

## **Polyphony: Molavi s Universal Message**

**Maryam Ramin-nia<sup>1</sup>**

**Received: 19/5/2013**

**Accepted: 27/9/2014**

### **Abstract**

**Polyphony is a term applied by Bakhtin to describe the features of Dostoevsky's Poetics. According to Bakhtin, polyphony is based on dialogism and to respect to the others 'opinion. In this case, polyphony is an achievement that releases human thought of dogmatism.**

**Molavi, prior to Bakhtin, emphasized on otherness and avoidance of dogmatism and selfdom. Polyphony is a twentieth century idiom and he did not theorize it, the principles of polyphony as a universal message for human society can be seen in Molavi's thought and works.**

**This article examines Molavi s polyphonic view and tries to show it in Molavi's works especially in Mathnavi. The conclusion shows that there are the elements and roots of polyphonic thinking in Molavi s work; Molavi presents polyphony through the elements such as: coexistence of binary oppositions, relativism, to respect to the other`s ideas.**

**Keywords: Polyphony; Universal Message; Dialogism; Molavi.**

---

<sup>1</sup> Assistant Professor, Gombad Kavus University. raminnia\_maryam@yahoo.com

## **Introduction**

Polyphony, the first time, was used in description of Dostoevsky's work by Bakhtin. According to Bakhtin, polyphony is a device in literary work, especially in novels, to show the plurality of independent voices and consciousness:

A plurality of independent and unmerged voices and consciousnesses, a genuine polyphony of fully valid voices is in fact the chief characteristic of Dostoevsky's novels. What unfolds in his works is not a multitude of characters and fates in a single objective world, illuminated by a single authorial consciousness; rather a plurality of consciousness, with equal rights and each with its own world, combine but are not merged in the unity of event. Dostoevsky's major heroes are by the very nature of his creative design, not only objects of authorial discourse but also subjects of their

own directly signifying discourse (Bakhtin, 1984: 6-7).

The point that Bakhtin offers about polyphony is independent voices and self consciousness. In this conditions, in a novel or other literary forms, each character has a personal view and don't become to an object in author's consciousness or other characters. If we expand the concept of polyphony and its function, from literary work to human relationships, in a dialogic context, polyphony is a plan or a device for accepting others voices. In fact, other's voice decentralizes voice of "I" and gives it an equal value as other. In this new situation, "I", can not be top of hierarchical structure and in this way, polyphony is produced.

The scholars found the roots of polyphony and dialogism in Bakhtin's life and believed that exile experience causes person get

acquaint with other languages and cultures. Bakhtin in exile acquainted with thinkers and existentialists like Kant, Hegel and their opinion influenced on Bakhtin." All of them, paid attention to human and established the basic of their philosophy thinking on human" (Karami, 2007: 19). So, exile experience can help polyphony to be created by Bakhtin.

Many argue that being exiled forever changes one's thinking and perception; the experience permeates the human soul so deeply that every thing becomes imbued by its shadow (Desantis, 2001:4).

Similar to this experience, can be see in Moulavi s life. Molavi acquainted with Arabic language and culture at a school in Baghdad. He also traveled to Syria, Asia Minor and acquired a deep knowledge of diverse languages and cultures. Every journey, every experience

increased knowledge in Molavi's view. Indeed, live in Konya that was multi-languages, a multi-nations and multi-cultural city, more and more acquainted Molavi with religions and culture. In that city, remains of Roman civilization were mixed with Iran and Islam civilizations. There were three or four languages. Greek language that was of Roman remains, Arabic that was language of Islam religion, Persian that was civilization and culture language and Turkish. Also in that city, religions and cultures were mixed (Islami Nadoushen, 2002: 51). The other factor affected on Molavi's view and idea was: Meeting shams changed Molavi from a sober man to love madness. As he felt needless to pulpit and left teaching and sermonization, he practiced mystic dance and started listening Gnostic music and also in disguised dress" (Forouzanfar, 2006:89). After that

Molavi communicated people with more merci and affection. He didn't see people as a stranger, didn't cheapen people and didn't excommunicated no one (ZarrinKoub, 2002: 123). All these could be possible by visiting Shams, hence, Moulavi transformed from asceticism to mystic.

