Rumi life and death

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Rumi life and death

Rumi quotes about life and death.

DOI: 10.18413/2313-8912-2018-4-1-63-69 K сожалениом, текстатьи доступен толькона на АнглийскомIntroduction Death is one of the mysterious subjects of the world in the nations of world culture, which is placed before birth and apparently considers the end of the mysterious subjects of the world in the nations of world culture, which is placed before birth and apparently considers the end of the mysterious subjects of the world in the nations of world culture, which is placed before birth and apparently considers the end of the mysterious subjects of the world in the nations of world culture, which is placed before birth and apparently considers the end of the mysterious subjects of the world in the nations of world culture, which is placed before birth and apparently considers the end of the mysterious subjects of the world in the nations of world culture, which is placed before birth and apparently considers the end of the mysterious subjects of the world in the nations of world culture, which is placed before birth and apparently considers the end of the mysterious subjects of the world in the nations of world culture, which is placed before birth and apparently considers the end of the mysterious subjects of the world in the nations of world culture, which is placed before birth and apparently considers the end of the mysterious subjects of the world in the national placed before birth and apparently considers the end of the mysterious subjects of the world in the national placed before birth and apparently considers the end of the mysterious subjects of the world in the national placed before birth and apparently considers the end of the mysterious subjects of the world in the national placed before birth and apparently considers the end of the mysterious subjects of the world in the national placed before birth and apparently considers the end of the mysterious subjects of the world in the national placed before birth and apparently considers the end of the mysterious subjects of the world in the end of th born, fought to remain alive and stopped in front of death. However, his natural life had no end, except death. There are many stories in world literature where people are looking for ideal land without death. Everyone tried to treat a pain that apparently is not therapeutic. In all religions special attention was given to the theme of death; followers of divine religions according to the teachings of their religion accepted death as divine order and heavenly destiny. They tried to open a window from the death of the physical world to the spiritual world. In this case, death and life are considered part of being and help us continue our lives. In materialistic literature, death is the end of everything, because the physical body decomposes and will destroy after death. However, followers of major religions such as Christianity and Islam do not have such a vision, although it may be that they disagree in some detail. In this article, the question of mysterious death will be compared with Muslim poets (Rumi) and Christians (Whitman). One of the subjects that is dear to the heart of every Sufi is the idea of life and the opposite of that, which is death. For contemplatives like Rumi, death seems much more important than life. They tried to understand life through perceived death. The courage of the lover is one of the main features of love. Love encouraged him to sacrifice himself, to deny himself that he was selfless. This altruism is the just and profound meaning of death. Walt Whitman (1819-1892) is an American romantic poet. Poetry according to his opinion comes from the spiritual source and from his vision of the universe, of creation and of death is spiritual and transcendent. As Aspiz says, "Death is a vital component of its gospel of universal fraternity and sisterhood, of its deep spirituality" (Preface). In some cases, Whitman is very close to the Islamic-Iranian mysticism, regarding the principle of Vahdat Al-Vojud (Unity of Being) in all parts of nature, and he said, "I celebrate myself, and I sing myself, And what I presume you will assume, / For every atom that belongs to me as well belong democracy and joys of life, he had a strong interest in death. Like him.in the Democratic Views: "In the future of these states, immense poets must arise, and make great death poems" (Aspiz, 2004, p. 1). In his idea, modern poets should write about death. The 19th century condition and Whitman's experience represent the omnipresence of death in the lives of the people of the United States. Many reasons show the high mortality rate at that age. One of them is the plague of the century. Civil War (1861-1864) is another factor for the increase of mortality rate at that age. One of them is the plague of the century. "Critizenship in America of the 19th century was governed by an insidious "necro ideology" which defined:... a series of mortal effects specific to the United States of the 19th century was governed by an insidious "necro ideology" which defined:... a series of mortal effects specific to the United States of the 19th century was governed by an insidious "necro ideology" which defined:... a series of mortal effects specific to the United States of the 19th century was governed by an insidious "necro ideology" which defined:... a series of mortal effects specific to the United States of the 19th century was governed by an insidious "necro ideology" which defined:... a series of mortal effects specific to the United States of the 19th century was governed by an insidious "necro ideology" which defined:... a series of mortal effects specific to the United States of the 19th century was governed by an insidious "necro ideology" which defined:... a series of mortal effects specific to the United States of the 19th century was governed by an insidious "necro ideology" which defined:... a series of mortal effects specific to the United States of the 19th century was governed by an insidious "necro ideology" which defined:... a series of mortal effects specific to the United States of the 19th century was governed by an insidious "necro ideology" which defined:... a series of the 19th century was governed by an insidious "necro ideology" which defined:... a series of the 19th century was governed by an insidious "necro ideology" which defined:... a series of the 19th century was governed by an insidious "necro ideology" which defined:... a series of the 19th century was governed by an insidious "necro ideology" which defined:... a series of the 19th century was governed by an insidious "necro ideology" which ideology was governed by an insidious was governed by an insidious was governed by a series of the 19th century was governed by an insidious was governed by a series of the 19th century was governed by a series of t as a perfected social order, (Frank, 2007, p. 4) The 19th century was the moment of mourning for Americans. Philippe Aries, a medieval and historical French, refers to the 19th century was the moment of mourning for Americans. Philippe Aries, a medieval and historical French, refers to the 19th century was the moment of mourning for Americans. Philippe Aries, a medieval and historical French, refers to the 19th century was the moment of mourning for Americans. redirect people's attitude towards death. In addition to the cultural influence, Whitman's experience due to the death of his grandmother, father, mother-in-law, mother-in pain in the nation at that time. Whitman presented a series of lectures entitled "The Death of Abraham Lincoln." He devoted his work to reflect and interpret the concept of death. Before his death, he bought a lot in the cemetery of the city with a large tombstone, bearing his name. In addition, he added some poems to the 1881 edition of Grass leaves, which is then called "dead edition". So, Whitman was so close to death, both personally and nationally. Havelock Ellis said that Whitman "would like to reveal the loveliness of death" (Aspiz, 2004, p. 111), and "speaks not only from the point of view of the most intense and vivid delight in the real world, but possesses a familiar practice with the disease and death that perhaps has never fallen to the lot of a great writer" (Aspiz, 2004, p. 111). He said: "I say better things about death than Orthodoxy with all its wonders is to say" (Aspiz, 2004, p. 111). He said: "I say better things about death than Orthodoxy with all its wonders is to say" (Aspiz, 2004, p. 111). He said: "I say better things about death than Orthodoxy with all its wonders is to say" (Aspiz, 2004, p. 111). He said: "I say better things about death than Orthodoxy with all its wonders is to say" (Aspiz, 2004, p. 111). Brinton haWhitman's Whitman's whitman's whitman's death concept: Know how they are essentially death songs, which is an essentially death songs, which is an essential part of the universe for him. Brinton also mentioned some factors that shaped Whitman's death concept: Know how they are essentially death songs, which is an essential part of the universe for him. Brinton also mentioned some factors that shaped Whitman's death concept: Know how they are essentially death songs, which is an essential part of the universe for him. Brinton also mentioned some factors that shaped Whitman's death concept: Know how they are essentially death songs, which is an essential part of the universe for him. Brinton also mentioned some factors that shaped Whitman's death concept: Know how they are essentially death songs. hairs of Death. Whatever it is, it's true as part of the I, and only of value as I am immortal, it's the conqueror defiant of Death and Time. It wasn't about tradition or education with Walt. It was the inevitable product of his genius, the logical result of his conception of man and the universe. Both were futile and useless to him without the continuation of mortal life later. Only this, in his mind, offered a rational cause for existence. Unless the individual survives the mutation of matter, the universe is useless. Walt was the positive conclusion to the most serious ratiocination. It is only with this thought constantly in mind that we can read poetry in a smart way or sympathize with his acute love of life. (Aspiz, 2004, p. 2) What man tried to represent death with so many images such as Passageways, streets, gates, embouchures, dusk, autumn, leavesless trees, etc. He tried to convince people that death is not the end, as it was thought, but the real beginning" (Masters, 1968, p. 315). Walt Whitman is the celebrant of death and immortality, which his Herbal Leaves are the main source of this concept. It contains more than two hundred words and synonyms of death and immortality. The sight of two poets on deathMystic death is sweet. Mystical death is what is not only painful but also sweet and beautiful. In this death, the body and the soul are separated and the soul reaches the Divine Union. Rumi said: "In the day, in the night, to everyone, to each, / First or later delicate death" (Whitman, 2007, p. 388). On the other hand, he turned to death and said: Come closer to the strong liberation, when it is so, when you have taken them I joyfully sing the dead, Lost in the loving ocean of you, Laved in the flood of your bliss or death. (Whitman, 2007, p. 389) The poem of a man entitled "A song of joy", praised life, its effects, and various elements and reported to the joy of life, but also to the joy of life alone, repeating - the joy of leath. For not the joy of life, but also