



Isaac D'Israeli's *Mejnoun and Leila*¹

Elham Nilchian

Islamic Azad University, Tehran, Iran

Received: 03-10-2015

Accepted: 15-11-2015

Published: 05-01-2016

doi:10.7575/aiac.ijclts.v.4n.1p.43

URL: <http://dx.doi.org/10.7575/aiac.ijclts.v.4n.1p.43>

Abstract

This article is a comparative analysis of the eighteenth-century British Orientalist Isaac D'Israeli's romance *Mejnoun and Leila* (1797) with its original source *Leyli o Majnun* (1188) by Nezami of Ganja (1141-1209). Nezami, a twelfth-century Persian poet, is considered the greatest romantic epic poet in Persian literature. The idea of the love of Leyli and Majnun is raised as being primarily an earthly love, yet it is transcended into a divine type of love through suffering and hence loss of self in the Other. The article discusses the extent to which D'Israeli's treatment of Sufism in his romance is sympathetic with Nezami's work.

Keywords: Isaac D'Israeli, Nezami, Persian Poetry, Sufism, Orientalism, Pre-Romantic Literature

1. D'Israeli's *Mejnoun and Leila*

Among the numerous examples of Sufi literature that have been translated and brought to the West, special mention should be made of the tragic love story of the seventh-century Arab lovers Leyli and Majnun for having played a significant role in conveying the influence of Sufi ideas into Western culture. The story's translation by various scholars in the late eighteenth century provided the contemporary Western reader with an insight into the nature of the Sufi self, its love for the earthly other, and its dissolution in the Other as the ultimate divine beloved.

The legend of Leyli and Majnun has always been popular in the Middle East. The story became so popular in Persia in particular that at least thirty-nine poetic versions of it were authored by such Persian poets as Nezami Ganjavi (1141-1209), Abdorrahman Jami (1414-1492), AbdollahHatefi (1454-1521), Amir KhosroDehlavi (1253-1325), and many more. According to his own acknowledgement, D'Israeli had first encountered Nezami's *Leyli o Majnun* among his friend's books and then he had the opportunity to read a French translation of the legend by M. de Cardonne. The story appeared for the first time in Europe in a French translation by Cardonne in *BibliothèqueUniversale des Romances*, April 1778.ⁱ Just a few years later in 1785, William Kirkpatrick translated the story under the title of *Mujnoon; or, the Distracted Lover. A Tale. From the Persian*, which was published in the *Asiatick Miscellany* in 1787 and was reprinted in London as a separate book in 1785. Two other contemporary Orientalists who attempted to communicate the idea of the story to the English reader were, successively, William Jones and Isaac D'Israeli.

In 1788 Jones published a Persian edition of Abdullah Hatifi's *Leyli Majnun*. This was one of the five poems Hatifi (d. 1520) wrote in imitation of Nezami's *Khamseh*. In his preface to Hatifi's *Leili Majnun*, Jones mentions that his 'chief inducement for publishing it' was the 'scarcity' of Hatifi's version of the legend as compared to Nezami's which had a 'place in most Asiatick libraries' and was 'beautifully copied'.ⁱⁱ However, apart from five couplets of Hatifi's poem that Jones translated in verse, one in the measure of the original, and the other in 'heroick' English measure, he did not translate the whole poem and left the duty to be carried out by other translators. Jones recommended a version in 'modulated, but unaffected, prose in preference to rhymed couplets' and consented that some conceits would be omitted, yet he believed that 'not a single image or thought should be added by the translator'.ⁱⁱⁱ Isaac D'Israeli seems to have been the first translator to put this advice into practice in his 1797 *The Loves of Mejnoun and Leila*. The story was incorporated in his *Romances* in 1799 along with three other romances, *Love and Humility, a Roman Romance, The Lovers, or, the Birth of the Pleasing Arts, an Arcadian Romance, and The Daughter, or a Modern Romance*.^{iv}

The present article examines the extent of D'Israeli's interest in Sufism in his romance, in relation with the original *masnavi* by Nezami as well as a translation of another version of the poem by Jones. In light of the above, the article analyses the relation of the Sufi subject with the earthly and idealised Other. Moreover, the concept of the unattainability of the Other will be discussed in relation to the lover's idealisation of the beloved along with the notion of sublimation as a resolution to the poet/lover's melancholia. The Sufi concepts of dissolution of self or *fanā'* will be examined as one of the inevitable states in the path of love. I will discuss how the concept of the beloved object is created in the process of sublimation, in its Lacanian sense, in which the subject exalts the object to the dignity of the unknowable lost object: the Thing and how successful D'Israeli has been in mirroring such mystic ideas of the Sufi literature in Persia.