### **Molavi and Polyphony**

Molavi's worldview is multiple in nature." He is both agreed thinker and love madness. He has interpreted law of existence, in other side he believed that laws and disciplines in the world are not unchangeable and stable" (ShafieKadkani, 2002: 1).

In this case, Moavi did not adjudicate for rules of life; because he always has noticed different aspects of life and had a dynamic and seeker view. In Molavis view, difference and diversity in world is

inevitable. If ways are different, destination is identical. There are many ways to reach Ka'aba, some of them passes through Rome, some passes from Syria or Iran or China; some passes India. So, if you notice to these ways, you'll find them different; but if you notice the destination, you see it is identical. The hearts love Ka'aba; The hearts are connected to Ka'aba; This love to Ka'aba is not belong to belief and not blasphemy (Molavi, Fih-e- Ma Fih, 1990: 97).

Molavi accepts multiplicity in divine religions and he respects disciples of religions; because he believes if there be no partiality and no idiotism, there won't be superficial difference; so all nations will become as a unitary entity. "Molana believed that connection to god and belief has different ways that are seventy two nations or two hundred creeds" (Bayani, 2005:155).

Thus, he believed that war of seventy two nations is due to non-vision and non- knowledge. Molavi has blamed the religious and crusade wars for several times "(Zamani, 2007:112). Molavi is messenger of peace. He reconciles among different ideas. He is an eloquent who seeks human s exaltation (Nasr, 2005:375).

Moulavi believes that partiality in idea is due to ignorance and crudity:

The fanaticism and stringency is crudity so, when human is a fetus, drinks blood (Masnavi,3/1297).

In fact, avoidance of partiality and stringency is of monologism and also is reverence to diversity of ideas. So, polyphony can be seen in Molavi s work in varied forms. Molavi, whether indirectly or directly, in his propositions or his stories, uses varied methods for teaching polyphonic view to his addressees.

Advice to relativism, avoidance of absolutism, reverence to other idea and voice, emphasis to dialogism, paying attention to coexistence binary oppositions, subversion of hierarchical structure in some instances and also favor to carnival, are the factors that show polyphony in Molavi's speech.

The principles of polyphony as a universal message in Molavi's speech:

### **Dialogism**

Dialogism is fundamental for Bakhtin. According to Bakhtin, dialogism predisposes polyphony. In this aspect dialogism must be analyzed between speakers and also in relation to "I" and "other"; indeed, dialogism can be seen in voices of story if a story based on monologism, dialogism won t exists in it.

In Masnavi, many of stories are based on dialogue. In these stories, dialogue is an impeller element; and such stories are dialogic. In the course of dialogue, speakers discuss about their ideas.

The stories "Lion and its Prey", "Caliph and Bedouin and his Wife", "Moaviya and Satan" are dialogic. These stories are examples for double voiced and polyphonic in Masnavi, in all of them, there is no entirely polyphony, in "Caliph and Bedouin" and "Lion and his Prey", can be said to be dialogism and polyphony are approximately happened in voices of the story. In other instances, polyphony or double voiced, is appointed on basic of the position of varied voices, coexistence of binary oppositions and their relations to fiction. So, dialogism cannot be found between characters outward dialogue.

Therefore if there is no dialogism in external dialogue, can't be said the story is a monologic story, but dialogism will be inward levels fiction; in voices of text.

As, stories of "Satan wakes up Moaviya, saying get up it's time for prayer" and "the Muslim who invited magi to Islam" can't be said are monologic; because in such stories dialogism enter inside of story and is established between voices of characters's ideas.

Double-voiced stories, some deal, based on dialogism. Namely voices which was presented by narration, tend together. It is possible dialogism doesn't exist in external dialogue, but the process of dialogue and representation of voices impede that voice is completely refused by other character or voice. For example, in story of "king and slave girl", the voice of goldsmith and king speak together that goldsmith is

innocent and killing goldsmith by kings is not permissible. In fact, voice of goldsmith impedes that the voice of king become to a dominant voice. In this condition, the story is not a monologic. So, stories of "A person who was praying:

O God! give me aliment without need of my endeavor for it", "Satan wakes up Moaviya, saying get up it's time for prayer " , " the lion and it s prey", and "the Muslim who invited magi to Islam", are dialogic. But in external level of story there is no dialogism among characters; yet, there is a continuous dialogue among voices of text, these dialogues remain in inner levels of story and produce a kind of polyphony.