to the joy of life alone, repeating and benumbing some moments, for I was downloading my body excrement to be burned, or made to dust, or buried, My true body undoubtedly left meOther spheres, My empty body nothing more for me, returning to purifications, Further offices, eternal uses of the earth. (Whitman, 2007, p.214) It can be concluded that both poets saw death from the spiritual and mystical point of view. In Rumi and Whitman's idea, death is a way to free the soul from the prison of the body. After the liberation of the soul, it will reach the Divine Beloved. So death is beautiful and sweet. Death is the rebirth of man: Rumi regarded death as the birth of the soul and its life in another world which is the real world: I died in the inorganic state and was endowed with growth, and (then) died in the growth (vegetable) and reached the animal. When will he die less?On the next journey he will die for man, so that he may fly and lift up his head among the angels.And I will be sacrificed and die to the angels. Yet and lift up his head among the angels. Once again I will be sacrificed and die to the angels. Yet angels. And I will also have to flee from the angels. Yet angels are the angels and lift up his head among the angels. Yet angels are the angels are the angels are the angels are the angels. Yet angels are the angels a nonexistence. no existence tells me, (in tones aloud) like an organ, Verily, to Him we will return. (Nicholson, 2011, Mathnavi III: 3901-06) Whitman expressed his optimistic view of death in section 7 of "Song of Me." In his idea, life equals death, and death equals birth. I hurry to inform him or her that he is equally fortunate to die, and I know it. / I spend death with the dying and birth with the dying and birth with the newly washed baby, and I am not held between the hat and the boots" (Whitman, 2007, p. 57). Like every Sufi, Rumi is the seeker of death: I am a lazy vagabond, looking for blows and desirous blows: do not seek righteousness from the vagabond On the contrary, the one who sticks to every shop; on the contrary, the one who moves away from existence (phenomenic) and strikes a mine (of reality). Death and migration from this (earthly) dwelling have become for me as sweet as leaving the cage and flying (it's sweet) towards the bird (prisoner). (Nicholson, 2011, Mathnavi III: 3947-51) Rumi expressed the wisdom of death: One man said, "The world would be delightful if it were not for the intervention of death". The other said, "If there were no death, the tangled world would not be worth a straw, it would be (like) a m You assumed death to be life, you sowed your seed in arid ground. False reason sees the opposite: it sees life as death, or a man of weak judgment. (Nicholaon, 2011, Mathnavi V: 1760-64) Therefore, Rumi considered death a means to envelop the creation of heaven, earth and man, which is not destruction. He brought the most beautiful form of expression in the story of the child in the fire he addressed to his mother: He was about to bow before the idol (when) the shouted: "Truly, I'm not dead. Come on, Mom. I'm happy here, even though I'm in the middle of the fire. Fire is a spell that binds the eye for projection (the truth); This is (actually) a divine mercy that raised the head from the collar (it was manifested by Unseen). Come in, Mother, and see the evidence of God, so that you may see the delight of God's elect. Come in, and see the water that has the likeness of fire; (Come far) from a world that is (really) fire and (only) has the likeness of water. Enter, and see the mysteries of Abraham, who found cypress and jasmine in the fire. I saw death at the time of birth from you: pain was my fear of falling from you; (But) when I was born, I escaped from the narrow prison (of the breasts) in a world of pleasant and beautiful color air. Now I believe that the world (earth) is like the world (earth) is like the world to the spiritual world by transferring the child from the deep, and the dark womb to the vast and great world and implied that man will not be destroyed by death, rather it will enter the world much larger. He encouraged people not to fall in love with the dirty dishes of the mondane womb. In part 6 of "Song of Myself", Whitman described death as follows: The smallest sprout shows that there is not really death, and if ever there has been led life forward, and does not wait at the end to arrest him, And ceas'd the life of the moment appears'd. Everything goes on and out, nothing collapses, and dying is different from what is supposed, and luckier. (Whitman, 2007, p. 57)For Rumi, death was not the end of life; rather implies the birth of a new form of spiritual life. Whitman considered the reality of life after death by observing the "small sprout". Death is not to stop life; rather leads to the resurrection, rejuvenation and renewal of life. The verse "The smallest sprout shows that there is really died, "Nothing falls", death is the beginning of the new life. The body, the physical form dies, but the soul is immortal. Whitman spoke not only of life but also of death, which is the vital and key part of the life cycle. In his idea, it is only through death, that the soul will be freed to be united to the Ultimate and obtain its purpose of existence. "To Think of Time" is another poem, which represents the immortality of the soul after death. In a room, a dead person on the bed and his family gathered around the body. Then the poet began to raise the following questions: Have you guessed yourself wouldn't continue? You fearedcockroaches? Are you afraid the future would be nothing for you? (Whitman, 2007, p.his point of view, provided that there is death, there must be a new life: "It doesn't spend a day, not a minute or a second without an accouchement, /it doesn't spend a day, not