Considering Leyli and Majnun to be 'a supreme Sufi way of expressing a union between the human soul and the divine soul',^v Jones makes several references to the famous story of Leyli and Majnun in his works. In his article, 'On the Mystical Poetry of the Persians and Hindus', for example, Jones refers to 'the beautiful poem on the loves of Leyli and Majnun by the inimitable Nizami' as 'indisputably built on true history, yet avowedly allegorical and mysterious; for the introduction to it is a continued rapture on divine love; and the name of Leyli seems to be used in the *Masnavi* and

the odes of Hafiz for the omnipresent spirit of God.^{vi} If, in this article, he refers to the name of Leyli as used for ‘the omnipresent spirit of God’ in Hafez and Maulavi’s poetry, elsewhere in his *Works* Jones introduces Leyli as ‘the sun’ in a poem he translates from Persian: a poem given to him by MirzaAbdu’lrahim of Isfahan, which was, according to Jones, an extract from ‘one of the many poems on the loves of MEJNUN and LEYLI’.^{vii}

The story of Leyli and Majnun, therefore, is introduced to the English reader from an entirely Sufi perspective by Jones and becomes a source of inspiration for other Oriental scholars of the age. I will first provide an introduction to D’Israeli’s romance along with Nezami’s version of the poem which was D’Israeli’s immediate source to produce this well-known Oriental romance in the West. I will then discuss D’Israeli’s treatment of Sufism as lacking consistency, perhaps due to being uninformed, as well as having more secularising tendencies than the original *masnavi* and Jones’s translation of the poem by MirzaAbdu’lrahim. D’Israeli allocates a two-hundred-page romance adaptation of one of the most famous versions of the story, that is, of Nezami’s *Leyli va Majnun* (*Leyli and Majnun*). The result was an adaptation of the story under the title of *Mejnoun and Leila; or, the Arabian Petrarch and Laura*, arguably the earliest Oriental romance in the English language. As reported in *The Monthly Review*, ‘the story of Leila and Mejnoun is the principal romance, and the most highly to be valued for its beauty and pathos’.^{viii} As Javadi observes, ‘D’Israeli professed himself to be a great admirer of Persian poetry’ and was deeply influenced by Persian poets.^{ix} In the Advertisement to his *Mejnoun and Leila*,^x D’Israeli acknowledges the use of Cardonne’s translation: ‘The learned M. Cardonne, the late King of France’s Oriental Interpreter, discovered in the Royal Library a copy of this Romance, and has given a skeleton of the story.’^{xi} However, he had first encountered a ‘splendidly illuminated’ Persian manuscript of Nezami’s *Leyli va Majnun*, which was ‘preserved among the literary treasures’ of his friend, Francis Douce.^{xii} Apart from his adaptation of Nezami’s poem, D’Israeli also worked into his Oriental romance an ode by Jami^{xiii} and Sa’di’s apologue^{xiv} on the influence of associates, as well as a number of pieces of verse adapted from translations by various Orientalists, such as ‘The Land of Cashmere’, ‘A Persian Ode to Spring’, ‘A Festive Ode’, the adaptation of one of Hafez’s odes, and ‘Mejnoun in the Desert’.^{xv}

2. Nezami’s ‘Leyli va Majnun’: A Summary

The *masnavi* of *Leyli va Majnun* (4,600 lines) is the second of the five poems (treasures) in Nezami’s *PanjGanj* or *Khamsa* (Five Treasures).^{xvi} Nezami was the first poet who composed this story in Persian in 1188. Nezami’s *Leyli va Majnun* comprises approximately four thousand and six hundred *beyts* or couplets in the form of *masnavi*. *Masnavi* is a poetic form consisting of rhyming couplets, each different from the next couplet and is a form mostly used for long narrative poems such as the ones in Ferdousi’s *Shahnaameh*, Nezami’s *Khamsah*, and Maulavi’s *Masnavi-ye Ma’navi*.