Briefly, in all of stories and fictions that are specified by binary oppositions and based on coexistence of oppositions, dialogism can be seen among speakers or voices of text. Therefore,

In Masnavi, the important principle in dialogism is dialogue among ideas and voices of text, and also coexistence of opposition voices.

Then, discursive power of oppositions, voices relationships, text position and narrator s position to characters and also continuous dialogues are as criterions for foundation of dialogism and polyphony.

### **Relativism**

Relativism is opposite to absolutism and also is one of the basic elements for accession of polyphony. In other word, when humans speak together and nearly accept each other ideas and don't reject completely their ideas, so we can say that their dialogic relationship, is based on relativism; Because in this kind of view, one doesn't see oneself in center of world and don't believe that his/her idea is central idea.

Thus, he/she doesn't reject other ideas entirely. Such approach with other ideas, lead to dialogism, in this case, each voice, each idea can be converted with other ideas and voices.

If, do not want to say that Molavi is not a person who tends to relativism, in many cases, when he does not speak about principles of religion, he tends to relativism when he talks about theological and human life concepts. Molavi believes that there is not absolute bad in world and all facts won't be evaluated alone or in abstract but evaluated in relation with each other:

Then, there is no Absolute Bad in the world you must know that bad is relational (Masnavi,4/65)

Molavi, also, has such notion about other philosophic schools and cults. He believes that all of them are not true or are not false completely:

They are not all correct in what they say  
and neither are they totally astray

The stupid man says everything is true  
Aman how says all's false is foolish too  
(Masnavi, 2/2927, 2942)<sup>1</sup>

Molavi in "some Sufis verbally abuse another Sufi, saying he talks too much in front of the sheikh" says that average is a relative and comparative fact:

Sheikh said: though the moderate way is  
best to live a mean is always something  
relative

A stream won't even reach a camel's  
kneel though to mice it seems a massive  
sea (2/3531-3532)

Molavi, In story of " how the Sufis sold the traveler's ass to pay for their musical ceremony", notifies this point that we should not judge others slip in our point of view:

The dervishes were poor, and poverty  
can almost seem like in fidelity

---

1. Verses of books one and two are translated by  
Javid Mojaddedi



Don't mock, rich man, because you  
have no cares the faults of that poor  
man, the pain he bears! (2/518-517)

Molavi, for this reason, in approach with opposite and diverse problems and facts, doesn't accept or reject an idea absolutely. Mulavi, in few cases, may be does it, but in many cases, doesn't reject the counterview absolutely. Therefore, in Masnavi, in stories that oriented to polyphony, relativism can be revealed in varying degrees.

### **I-The Other**

Seeing "the other" as "I", is a basic principle in Bakhtin's anthropology that can be lead to otherness. Bakhtin describes necessity of the other existence and states this question: what is the function and rule of "the other" in Individual consciousness? Bakhtin answers that we can never see ourselves as a whole. Existence of "the other", to

achieve a sense of "self" even temporarily, is a necessity for us." It is only by another person that we can acquire an aesthetic and moral experience of human finite (Bakhtin, quoted by Todorov, 1999: 210). Bakhtin stressed that the self never coincides with itself and he never coincided with any group or ideological position (Clark and Holquist, 1984:2).

In Masnavi, the other and otherness is presented in two main aspects: first, in social life and human relations; second, in relation with God in a mystical way. Both of them suggest otherness and leaving the "self":

What is piety? Avoidance of bad  
what is love? to leave "self" (Moulavi, 1986:34).

These aspects are shown in "a person who knocked his friends door", "a fox and a wolf accompanying lion", "How a king tested two slaves whom he had just

purchased", "a gardener who separated the Sufi, the jurist consult and the Alavi from each other", "Mahmood and Ayaz", "A thirsty man throws bricks from the top of a wall into a stream".

For example, In story of "the gardener who.....", the Sufi, piety and Alavi become alone, because, None of them don't accept the other existence. In, "the king who...", the selfish slave is rejected by king and other slave who preferred the other to himself is accepted in king's court. all of these stories suggest a point: the other as important as "I", and if the other don't exist, the ego cannot identify itself. As, in "a thirsty man...", egoism is demonstrated as a wall; and stream is personified as "other" so, breaking of wall causes, that thirsty man see the other/stream.

