Versatility in Cross-Cultural Variations of Personification

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Abstract

Literature was first structured by great figures' literary and non-literary works that gave birth to the metaphorical conceptualization. The personalities like Dante and Rumi who developed the first social-cultural universality by using personifications – though from two different parts of the world. The power of poetry which can be created in personification is one of the different ways to bring universality of the metaphorical expressions into literature. Although personification is the important part of metaphorical poetry, very few researchers analyzed it. To this end, inspired form Kovecses (2007) classification of metaphoric expressions, it was attempted to analyze Rumi's Masnavi Ma?navi's (Spiritual Couplets) first (4003 verses) and second books (3822 verses) in terms of personification along with Dante's Devine comedy including Inferno and Paradise. *Chi*-square test was run to find the type, the frequency and significance of the personification's application in these two poets' works. Findings revealed significant differences namely, nature and animate personifications in these great works. Finally, it was revealed that poetry could manifest different socio-cultural and religious bonds between different societies.

Key words: Personification; Conceptualization; Metaphorical expressions

INTRODUCTION

Literature is an eternal perch of such distinctive figures who led the universality in their amazing works. Among these great personalities, poets' like Dante's and Rumi's emotions, socio-cultural backgrounds and specifically God could be delicately touched in their poems. And though these two magnificent poets were from two sides of the universe but they have been occasionally addressed as indicating intertextual mutual religious thoughts in such works as 'Divine comedy' and Rumi's 'Masnavi Ma?nvi' (spiritual couplets) (It is going to be referred as 'Masnavi' in the rest of the study). But a few researchers (Ambarita, 2008; Goddard, 2011; Sinulingga, 2007; Zhan, 2009) analyzed the frequency of personification in different poems and the great bond of society, culture and religion was ignored in Dante's and Rumi's greatest works. Personification is mostly defined as a figure of speech that brings human qualities to inanimate objects or abstract ideas. As Lakeoff and Turner (1989) explain, personification permits us to use our knowledge about ourselves to maximal effect, to use insight about ourselves to help us comprehend such thing as forces of nature, common events, abstract concepts, and inanimate objects (p. 72). Kovecses (2002) notes that "Personification permits us to use knowledge about ourselves to comprehend other aspects of the world, such as time, death, natural forces, inanimate objects, etc. and personification encourages us to view our surroundings from a fresh perspective" (Richard Nordquist, 2012). Personification is an essential part of allegory. When used in poetry, it can both pinpoints its themes and takes one to the fantasy world of wonders and the "frequent manipulation of personification also proves the anthropocentric view when people perceive the world" (Zhan, 2009, p. 19) in poetry. The fact about

personification lies beyond this limited definition. Great poets like Rumi and Dante, looked at religious, cultural and social backgrounds of the context they lived when personified inanimate objects and even animals in their poems – the fact that was ignored in different comparative studies. To compare and contrast personification in Dante's and Rumi's works which were developed artistically in the use of imaginary fantasia, brief referring to their personal life and works would be of great use.

Dante

Durante degli Alighieri, also referred to as Dante, was born in Italy Florence on 1265. He was an Italian poet, prose writer, literary theorist, philosopher, and political thinker. He is best known for the epic poem Divine Comedy which was translated into different languages and considered to be masterpiece of world literature. The Divine Comedy consists of three parts: Inferno, or "Hell," Purgatorio and Paradiso. Each of these sections corresponds to a spiritual journey that Dante imagines himself undertaking.

Dante's personal and political life could be manifested in different parts of his masterpiece as being from the ancient Romans (Inferno, XV, 76), or the image of Beatrice in his paradise is in fact his long life lost love. He took part in several attempts by the White Guelphs to gain power, but he was failed due to treachery. This treachery is mentioned in the Dante's hell where the corrupted souls are punished for their betrayal, XVII (55-60). Dante's Inferno is full of imagery, symbolic power, and of God's justice.

Rumi

Persia has long been known as the center of Gnostic thoughts and has raised countless distinguished individuals in Gnosticism and Sufism, one of which who attributed remarkably in Persian literature was Jalal edin Mohammad Balkhi (Zamani, 2008). He was born in the village of Wakhsha on 30 September 1207 in a province of Balkh in Persia. Rumi's family traveled west eventually settling in the Anatolian city Konya (which is now located in Turkey). He had distinct individual Gnostic thought on the basis of discovering, thinking, humanism unity, wisdom, overall peace having the "love" as the major frame work (khaledian, 2009, p. 20).