The poem is based on a tragic Arab legend of two lovers, Qays b. al-Molawwah,^{xvii} the son of an Arab sheikh from the Ameri tribe, and Layla bint Mahdi from another tribe, who fall in love with each other in school and whose desire for each other remains unfulfilled. The story is yet in its early stages when the young lovers learn that their mutual passion is prohibited by Leyli’s father. This prohibition becomes a starting point for the young lover Qays to fall into a series of Sufi states in the path of love, leading to idealisation of the Other and loss of self. These Sufi states from the moment the young lovers recognise each other’s love to the moment they die for love in entire sincerity or ‘*ekhlaas*’, are very delicately portrayed by Nezami in his *Leyli va Majnun*. In his path, the anguished Qays becomes a wanderer in the deserts, composes fragments of poetry and ghazals, lives a melancholy life in solitude in the desert and on the mountain Najd, becomes one with Leyli, and dies of love. The chapters as represented by Nezami illustrate four main states in the Sufi path of love, namely, recognition of love, pain of love, wandering in solitude, and self-loss.^{xviii}

Sufi literature proposes a number of stages in the Sufi quest for perfection which leads to a loss of self through love for the Other, or in Sufi terminology the doctrine of *fanā*’ or annihilation of the self in the ultimate Being. In his quest for complete absorption in God and in the path of love, the Sufi experiences a series of stages, namely, stations (*maqamaat*) and states (*ahvaal*). It is through these stages that love (*eshq*) could be achieved in the Sufi path and the soul could acquire qualities that would lead it to yet higher stages. In Sufi tradition the individual has to pass through several stages or stations and internal modes or states in order to attain perfection of self. A station is ‘a required discipline achieved through exercise and daily practice’, whereas a state is ‘a subjective state of mind, dependent on sensations and not under the control of volition, revealed to the Sufi’.^{xix} In other words, the station is a result of the mystic’s personal endeavour, a step-by-step progress to God, whereas the state is a spiritual mood. ‘The states’, says al-Qushairi, ‘are gifts; the stations are earnings.’^{xx} Solitariness and withdrawal, renunciation, silence, fear and hope, sorrow, endurance, trust, and satisfaction are among the stations. The last station is the point of the commencement of the states, where the Sufi announces his servanthood. Accordingly, he experiences such states as desire, contemplation, intimacy, insight, purity, travelling, gnosis, love, yearning, extinction (*fanā*’), and permanence (*baqaa*).^{xxi}

Leyli and Majnun fall in love at first sight when still in school and gradually the secret of their love is divulged everywhere, as Majnun finds it impossible not to announce his love for the beloved. Although they deploy all patience they can to conceal their love, they fail:

They shewed patience to endeavour
And conceal their love bare.
But will one ever benefit from patience in love?
The sun shall not be coated with mud.^{xxii}

This failure provides the cause of disgrace for the tribe of Leyli. As Jalal Sattari remarks, it was considered ignominy in the Arab society of the time for any two persons in a love relation to get married, as marriage was to be an arranged vow and under entire control and agreement of the tribes.^{xxiii}

Majnun takes refuge into nature for a variety of reasons: as a source of poetic inspiration, and as a cure for melancholy. Due to the excess of pain and grief for his unfulfilled love for Leyli, Majnun wanders about on the Mountain Najd where Leyli and her tribe live. It is on that mountain that he composes ghazals in ecstasy and becomes intoxicated with the thought of Leyli in solitude:

From the pain of grief and fire of love
He did not rest unless on that mount
He clapped the hands while roaming up there
Tumbling and uprising like the sots
He warbled on and ran here
And there in rapture.^{xxiv}

The story ends tragically with the death of Leyli and Majnun successively. Majnun, mourning Leyli's death day after day, ultimately beseeches God to release him from all that pain and dies:

He raised his hands toward the heavens
Spread out fingers and closed his eyes:
That thou the creator of all there is,
I adjure thee by the chosen
To relieve my pain
And take me to the presence of my own 'yaar'.
[...]
He said this and laid head on the ground
And enclasped the dust.
As the *yaar*'s dust he enfolded
He said '*ey doust*'^{xxv} and expired.

