

**The Gesture and Transcendence of the Subject in a
Lyric by Rumi**

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Introduction

In the present article, we used gesture in one of Rumi's narrative sonnets. In this discourse, Rumi portrays a subject who, by practicing and practicing in a gesture, becomes what he expected of that gesture. Rumi's subjects are formed through interaction with the gesture in the form of body and transcendence, and in a process based on the system of adaptation, they achieve a kind of co-presence with the gesture. But the main question is what is the mechanism of such a situation and

based on which strategies and discourse functions it is realized. The main question of the research is under what conditions the gesture is produced and how it transforms the subject from a physical state to a transcendental state. Our hypothesis is that sensory-perceptual and sensory-intuitive pressure produce a gesture when it exceeds its limit. The subject transforms into a transcendent subject by repeating and internalizing his constructed gesture (transcendental gesture) Thus, the gesture with two-dimensional capability, on the one hand, frees the subject from other gestures, masks and images, and on the other hand, through the gesture itself, the subject is elevated from the physical-gestural space to the transcendent space and reaches an absolute presence.

Methodology

In the present study, how the subject encounters the gesture and its effect on Rumi's poetry system can be explained. The aim is to show by the method of content analysis that the subject transcends with the help of gesture and again represents the experience through that gesture. Subject related research in works: In the Shadow of the Sun: Persian poetry and deconstruction in Rumi's poetry (Pournamdarian, 2009), "From Lacan to Rumi Lacan's view of the subject's mental development in Rumi's views" (Shiri Et al., 2012), "Existential-oriented sign-semantics: from interaction to transcendence based on the discourse of Rumi and the Chinese" (Shairi and Kanani, 2015) and "The other and its role in Rumi's discourse" (Kanani, 2019), in a way They have dealt with the confrontation of commands and subjects and others. Gesture research has also been conducted in non-literary Persian texts.

Therefore, the interaction of the two categories of subject and gesture with each other and their role in how to form semantic occasions in Rumi's poetry has not been studied. Therefore, the present study has examined the effect of gesture on the subject in a lyric by Rumi from a new perspective.

Results and Discussion

In the course of Rumi's thought, it is obvious that we have descended into the material world; A world in which we have a language with form and gesture. Rumi believes that we have been thrown into this world from an eternal, meaningful and pre-linguistic world. We had a substance in that world and we were in unity and by stepping into the material world, we became multiplied and caught in the chains of language and gestures. In this world, we resort to language and body language and gestures to understand each other, but a surplus of that original meaning remains that cannot be represented in this way. For this reason, the subject in Rumi's sonnet has a desire for transcendence and the world. The subject begins a journey to achieve this goal. This journey begins with myself and me, then reaches the stage of unconsciousness, and finally leads to absolute presence. Therefore, in order to achieve transcendence, one must abandon the physical, verbal and gestures path and walk in an intuitive path, without gestures and stillness. But in this path, he must use the factors of this world, and in the first step, he must accept the gestures and achieve what he wants. But this way is possible only through gesture. In this way, the gesture enters to begin this transcendental journey and then to remove its other gestures. The subject is able to establish his identity in the symbolic

world by giving in to the gesture that can create his identity. These gestures are sometimes psycho-intuitive and sometimes physical. In the body of the sonnet in question by Rumi (2013: 1 / sonnet 2219), when the subject intends to become a transcendental subject, this desire for transcendence enters the psyche of the subject as a force. As a result of this force, some of the subjects who still belong to this world insist on stagnation in the same state, and the opposite pole, which tends to transcend, tends towards dynamism. One part "existing subject" and the other part is "the gestural subject". The gestural subject in the role of mediator accompanies the existing subject in the path of transcendence in order to unite with the transcendental subject. As a result, and as soon as the two coincide, the gestural subject disappears, as there is no distance between the two subjects, and they are transformed into a transcendental subject.

Conclusion

In this article, based on the function of gesture, we examined the subject situations of Rumi's sonnets. In this study, it was shown that the value object is an intuitive subject. This inner intuition with sensory-perceptual and sensory-intuitive pressures led to the production of a transcendental subject gesture. Thus, in order to achieve the pre-linguistic world, which is transcendence, the subject first repeats the gesture of silence and extends this gesture throughout his body and mind. In this journey, the existential subject of an ethical system is at the service of its other branch, the gestural subject, in order to be free from gestures, but this liberation is possible only with the gesture itself. Thus, the origin of the whole process of presence is

the initial gesture that the subject intended and then repeated, and step by step we witnessed the emergence and spread of the gesture throughout the body of the subject. This breadth shows the union of body and soul of the subject; So that there is no longer a disconnect between the subject and his constructed gesture, and this fusion leads to the transcendence of the subject.

Keywords: gesture, transcendental subject, narrative lyric, discourse, Rumi

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