Rumi's major work is the Manavi Ma'navī (Spiritual Couplets), six-volume poems. It contains approximately 27000 verses. The *Masnavi* weaves fables, scenes from everyday life, Qur'anic revelations and exegesis, and metaphysics into a vast and intricate tapestry. Figure of speech, metaphoric expressions, personification, simile, imagery could be seen all over the six volume of Rumi's Masnavi. His first two verses of the first book of Masnavi are very famous:

Beŝno ǽz ney čon hekčyǽt mikonǽd ǽz jodǎ?ihǎ ŝekǎyǎt mikonǽd

ǽz neyestan ta mǽra bebride?nd ǽz nǽfirǽm mǽrdo zǽn nǎǎlide?ǽn

HEARKEN to the reed-flute, how it complains,
Lamenting its banishment from its home:
"Ever since they tore me from my osier bed,
My plaintive notes have moved men and women to tears."

Rumi's other major work is the *Dīwān-e Kabīr* (*Great Work*) or *Diwan-e Shams-e Tabrizi|* (The Works of Shams of Tabriz) Besides approximately 35000 Persian couplets and 2000 Persian quatrains, the Divan contains 90 Ghazals and 19 quatrains in Arabic, a couple of dozen or so couplets in Turkish and 14 couplets in Greek. It was his meeting with the dervish Shams-e Tabrizi on 15 November 1244 that completely changed his life. From an accomplished teacher and jurist, Rumi was transformed into an ascetic. Rumi believed passionately in the use of music, poetry and Sama dancing as a path for reaching God. This dance symbolically, provides a mystical journey through mind and love to the one God.

1. REVIEW OF LITERATURE

Since classic and modern poetry is a rich source of personification in reflecting wide range of poets' language and cognitive abilities, sequencing events, conveying ideas and reflecting on social – cultural, religious and political concepts of the day indirectly, it was determined to compare Dante's two books of inferno and Paradise with Rumi's first two books of Masnavi. Though allegorical expressions and conceptual and contextual expressions in poetry could hardly be written without personifications, few researchers (Ambarita, 2008; Goddard, 2011; Sinulingga, 2007; Zhan, 2009) analyzed the poems in sole terms of personification and while there exists a wide range of metaphorical works, the focus on comparing two languages in terms of personification was ignored.

Ambarita (2008) realized seven types of literal meaning, including 31 cases of personification, 3 cases of metaphor, 2 cases of simile, 2 cases of oxymoron, 2 cases of hyperbole, and 2 cases of idiom. The most dominant types were personification (31 cases). Goddard (2011), analyzed Dante's and Boethius poems and realized the importance of personification of Philosophy at the opening of the *Consolation*, and philosophical dialogue between Boethius and the personification of philosophy has important ramifications for any reading of the text and it was greatly influential in the development of allegory in the medieval period.

Sinulingga (2007) concluded that the song writer uses four kinds of non-literal meaning types, there were 63 cases of non-literal meaning found in articles they are; 48 cases of hyperbole, 12 cases of personification, 2 cases of simile, and 1 case of synecdoche. The most

dominant type of non-literal meaning is hyperbole. Zhan (2009) analyzed *Ode to the West Wind* and found out that the personification of west wind is made more explicit by using the second person pronoun 'thou'. Then this personification is followed by another one: the autumn is regarded as a human being who can breathe, and the west wind is the breath of autumn. He concluded that the "frequent manipulation of personification also proves the anthropocentric view when people perceive the world" (p. 19).

Since personification as one type of allegorical expression is the certain frame of poetry that provides pleasure and fantasia and as Kovecses (2007) explains metaphor's role could be easily comprehended in complex social-cultural domain such as emotions, politics, thought and morality, in this study, it was attempted to go through the whole range of allegorical verses to compare Dante's Inferno and Paradise with the first two books of Rumi's Masnavi in terms of personifications to realize the possible similarities and differences considering their socio-cultural, religious and even political themes they significantly tried to pinpoint in their works. And to this end, the study's three main questions are:

1. Are there any socio-cultural differences between Dante's divine comedy and Rumi's Masnavi in terms of personification?

2. Are there any religious differences between Dante's divine comedy and Rumi's Masnavi in terms of personification?

3. Are there any political differences between Dante's divine comedy and Rumi's Masnavi in terms of personification?

2. METHODOLOGY

2.1 Research Method

In this study, it was attempted to make use of qualitative and quantitative methods in an analytical dimension to investigate the social, cultural and religious metaphoric expressions focusing on personification.