Molavi believes the ego cannot cognize itself solely and need strongly the other. thus one must

avoid of egoism and dogmatism. Molavi's tenet lead to acceptance of the other, where every voice has an equal chance for self manifestation.

### **Carnival**

The inversion of hierarchical structure in order to debilitate absolutism and formal voices provides the opportunity for informal voices to be revealed. For Bakhtin, the importance of Carnival is finding and drawing origins of Dialogism and Polyphony. Bakhtin is seeking for Political and Social goals in carnival and also is searching aesthetic actions of a dialogic work on carnival. Norm-breaking, relativism, inversion of hierarchical structure, supplies his goals. In carnival, syntagmatic of opposite and discordant elements amplify the artistic vision of polyphonic work.

According to Bakhtin, carnival, with all elements, represents culture of folk humor. And yet, the scope and the importance of this culture were immense in the Renaissance and the middle Ages. Abound fewer worlds of humorous forms and manifestations opposed the official and serious tone of medieval ecclesiastical and feudal culture (Bakhtin, 1984:4). For Bakhtin, this two aspects of the human life coexisted simultaneously in Middle Age.

In Molavi's Masnavi we find instances which destroy the usual imagination of addressee of characters, destroy norms and traditional rules and draw it in another way. This way can be seen in the stories such as "lion and its prey", "The old harpist", "Moses and shepherd", "Satan wakes up Moaviya, saying get up it's time for prayer", "in explanation of why

Moses and Pharaoh were both compelled by a gods decree", and in "Adam is surprised at the accursed Satan falling astray and shows conceit".

In "Lion and its prey" story, lion that is always the autocrat, cheapens by a little rabbit and its voice debilitates lion voice. In this way, lion's position is carnivalized and the hierarchical structure is broken, so lets the other animal voices to be heard. In "The old harpist" story, carnival happens in another manner. In this story in which Omar and old harpist are the main characters, Omar's position as the Muslim's caliph, won't be vilipended but the old harpist's position is arisen by God; he becomes to the special person for God; because he regrets and repentances. For Omar, the old harpist is a sinner because he had been a minstrel for seventy years and had not prayed god. But, by



time! But Mo'aviya replies: "you never wish goodness for humans and you always mislead them. The Satan says: 'he is only a criterion and exam for human beings'. This new view carnivalizes cursed Satan's position in order to presents him as a beloved angel. Deconstruction of Satan's voice, derogates power of Moaviya's voice and usual sense of Devil. Therefore, Molavi Carnivalizes cursed and hateful persons like Satan and Pharaoh, usual and conventional custom like shepherds praying and the harpist's status, in order to change addressee's view to a new and different reading<sup>1</sup>.

### **Coexistence of Oppositions**

For Bakhtin, Coexistence of varied things is one of the principles in planning of polyphony theory. Bakhtin notes in human life, in major

of oppositions: good/bad, beauty/agley, body/spirit, God/Devil, are placed together and they cannot be disregarded. So, every effort for ignoring different things lead to ignoring human's life varied aspects. Hence, for Bakhtin, the work that represents Coexistence of oppositions can be polyphonic. Bakhtin believes that the oppositions must be simultaneously organized not dialectically. He finds it in Dostoevskys work:

Dostoevskys extraordinary artistic capacity for seeing everything in coexistence and interaction is his greatest strength; on the other hand this capacity sharpened, and to an extreme degree, his perception in the cross-section of a given moment, and permitted him to see many and varied things where others saw one and the same thing. Where others saw a single thought, he was able to find and feel out two thoughts. In

---

1. It must be said, Molavi in above stories and within the limits of fiction has such views. In other cases and out of story, he has equal view as Koran.

every voice he could hear two contending voices, in every expression a crack, and the readiness to go over immediately to another contradictory expression (Bakhtin, 1984:30).

Molavi's view to contradictory facts is similar to Bakhtin. Molavi feels diversity and variety in world and human life." For Molavi, one of the principles of world is existence of oppositions. Parts of world conflict each other, and struggling among them is unavoidable"(Bayani, 2006:279).Such view has made Molavi capable of designing problems of varied aspects. Molavi says:

Hence, bad and good, dry and wet come to being because bad and good are merged essentially.

My heresy is as a mirror for your faith Oman! Look at the heresy and the faith(Shams collection, 1368:245,332).