3. D'Israeli's Adaptation: Persian or Sufi Motifs

D'Israeli's adaptation of the legend of Leyli and Majnun provided the Western reader with copious examples of scenes and motifs specific to Persian literature. According to *The Critical Review: or, Annals of Literature* of 1808,

Mr. D'Israeli has retained the substance of the history, and has inserted some fragments of Persian poetry mixed with some pieces of his own. He has attentively preserved the local peculiarities of the country which was the scene of the passion; and his style resembles the soil of Persia, which is covered with fragrance and with flowers.^{xxvi}

D'Israeli retains such Persian motifs as the nightingale's legendary love for the rose. In a letter to Leila, Mejnoun assimilates himself with the legendary bulbul as the 'lone bird' whose 'pensive heart with lonely passion glows' for his one and only rose.^{xxvii} Elsewhere in one of Mejnoun's early poems, 'A Persian Ode to Spring', 'the nightingale personifies the poet',^{xxviii} the paramour whose sighs and songs are heard through every bower for the rose:

Queen, hearest thou not through every bower
The NIGHTINGALE, thy paramour?
Oft has he lift each leaf and sighed,
Lo! on his wild wing hear him chide!^{xxix}

D'Israeli compares Kais (Qays) to a nightingale and Leila to his Rose:

[B]ut ye have seen the minstrel of Spring inhaling to ebriety its fragrant soul; the more mellifluous his pathetic song, the more his bosom leant on the piercing thorns: ah! he sings but to bleed, he leans but to faint; he 'Dies on the ROSE in aromatic pain.'^{xxx}

Apart from comparing Majnun to the loving nightingale and Leyli to the loved rose, Nezami attributes the features of Majnun to the nightingale and those of Leyli to the rose, when he says:

The nightingale craned from the tree
And sighed Majnun-like
The rose like Leyli's visage
Her head protruded like a crown.^{xxxi}

With this Nezami creates a prototype of Leyli and Majnun to which he ascribes love in nature, the love of the nightingale for the rose, as though Majnun and Leyli's love is the model which nature should emulate. The two lovers thus become one with nature in their antagonism to the prohibiting society.

D'Israeli made some minor modifications to Persian conceits, due to his concerns for the intended reader. He reproduces the eccentric notion as produced by Persian poets in an English form so that it is more tangible to the mind of the English reader. In Majnun's description of the land of Cashmere, which D'Israeli refers to as 'a florid description [...] by a Persian poet', for instance, he substitutes the 'moonlight foreheads veil'd with flow'rs' for the original Persian expression 'moon-faced'.^{xxxii} He refers to Ouseley's assertion that 'a Persian mistress would be highly flattered by its application; an epithet, however, for which I believe few of our fair countrywomen would thank a lover. Anvari describes a favourite damsel, with a *face lovely as the Moon*. Another poet describes a beauty "*moon-faced*, with looks

like the timid glances of the fawn.”^{xxxiii} Although D’Israeli admits that this expression might at first appear to the Western reader ‘uncouth’, he finds this pertinent to ‘that *tender melancholy* which the aspect of the moon produces on a pensive feeling mind’, and finds the *moonlight* ‘even more tender than the view of the moon itself’.^{xxxiv}

Another difference is made by D’Israeli in the passage of the prince Nofel’s (Nawfal) combat with Leyli’s tribe. In the original story, as we mentioned earlier, the Arab tribal society of the time, still factual in some societies today, prohibited marriage for any two persons in a love relation, as it was considered a disgrace for the girl’s tribe.^{xxxv} In the original Leyli and Majnun story, therefore, although Nofel wins the combat and can fulfil Majnun’s desire to marry Leyli, Nofel refrains from doing so as Leyli’s father pleads with him to retain the dignity and grace of his family. In D’Israeli’s romance, however, this part of the story is treated in an entirely different way: Nofel falls in love with Leila and hence fails to keep his promise. D’Israeli brings up the theme of the triangle of love of two men for the same woman, which is more familiar to the Western mind than Nezami’s version. This particular scene, on the other hand, is approached from a totally different perspective in Jones’s translation of the poem.