2.2 Text Selection

In an attempt to analyze Dante's and Rumi's socio-cultural emphasis manifesting through metaphorical expressions as personification, Dante's Devine comedy comprising Inferno and Paradise translated by H. F. Cary, were compared to Rumi's Masnavi's first two books each comprising 4003 and 3822 verses in order. The Rumi's Masnaví's was edited by Barg Neisi, (2003) as the 677 copy of these six volume books. The principal reason for selecting these poets' works was their entire application of different kinds of personifications in their conceptual realizations and the great connection of metaphorical poetry with social-cultural domains.

2.3 Procedure

Inspired form Lakeoff's and Turner's (1989) linguistic

theory of metaphor and Kovecses (2007) dimensions of metaphoric expressions – cross-cultural and the within-culture dimensions – the analytical approach of this study was shaped. As it is explained by Kovecses (2007), the cross-cultural dimensions include congruent metaphors and alternative metaphors and within-culture dimensions sub-categories are social, regional, style, sub-cultural and individual dimensions. In order not being influenced by the Dante's specific personifications, it was determined to study and analyze Persian books as the first step. The personification of the first and second Masnavi's books were collected and catalogued separately to keep track of the total frequency of each personification in the corpus. (The type and the frequency of Rumi's first and second book could be seen in Table 1).

Table 1
Personifications of Rumi's Masnavi Ma?navi's Book One and Two

1	advice	1
2	air	2
3	anger	3
4	animals	1
5	ant	1
6	arts	1
7	ass	11
8	Attraction	1
9	autumn	1
10	bankruptcy	1
11	bat	5
12	bear	12
13	bird	1
14	blood	1
15	blood-vessel	2
16	blossom	1
17	body	3
18	branch	7
19	bread	3
20	breeze	1
21	Brooklet	1
22	buffalo	1
23	calf	1
24	camel	6
25	candle	2
26	cane	5
27	cloud	8
28	contaminated	1
29	copper	1
30	cow	3
31	curse	1
32	day	1
33	death	2
34	deer	3
35	deer's navel	1
36	destiny	6
37	dog	13
38	dragon	5
39	drop	1
40	drum	1
41	ear	9
42	east	1
43	egg	1
44	Elephant	2
45	empyrean	1
46	eye	13
47	face	4
48	fairy	1
49	falcon	8
50	feather	1
51	fire	21

Continued

52	fish	6
53	flame	1
54	flood	2
55	flower	9
56	fly	12
57	fowl	14
58	fox	4
59	Fraud and manhood	1
60	fruits	3
61	garden	5
62	grape	3
63	hand	1
64	haven	1
65	heart	30
66	hen	11
67	hoopoe	4
68	hope	3
69	horse	4
70	intelligence	4
71	invisible	1
72	inward	1
73	iron	4
74	jackal	1
75	jug	1
76	Jupiter	1
77	justice	1
78	knot	1
79	lamp	1
80	land-ground	4
81	leave	3
82	life	1
83	lifetime	3
84	light	3
85	lightening	4
86	lion	33
87	love	6
88	loyalty	11
89	chance	1
90	meekness	1
91	metamorphosis	1
92	milk	4
93	mind	4
94	mirror	5
95	moon	6
96	morning	1
97	mosquito	1
98	mote	2
99	mountain	8
100	mouse	5
101	mouth	1
102	nightingale	8
103	ogre	5
104	oil	1
105	oppression	4
106	owl	9
107	parrot	11
108	particle	4
109	partridge	2
110	passion	1
111	pencil	2
112	image	1
113	plane-tree	1
114	plants	1
115	pomegranate	2
116	pulse	1
117	rabbit	12
118	rain	1
119	recall	1
120	Resurrection	1
121	rook	6
122	rope	1
123	Sama dancing	2
124	sea	7
125	seashell	1
126	seed	2
127	sense	10
128	shade	4

Continued

129	Simile	1
130	Sky	11
131	smoke	1
132	soil-earth	10
133	song	2
134	soul-life	29
135	speech	1
136	spirit	5
137	spring	1
138	star	1
139	stick	1
140	stone	4
141	stork	2
142	sugar	1
143	summer	1
144	sun	16
145	table with victuals	1
146	temperament	2
147	thinking	1
148	thorn	3
149	thunder	1
150	time	2
151	tongue	2
152	Touba tree	1
153	tree	3
154	tulip	2
155	universe	8
156	violet	1
157	voice	1
158	vulture	1
159	water	21
160	wave	2
161	wind	9
162	wine	2
163	wisdom	4
164	wolf	4
165	wood	1
166	worm	1