About Molavi's varied views, Professor Mohammad Taghi Jafari relates: The most fundamental reason that raises Moulavi's epistemology top of other epistemologies is seeing varied aspects in world and human life (Jafari, 1979:54).as regards to these verses:

Opposed is hidden into other opposed  
fire is epenthetic in torrid water (6/3570)

Therefore, oppositions are placed inside of each other and cannot be separate them physically or chemically. So, Moulana discusses movement and antithesis more profound than Hegel,because Moulavi does not base antithesis and oppositions on three stage process of dialect (Jafari,1983:152,158).

Bakhtin also argues in a polyphonic work especially in Dostoevsky's work, coexistence of oppositions differs to Hegelian dialectic:"Dostoevsky's work as a

whole must not be understood as the dialectical evolution...There is no evolution In none of Dostoevsky's novels is(Bakhtin,1984:26). For Bakhtin, in a polyphonic world, oppositions just are presented, but in evolution, oppositions unify in a unit point. So, On Molavi's work, in many cases philosophy of oppositions corresponds to Bakhtinian concept of oppositions. But, occasionally, instances can be seen that Molavi rejects coexistence of oppositions:

When an opposite can give life to other opposite? Rather it runs away from it (6/1619)

Nevertheless, Moulavi believes that oppositions linked together and he narrates them in his work just as they are. "Shams Tabriz, spiritual educator of Molavi, believes that the existence and human are based on oppositions. Shams does not accept peace of oppositions and accounts

that nature foundation is stand on contradictories war; Shams does not praise scrappiness; Shams declares he prefers peace to war, but oppositions war is inevitable whether in human inside world or outside world"(Saheb-al-Zamani, 2001:421).

For Molavi, opposites generate opposites and are generated by them:

From opposites thus opposites alight  
inside your heart's dark core he's shone  
this light (1/3865)

Colorlessness to color- that's the wonder  
and how they should begin to fight each other

Oil is made up of water, isn't it?

So, why then is oil water's opposite?

Since rose and thorn belong together too  
why then is constant fighting all they  
do?(1/2470-2472)

Living is reconciling opposites  
while death is when war starts because of  
splits (1/1293).

## **Binary Oppositions**

Binary opposition originated in Saussurean structuralist theory. According to Ferdinand de Saussure, the binary opposition is the means by which the units of language have value or meaning; each unit is defined against what it is not (Fogarty, 2005). Saussure demonstrated that a sign's meaning is derived from its context (syntagmatic dimension) and the group to which it belongs. An example of this is that one cannot conceive of 'good' if we do not understand 'evil' (Lacy, 2006:65). Therefore, binary oppositions help us to shape the entire world-views and to mark difference other wise unorganized universe (Seldon, 1989: 56). Holquist argues that for Bakhtin, in a system and structure, there are binary powers simultaneous; then, the world is not logically divided into exclusive

either/or categories, but exists in a state of simultaneity (Holquist, 1990:19).

So, the base of Bakhtin's attention to system is that how opposites and mutual elements can exist inside of system at the same time? Bakhtin answers that core of polyphony theory based on binary oppositions. In fact, binary oppositions simultaneously imply voice dichotomy in place dimension. That is one of the essential conditions for polyphony. Here, what is necessary, is that a polyphonic work must accept contradictory voices not to reject them or unifies and evolves them in a unit point. Claude Levi Strauss, structuralist anthropologist, argued that in every fiction, logic of binary concepts is dominated on fiction structure. These concepts can be analyzed either deep structure or upper structure (Okhovvat, 1992:56).



Molavi also offers mystical and eristic subjects in format of mutual discourses. These subjects: trust and exerting oneself, fortuity and human volition, force and authority, poverty and enrichment, God satisfaction and prayer, generate multiple discourses and so ,varied voices is derived from their context. Molavi creates mutual subjects which are not determined by a definite conclusion; hence some Masnavi interpreter argued "when Molavi talked about eristic subjects, he was not able to conclude and he presented them by contradiction speeches (Moshidi,1381:225). This notion is derived due to binary oppositions nature which Molavi presented them mutually and noticed both of their sides. For instance, in "the lion and it s prey", rabbit and other animals are a figure of trust and of exerting oneself; and also the lion is a figure of exerting oneself and of trust;or in "Caliph and

Bedouin and his wife", the Bedouin is a figure of poverty and his wife is a figure of enrichment; but in part of story ,the Bedouin can be read as a figure of enrichment. So, Molavi did not dictate a special opinion; he used any thought or tenet which helped his purpose; Molavi s singularity secret maybe is that he never confined himself to a definite opinion; he utilized his mind perceptions and he forgave variety to his work" (Mosharraf, 2004:140).