a minute or a second without an accouchement, /it doesn't spend a day, not a minute or a second without an accouchement, /it doesn't spend a day, not a minute or a second without an accouchement, /it doesn't spend a day, not a minute or a second without an accouchement, /it doesn't spend a day, not a minute or a second without an accouchement, /it doesn't spend a day, not a minute or a second without an accouchement, /it doesn't spend a day, not a minute or a second without an accouchement, /it doesn't spend a day, not a minute or a second without an accouchement, /it doesn't spend a day, not a minute or a second without an accouchement, /it doesn't spend a day, not a minute or a second without an accouchement, /it doesn't spend a day, not a minute or a second without an accouchement, /it doesn't spend a day, not a minute or a second without an accouchement, /it doesn't spend a day, not a minute or a second without an accouchement, /it doesn't spend a day, not a minute or a second without an accouchement, /it doesn't spend a day, not a minute or a second without an accouchement, /it doesn't spend a day, not a minute or a second without an accouchement of the first spend a day, not a minute or a second without an accouchement of the first spend a day, not a minute or a second without a constant of the first spend a day, not a minute or a second without a constant of the first spend a day, not a minute or a second without a constant of the first spend a day, not a minute or a second without a constant of the first spend a day, not a minute or a second without a constant of the first spend a day, not a minute or a second without a constant of the first spend a day and the first body extends on the bed and the living gaze on it, It is palpable as the living are palpable and the living are palpable as the living are palpable and the soul can fly freely, implied, "You are not thrown into the winds, you surely gather and securely around you, /You yourself! On your own! you yourself, forever!" (Whitman, 2007, p. 488-9) After death, the soul can fly freely, implied, "You are not thrown into the winds, you surely gather and securely around you, /You yourself! On your own! you yourself! On your own! you yourself, forever!" (Whitman, 2007, p. 481). Both poets did not consider death as the end of life. This argument among all nations was accepted as a religious and popular belief. Humans always consider the dead alive. The relationship between death with natural rules. Whitman in "Song of Myself" refers to grass; grass is the symbol of the death cycle of life, which is always born. The grass cannot be permanently destroyed by death because the grass is the handkerchief of the Lord. In Section 6 of the "Song of myself", he told that his hands are full of grass, he showed him and asked: What's the grass? bring it to me with full hands; How can I respond to the child? I don't know what's more than him. I think it's supposed to be the flag of my disposition, hopeful green stuff. Or perhaps it is the handkerchief of the Lord, A fragrant gift and a remembrancer drawn a drop, giving the name of the owner somehow in the corners, that we can see and observe, and say who? Or I think the grass is in itself a child, the babe produced of vegetation. In Persian literature, grass is indestructible linked to life and death. In Whitman's poetry, the soul is immortal while the body remains in the earth but represents itself in the form of grass: "I'm going down to dirt to grow from the grass I love, / if you want me to look back under your boots soles" (Whitman, 2007, p. 104-5). Both poets considered the human body as part of nature. After death, the body will return to nature that reminds us of the concept of death. Among the manifestations of nature, the grass after death grows on the human tomb. Death is part of Oneness: which in some parts of his poems passes from death and believes that there are more important and elegant things behind death. Whitman, as Rumi is near Unit. In Oneness there is everything: death, joy, love and eternity. He considered death a way to establish a certain relationship with God. In section 50 of the "Canto di Me", the poet said: "It is not chaos or death - it is form, union, plan - it is eternal life - it is happiness" 2007, p. 104). Moreover, in section 49 of the "Canto di Me", the poet asked the death not to warnbecause there is no true death and expressed the burden of all is the fusion of the soul with the divine after having liberated through death. Man dies and reborn in different forms. "And as for you Death, and the bitter embrace of mortality, is indolent to try to alarm me" (Whitman, 2007, p. 102). Rumi said: "Those people, then, who have passed from the world are not bad (not existing), but are unconscious in attributes of God, even as the star is (left) without trace in the presence of the sun" (Nicholson, 2011, Mathnavi IV: 441-2). Conclusions With the attitudes of the two outstanding poets, they are clearly more common than the differences. According to the two poets, a mystical death is not only the end of its existence, but it is also the beginning and its rebirth; Such death causes the liberation of the soul from the cage of the body to reach eternal life. Immortality is not limited only in the spirit, but the human body returns to the main mother (soil), and in the life cycle causes the life of human beings. According to Whitman, death is manifested as part and cycle of life. Like Rumi, he believed that everyone was the seeker of death, rather than fear, because death represents a transition from one state to another. He stressed the immortality of the soul and body after death. Информация о конфликте интересов?: авторы не имет конфликтов интересов для declare. declare.

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