Then it was referred to experts in Persian literature to confirm the type of personifications used in both Rumi's books. The forth step was to read Dante's two books of Inferno and Paradise and collect all personifications used in these two books. Then each personifications were analyzed alone to identify Kovecses (2007) dimensions of metaphoric expressions and also considering religious, political realizations in all four books. The collection of Dante's personifications was done with a time interval in order to decrease the amount of interference between the whole corpus, to go over the Persian personifications for three times, and to choose over the best model of analysis. Then *chi*-square test was run to see whether the differences between Dante's books – Inferno and Paradise and Rumi's first two books of Masnavi were statistically significant. Some personifications were not identical in the corpus so they were not used in *chi*-square comparison but shown in Table 1.

2.4 Models of Analysis

Linguistic structural analysis was the main focus of this study using Kovecses (2007) dimensions of metaphoric expressions and also possible religious or political realizations of each personification.

3. RESULTS AND DISCUSSION

3.1 Cross-Cultural and Within Culture Variations

To answer the study's questions that is to identify socio-cultural, religious and political differences between Dante's divine comedy and Rumi's Masnavi in terms of personification and as shown in Tables 1 and 2, 166 and 104 personifications were found in the first two books of Rumi's Masnavi and Dante's Inferno and Paradise respectively. Since "context simply means all the culturally unique and salient concepts and values that characterize cultures" (Kovecses, 2007, p. 27) and considering Kovecses (2007) different sub-categories of cross and within culture variations, as shown in Table 2, the frequency of different categorizations and, the *chi*-square results of personification's comparison of two corpora revealed significant differences between animals, birds, insects, death and life, emotions, body and nature personifications.

Table 2
***Chi*-square Results of Rumi and Dante's Personification Classification**

Examples of personification	F			
	Dante	Rumi	x2	P-value
1. Animals	12	123	91.267	.000
2. Arts	2	1	.333	.564
3. Birds	4	79	67.771	.000
4. Body	10	67	42.195	.000
5. Chance	4	1	1.800	.180
6. Death-Life	7	35	18.667	.000
7. Destiny	1	6	3.571	.059
8. East-west	1	1	.000	.000
9. Emotions	31	14	6.422	.011
10. Faith-hope	19	3	11.636	.001
11. Food	1	8	5.444	.020
12. Image	1	2	.333	.564
13. Imaginary animals	1	10	7.364	.007
14. Insects	1	14	11.267	.001
15. Justice-oppression	2	5	1.286	.257
16. Light-lamp	11	4	3.267	.071
17. Mind-Intelligence-Wisdom-thinking	7	13	1.800	.180
18. Mirror	1	5	2.667	.102
19. Nature	68	201	65.758	.000
20. Sense	2	10	5.333	.021
21. Shade	7	4	.818	.366
22. Song-Dance (Sama)	7	3	1.600	.206
23. Spirit	1	5	2.667	.102
24. Time	3	4	.143	.705
25. Universe	2	8	3.600	.058
26. Voice-speech	10	2	5.333	.021

3.1.1 Emotions Personifications

The concept of emotion – anger – is continuously personified in animals using bear, dog and lions personifications in Rumi's first two books of Masnavi implying the "underlying scheme thought" (Gibbs, 2002) of that anger doesn't belong to human beings pure soul and it is the animals capacity. The distinct examples could be seen in Masnavi's book two verses: 1140 and 2128:

    1. čon sǽgǎn kuy por xčŝmo mǽhib ǽndǽr oftǎdǽnd dǽr dǽlghe gǽrib

(Full of anger like the frightening street dogs they went through the strange coarse woolen garment)

    2. Xǽŝmgin gǽsŝt ba mǽgǽs xerso berǽft bǽrgereft ǽz kuh sǽngi sǽxte zǽft

(The bear was angry with the fly took a very huge rock from the mountain)

The concept of anger personification is also apparent in Dante's Paradise CANTO XVI implying murder of self while manifesting it.

The house, from whence your tears have had their spring,

Through the just anger that hath murder'd ye

And put a period to your gladsome days paradise.