Molavi as a poet and a narrator did not dissolve problems of discourses and binary oppositions that he discussed them in his work; he just made discourses that offer varied voices and have equal discursive power. The world which discourses and binary oppositions open to addressee is as a "world that uses human thought superb possibilities to experience freedom by different functions and reveals

eloquently a world which was hidden and silent before that"(Ahmadi, 2002:725).

Despite Molavi lived in a monologic time; he discussed about many opposites and binary concepts and problems in a new and diverse way. Those eristic problems, before Molavi, had always a certain solution; but Molavi demonstrated them in varied and mutual forms. Hence, Molavi's purpose was promoting addressee's view to different and superior perception of world.

### Conclusion

Molavi lived in a time that polyphony was not usual in modern and Bakhtinian concept; the time which monologism cast a shadow over thought and utterance, Molavi did not accept fanaticism and persistence on self idea and religion. Molavi's courage is wonderful, when

he deconstructed usual traditions and cursed figures such Satan and Pharaoh. These aspects prefer Molavi's polyphonic characteristics on its monologic aspects. Molavi in many cases is an implied narrator who demonstrates dualistic characters and voices. There are intertextual and dialogic relations in fictions, ideas and voices. In short, attention to the other as a important principle in self cognition, relativism and demolition hierarchical structure, carnivalization, dialogism, offering binary oppositions as mutual discourse and coexistence opposites are methods which Molavi acutely applied them in order to impede absolutism and to bring on polyphonic thinking.

### References

- [1] Ahmadi, Babak (2002). *Heidegger and History of Being*, Third Edition, Tehran: Markaz Press.

- [2] Bayani, Shirin (2005). *Two Hundred Creeds Confidant*, 1<sup>st</sup> Edition, Tehran: Jami Press.
- [3] Froozanfar, Badi-al-Zaman (2005). *Description of Molavis Life*, Third Edition, Tehran: Tirgan Press.
- [4] Islami Nadoushen, MohammadAli (2002). *Four Speakers of Iran Superego*, Second Edition, Tahren: Ghatre Press.
- [5] Jafari, Mohammad Taghi (1983). *Interpretation, Criticism and Analysis of Masnavi*, 10<sup>th</sup> Edition, Tehran: Islami Press.
- [6] .(1979). *Molavi and Worldviews*, Second Edition, Tehran: Be'sat Press.
- [7] Karami, Hosein (2006). *Anthropology: A Comparison between Sadra and Jaspers*, First Edition, Tehran: Cultural Ministry Press.
- [8] Moulavi, Jalal-al-din Mohammad (1990). *Fih-e-Ma Fih*. Amended by Froozanfar, 6<sup>th</sup> Edition, Tehran: AmirKabir Press.
- [9] (1386). *Shams Collection*, Revised by Froozanfar, 4<sup>th</sup> Edition, Tehran: Doostan Press.
- [10] (1350). *Masavi Manavi*, Revised by Nickelson, Tehran: Amir Kabir Press.
- [11] (1986). *Majeles-e-Sabe*, 1<sup>st</sup> Edition. Tehran: Keyhan Press.
- [12] Mosharraf, Maryam (2004). *Gnostic exegesis semiotics*, 1<sup>st</sup> Edition, Tehran: Sales Press.
- [13] Moshidi, Jalil (2002). "Molavi s Method in Eristic Arguments, Tehran University Journal of Literature and Humanities Faculty, No161, Pp.220-240
- [14] Nasr, Seyed Hosein (2005). "Why Molana, Why Now?", *After World Troves*, attempted by Ali Dehbashi, Second Edition, Tehran: Sokhan Press.
- [15] Okhovvat, Ahmad (1992). *Fiction Grammar*, 1<sup>st</sup> Edition, Tehran: Farda Press.
- [16] Saheb-al-Zamani, Naser-al-din (2001). *Third Writing*, 17<sup>th</sup> Edition, Tehran, Ataee Press.
- [17] Shafiee Kadkani, Mohammad Reza (2009). *Shams Collection: Introduction, Explanation and Selection*, 1<sup>st</sup> Edition, Tehran: Sokhan Press.
- [18] Zamani, Karim (2007). *Love Enamelist*, 5<sup>th</sup> Edition, Tehran: Ney

Press.

