condition to be an unbiased audience, as Kant says, or an empathetic participant, according to Gadamer? What is the role of pleasure in this experience? What are the characteristics of aesthetic object and how are these aesthetic characteristics expressed? Are these true objective traits or subjective ones? Briefly, we try to provide the theoretical basis underlying Rumi and his monistic view to be able to infer answers to questions.

Man in vision of Rumi

Rumi is a perfect humanism, but man is fundamentally different from the Cartesian subject in his view. Rumi believes in the unity of human nature. According to him, the man has a dual nature: the rational soul and beastliness. However, his real essence of humanity originates from rational soul and the animal traits are not substantial.

The humanity is an imagination and transition between the spiritual and material world which is in communication with both higher and lower world through our internal and external senses. The essential characteristic of humans among other beings, whether material or abstract, is in this fundamental point that all being are conscious and cognizant but they are not aware of that, while human beings are conscious and they are aware that they know (Hekmat, 2009). This means that they are able of self-awareness, and actual reminder of the inherent spirit of self-knowledge.

*The world is alike a book, comprehensive of covert
instructions
your life is the heading of this book, understand it
(Ode40)*

But the rational soul has decreased in actuality and brilliance due to being combined with material and beastliness. Unlike other creatures, human beings are not finished complete beings whose truth he has not been realized yet.

*He is an "I" every moment with no stable entity.
You stop at every form that you come to, saying, "I am
this." By God, you are not that (form). 4-804
How are you this (form)? You are that Unique One, for
(in reality) you are fair and lovely and intoxicated with
yourself. 4-806*

Human entity is an equivalent of his thoughts and knowledge at any time accompanied with feelings and sensations born from his thoughts.

*O brother, you are that same thought (of yours); as for the
rest (of you), you are (only) bone and fiber. 2-227*

According to mystics, self-introduction (epistemology) is essential for theology and cosmology. Currently, self-identification is a dialectical process of the man and the world

Aesthetics Basis According to Rumi*

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Abstract

Human being has a special status to the creator and the created nature, he is not the absolute subject and creator of meaning; however, he is a conscious mediator in giving meaning to nature and interpreting meaning. Human rational soul as a source of prior knowledge of the spirit and as an intact desire, circumscribes intellect and imagination and generates relationship between subject and object and the minds of man and God. Intact desire is the source of pure human feelings and animal soul is the origin of human instincts. The Closed and constant process of artistic creation explains both the organic unity of communication and its elements (artist-artwork-addressee) as well as the relationship of each component with the whole (meaning). Artwork, is the visualization of meaning intuition, corresponding feelings of the artist and his aesthetic outcome, and the initiator of interaction and interpretation of the addressee which fully completes the embodiment of meaning. The main workshop of the artist and the origin of his work is the artist's creative imagination, in which form and meaning are combined. Art has a reflective nature and aesthetic characteristics are the product of meaning quality in the identifying spirit as well as evaluating the meaning attributed to things with the same meaning and offering them with spirit and meaning.

Keywords

Meaning, Human, Desire, Aesthetic Experience, Catharsis desire.