3.1.1.1 Love Personifications

Rumi is famous for his love verses as an individual and social cultural variation in all Masnavi's six volumes. This concept is a distinguished representative of universality in both Rumi and Dante's works. A concise example of emotion is seen in the concepts of Love and Grief. While love and grief were entirely manifested through heart personification in Rumi's first book Masnavi verse 109:

    Aŝegi peidǎst ǽs zǎri del nist bimǎri čo bimǎri del

(Love is shown through heart grieving No illness is as obvious as heart illness), but in Inferno **CANTO XXXIII**, it is the eye that weeps in deprivation or satisfaction of love:

    There very weeping suffers not to weep;

    For at their eyes grief seeking passage finds

    Impediment, and rolling inward turns

    For increase of sharp anguish: the first tears

As Conceptual metaphors are instantiations of a general force-dynamic pattern (Kövecses, 2000) and his exemplification of "emotion *is an opponent*" (Kövecses, 2008) is clearly seen in Rumi's second book of Masnavi's-verse, 1610-personification:

    Xǎk zǽn dǽr dideye hes bin xiŝ dideye hes doŝmǽn ǽgl ǽst o kish

(Put soil in your senseful eye Emotion is the opponent of mind and religion)

Another love personification's example could be observed in Masnavi's book one, verse 115, where love is indescribable by the mind and it is love that can explains itself when being in love.

    ǽgl dǽr ŝǽrhǽsh čon xǽr dǽr gel bexoft ŝǽrhe iŝgo ǎŝegi hǽm iŝg goft

(Mind comes to a party pass when explaining it Love said the story of love and being in love)

A close Rumi's love personification could be maintained in Dante's Paradise CANTO XXI:

    The love, that did inhabit there, replied:

    "Splendour eternal, piercing through these folds,

    Its virtue to my vision knits, and thus

    Supported, lifts me so above myself.

3.1.2 Animate Personifications

One of the significant differences among Dante and Rumi's personifications could be shown in Table 2 as animal personifications. In Iranian culture the lion-rabbit-

fox story of greediness and weakness and the merchant and parrot story are of great fame and importance which have made lots of short sub-stories, proverbs and idioms and were seen in more than thirty verses in Rumi's first and second book. The animal, insect's symbols could be observed in socio-cultural, religious and political personifications repeatedly in both Dante and Rumi's works. "Rumi's symbolizing practices are related to the embodied and gendered subjectivities that are inevitably signified in a particular cultural context (Tourage, 2005), and as it is seen in the following Dante's Paradise and Rumi's first book of Masnavi in which birds personified as having a sense of wisdom and power at the same time (When eagle <u>fixes</u> his ken)

Paradise CANTO I:
I saw Beatrice turn'd, and on the sun
Gazing, as never eagle fix'd his ken
Masnavi book 1 verse: 1724
Tutiye mǽn morge zirǽksǎre mǽn
tǽrjomǎne fekrǽto ǽsrǎre mǽn
My parrot, my smart bird
My thoughts and secrets translator
Masnavi book 1 verse: 1854
Yek du pǽndǽsh dǎd tuti binefǎg
Bǽ?dǽz ǎn goftǽŝ sǽlǎmo ǽlferǎg
The parrot gave him some advices
Then told him good bye

3.1.3 Inanimate personifications

The most significant Dante and and Rumi's inanimate variations could be seen in sky, cloud, branch, sun, water, fire, wind and universe personifications. An example of such personification is observed when Rumi personifies sky and sun as being thrilled by the angles or in another example when both cloud and thunder personified to cry and laugh at the same time for the plants growing. Masnavi book two verses 183 and 1658:

ǎsemǎn dǽr dore iŝǎn jor?e noŝ
Aftǎb ǽs judeŝǎn zǽrbǽft poŝ
Sky is drinking for their sake
sun wears brocade for their munificence
Ta nǽbǎŝǽd geryeye ǽbr ǽz mǽtǽr
ta nǽbǽŝǽd xǽndeye bǽrg, ey pesǽr
If there is no cloud's crying when raining
If there is no thunder's laugh, son!