- [19] Zarrinkoub, Abd-ol-Hosein (2002). *Step by Step to Meeting God*, 20<sup>th</sup> Edition, Tehran: Elmi Press.

### **English**

- [20] Bakhtin, Mikhail (1984). *Problems of Dostoevsky's Poetics*, Translated By Caryl Emerson, Manchester University.
- [21] (1984). *Rabelais and His World*, Translated by Helen Iswolsky, Bloomington: Indiana University Press.
- [22] Clark, Katerina. Holquist, Michael (1984). *Mikhail Bakhtin*, Harvard University Press.
- [23] Desantis, Alan. D, (2001). *Bakhtin's*

*Dialogism in the Exile Experience*, Journal of Refugee Studies, Vol.14, No.1, University of Kentucky.

- [24] Fogarty, S. (2005). The Literary Encyclopedia, viewed 6 March 2011.
- [25] Holquist, M. (1990) *Dialogism: Bakhtin and his World*, London: Routledge.
- [26] Mojaddedi, Javid (2004). *The Masnavi*, Oxford University Press.
- [27] Selden, Raman (1989). *Practicing Theory and Reading Literature*, Lexington: The University Press of Kentucky.
- [28] WWW.litencyc.com/php : Lacey, N (2000), *Narrative and Genre*, Palgrave, New York.

## چندآوایی: پیام جهانی مولوی

مریم رامین نیا<sup>۱</sup>

تاریخ پذیرش: ۹۳/۷/۵

تاریخ دریافت: ۹۲/۲/۲۹

«چندآوایی»، اصطلاحی بود که باختین در توصیف ویژگی آثار داستانیفیکی به کار برد. اما شالوده فکری این نظریه در فراهم نمودن فضای گفتمانی آزاد و ایجاد رابطه گفتگویی بر اساس منطق پذیرش و درک آوای یکدیگر و گشودن پنجره‌های ذهن و ضمیر خود بر ذهن و نگاه دیگران، بنا شده است و از این چشم انداز، چندآوایی، رهیافتی است بزرگ در رهاندن اندیشه بشری از جزمی گرایی و مطلق اندیشی.

قرن‌ها پیش از باختین، مولوی، شاعر بزرگ ایرانی، بر لزوم و اهمیت پذیرش آوای دیگران و اجتناب از تعصب ورزی‌های خودمدارانه چه در قالب گزاره‌های مستقیم و چه پردازش روایت‌ها، گفتگوها و آواهای برآمده از آن، تأکید کرده و پیام خود را از طریق آثارش به گوش جهانیان رسانده است. گرچه، چندآوایی، اصطلاحی است قرن بیستمی و مولانا مبدع آن نبوده، لیکن شواهد آثارش حاکی از آن است که شالوده فکری این نظریه، به عنوان پیام جهانی در بهبود تعامل اندیشگانی و گفتگویی جامعه بشری در ذهن و زبان آن شاعر گرانقدر بوده است.

در این نوشتار، کوشش شده جلوه‌ها و مصداق‌های نگرش چند آوایانه مولوی، به ویژه در مثنوی، کاویده شود تا آشکار شود، مولوی، نگره چندآوایی و پیش فرض‌های آن را به عنوان پیامی جهانی در ایجاد فضای گفتگو مدارانه و به دور از تعصب‌های قومی و نژادی و زبانی طرح ریزی کرده است. نتیجه اجمالی نشان می‌دهد که مولوی از طریق بیان و پرورش مفاهیمی چون: احترام به دیگری، تأکید بر همدلی به جای همزبانی، نسبی گرایی در داوری، پذیرش تضادها و همنشینی تقابل‌ها، مؤلفه‌های زمینه‌ساز چندآوایی را فراهم کرده است.

واژگان کلیدی: چندآوایی، پیام جهانی، مولوی، منطق گفتگویی

۱. استادیار، دانشگاه گنبد کاووس. raminnia\_maryam@yahoo.com