A close personification of cloud in Paradise CANTO XXIII:

Betwixt the heav'n and earth. Like to the fire,
That, in a cloud imprison'd doth break out
Expansive, so that from its womb enlarged,

Another Dante's and Rumi's resemble personification in inferno CANTO XXVI:

As in that season, when the sun least veils
His face that lightens all, what time the fly
Gives way to the shrill gnat, the peasant then
Upon some cliff reclin'd, beneath him sees
Fire-flies innumerous spangling o'er the vale

3.2 Religious Variation

Some conceptual metaphors could be classified and analyzed as both cultural and religious personification. "Death, which is seldom mentioned by poets and orators without a personification, has, however, been the subject of little express portraiture" (Aikin, 1799, p. 709) and along with life' make one of the distinguished personifications that have variety of manifestations in different cultures and religions.

Both Dante and Rumi significantly focused on the religious influence of these two important metaphors on social and even political aspect of human life. The conceptual metaphors of death and life personifications are two marked concepts of religious variation in Dante's and Rumi's works. As a Muslim, Rumi inferences the holy Koran in applying different kind of personifications. This marked feature could be seen in the Muslim's holy Koran, Yaseen verse, chapter 65:

ǽlyum nǽxtemo ǽlǎ ǽfǎhehem vǽ tukǽlemonǎ ǽydihem vǽ tǽŝ ǽdo ǽrjolǽhom bemǎ kǎno yǽksebun. (Today we close their mouth and hands, their hands talk to us and their feet witness what they have done.) and also in the bible Genesis 9:5 (KJV): And surely your blood of your lives will I require; at the hand of every beast will I require it, and at the hand of man; at the hand of every man's brother will I require the life of man. (In this verse, animals are treated as people who have hands and will bring God's judgment upon those who are disobedient).

Since "love chase' motif frequently encountered in secular medieval literature in which the literal hunt presents a scarcely veiled metaphor for courtship" (Hawes, 2006, p. 38), this concept is seen in death-life personification as a religious concept where the self – after death – at the request of the pure love, renowned with the long lost love. This personification is best illustrated when Shamisa (2007), explains that the parrot as the symbol of soul in Masnavi's first book (verses: 1561-1562-1665) is imprisoned in the universe jail and was deprived from its source – God – and should accept death to rejoined with its beloved one:

1. Goftǽŝ ǎn tuti ke ǎnjǎ tutiǎn čon bebini kon ze hǎle mǽn bǽyǎn

(The parrot told him when you see the other parrots tell them about my condition)

2. Kǎn folǎn tuti ke moŝtǎghe ŝomǎst ǽz gǽzǎye ǎsemǎn dǽr hǽbse mǎst

(That parrot which is eager to see you the sky's destiny made it in our prison)

3. An yeki tuti ze dǽrdǽt bui bord zǽhre?ŝ bedrid o lǽrzido gǽŝt sǽrd

(That parrot knew about your pain was frightened trembled and was cold)

In another example Jesus Christ is the symbol of pious and theism who directs a soul toward the God – the center of righteous and happiness in Rumi's second book of

Masnavi, verse 451.

Gæm mækor æz didegăn isa tor ăst Čhæp mæro tă bæxŝædæt do Čeŝm răst

(Don't be sad in your eyes (don't cry) you have Jesus Don't go left until he gives you two right eyes (straight way))

According to Rossini (2000) "a single line can conjure up a multiplicity of sources" (p. 38) and this multiple personification could be seen as the combination of religious variations with the cultural and politics in the following personification of second book of Rumi – Verse 590 – where rulers are seen as beggars if forget about the one creator:

1. Hærke dur æz ræhmæte ræhmăn bovæd

u geda čeŝm æst ægær soltăn bovæd

(The one who is far from the God

He has a beggar' eye even if he is a king)

And Verse 756 Book two of Masnavi:

2. Zekre hæg kon băng gool ăn r ă besuz

  čeŝme nærges ră æz in kærkæs beduz

(Remember God and burn the ogre's voice

Get away the Narcissus's eye from this vulture)

Verse: 918 book 2 of Masnavi:

3. Čon soleimăn ŝod vesălæŝ ră ræzi?

Div gæŝhtæŝ bænde færmăno moti?

(When Solomon seeks his unity

The demons became his slave)

In Dante's Inferno CANTO III and, the death and life have two definite implications. The sinful self is suffered in the other world as the result of evil and the pure soul with sweet endings.

That will I tell thee briefly. These of death

No hope may entertain: and their blind life

So meanly passes, that all other lots

Throughout Dante's journey in Hell, the serpent is always a symbol of evil in which the religious concepts of "good and evil" were manifested in the other life when combining sinner souls with the serpent as the way of punishment and as a symbol of sin and evil. Like Agnello who was indistinguishable from the serpent that united with him, non-repentant sinners are so overwhelmed with evil that they are indistinguishable from it.

Inferno: CANTO XXV

Toward them, lo! a serpent with six feet

Springs forth on one, and fastens full upon him:

His midmost grasp'd the belly, a forefoot

Seiz'd on each arm (while deep in either cheek

He flesh'd his fangs); the hinder on the thighs

Were spread, 'twixt which the tail inserted curl'd

In both Dante's hell CANTO V and Rumi's second book of Masnavi, pure soul is rejoined with the loved one in consequence of innocence and obedience:

"Love brought us to one death: Caina waits

The soul, who spilt our life." Such were their words;

At hearing which downward I bent my looks,

And held them there so long, that the bard cried

Masnavi verse 1253:

Pǽs hǽlǎke nǎr nur mo?men ǽst

zǎnke bized dǽ f?e zed lǎ yǽmkǽn ǽst

(Death is the believer's light since contrast helps to defeat the opposite)

3.3 Political Variation

Mostly, Dante and Rumi use animal personifications to signify political aspects of conceptual metaphoric expressions. The use of Lion-rabbit, lion-fox, eagle-fly and serpent-rabbit stories are significant in both corpora. In Rumi's first book of Masnavi, the political variation could be distinct fully seen in the animal personifications. The lion as a symbol of power and greed and the fox's first political movement of deceive and inner wit in order to be assigned as the lion's counselor was the clear example of political metaphoric concepts:

Masnavi book one: Verse: 3118

Sojde kǽrdo goft kin gǎve sǽmin

čaŝt xordǽt baŝǽd ey ŝahe mǽhin

The fox bowed and said this fat cow belongs to you-the mighty king

Verse: 3121: Goft ey rubǎh to ǽdl ǽfruxti   in čenin gesmǽt ze ke ǎmuxti?

The lion said: you provoke the justice   who taught you such division?

3122: ǽz kojǎ ǎmoxti in ey bozorg

goft ey ŝǎhe jǽhǎn ǽz hǎle gorg

Where did you learn it, you the great (fox) said Oh king of the world – from the wolf's situation

The political personification could be emplicitly observed in Dante's Inferno derived from the significant large-scale implications on the political aspects of fourteen century Florence, from which he had been exiled. Since, experiential basis and realizations of metaphors are two sides of the same coin as having correlations in real experience with the same structure (Lakeoff, 1998). When placing the political betrayer leaders in hell where the sinner souls personified in shape of trunks or headless figures who are punished along with Lucifer and the rest, the personal experiences of Dante are manifested in terms of political personifications.

Symbols as the beast Geryon – with the head of an innocent man and the body of a foul serpent used in Dante's hell, is the real symbolization of some of the ancient Greece political figures' fraud in regaining power. Real experience of Dante about power and state could be recognized explicitly when throughout the poem, he implicates his political belief that church and state should exist as separate but equal powers on earth.

Inferno: CANTO XXVIII

At Ceperano, there where treachery

Branded th' Apulian name, or where beyond

Thy walls, O Tagliacozzo, without arms

The old Alardo conquer'd; and his limbs

One were to show transpierc'd, another his

Clean lopt away; a spectacle like this
Were but a thing of nought, to the' hideous sight
Of the ninth chasm. A rundlet, that hath lost
Its middle or side stave, gapes not so wide

CONCLUSION

In this study, it was attempted to make a small referent to the metaphoric expressions as personifications while comparing Dante's two books of divine comedy with Rumi's first two books of Masnavi. The most significant Dante and and Rumi's inanimate variations could be seen in sky, cloud, branch, sun, water, fire, wind and universe personifications which all directly manifest different cultural, ethnical and even political references. While some consider the mutual sole religious variations of metaphoric expressions in these two great works, the result revealed significant similarities and differences in term of social-cultural and even political variations in term of personifications.

The universal concepts of power and status which were observed in Rumi's work in form of animate and feeling personification, and Dante's Inferno in form of shadowy imaginative creatures, as well as three global concepts of love, death and life seen in both Dante's and Rumi's poems were among three similar within culture concepts that could delicatefully rejoin different regions together. Understanding cultural variations of metaphoric conceptions could easily help teachers and researchers among different countries to reformulate new communicative perspectives along with the mass technological tools via poetry. These distinguished concepts could be observed in literary and non-literary ones even in classic marvels.

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