Jones views the above scene from a Sufi perspective. There is a Prince in Jones’s translation of the poem who offers to gratify Majnun’s soul by bringing Leyli to him. The Prince suggests that he would give Majnun ‘the object of [his] passion’: ‘To exalt thee with dignity and power, to bring Leyli before thee gratifying thy soul?’^{xxxvi} Majnun replies: ‘far, far is it from my wish, that an atom should be seen together with the sun’ and ‘[t]o gratify this contemptible soul of mine, a single ray from that bright luminary would be enough’.^{xxxvii} The ultimate union of Majnun’s soul with the divine soul of the beloved, the poem here implies, is not for the lover’s soul to be gratified by the actual physical presence of the beloved, but rather it is gratified with ‘a single ray’ from that sun. The lover is an atom who is not to be ‘seen together with the sun’, but rather the one who dissolves in the sun and becomes a part of it.^{xxxviii} Jones highlights Leyli as the ultimate divine beloved and the source of light before whom Majnun renounces his self.

The lover’s dissolution in the Other is raised by Nezami towards the end of the story when both lovers find the opportunity to come together. They are transported in ecstasy for a whole night and experience true love through self-loss and becoming one.^{xxxix} It is at this moment that Leyli offers the mirror of light to Majnun and he becomes her. Nezami at this point announces that love is the high mirror of light and distinguishes it from earthly lust accordingly. Similarly, towards the ending of D’Israeli’s romance the two lovers meet briefly, where Mejnoun attributes perfection to Leila, calling her ‘[p]erfection of beauty, peri of my soul’.^{xl} It is a romantic meeting, yet their love remains unconsummated. After they part Mejnoun experiences another state of delirium and at length swoons. In Nezami’s *masnavi* the two lovers swoon and experience *fanā* during the time they come together, whereas in D’Israeli’s romance, Mejnoun experiences a type of *fanā* after the two lovers part. Contrary to Nezami’s *masnavi*, the meeting of D’Israeli’s Mejnoun and Leila is limited to a mere sentimental one. D’Israeli’s nuanced treatment of the story’s Sufism indicates the degree to which he was interested in Sufi ideas, yet he refused to treat them as precisely as they were raised by the Persian poets. One should not overlook D’Israeli’s mentioning of some Sufi states such as Mejnoun’s swooning (*fanā*) after he sees Leila or his *samaa*, which I will discuss later in this article, in an earlier scene when he is longing to see her.

D’Israeli’s Mejnoun is rather a poet-lover than a chaste Sufi lover. When Mejnoun awakes, crying ‘it was but in a dream, that I have seen Leila’, he then declares, ‘happiness, is not banished, from the cell of the hermit, if he has, but A DREAM OF LOVE!’^{xli} and then addresses an ode to the moon, under the title of ‘The Lover’s Dream’. D’Israeli remarks that it is from one of Jami’s ghazals, translated by William Ouseley, that he derived the idea of this ode. The ghazal’s first two lines read:

Last night my eyes were closed in sleep, but my happiness awake;
The whole night, the live-long night, the image of my beloved was the companion
of my soul.^{xlii}

These lines should be compared with the second and the final stanzas in Mejnoun’s ode to the moon:

Last night, in sleep, my Love did speak,
I press’d her HAND, I kissed her CHEEK.
Her FOREHEAD was with fondness hung;
Soft as the timid Moon when young.
[...]
I grasp a SHADOW OF DELIGHT!
A PAINTED DREAM is all my BLISS!^{xliii}

These two odes by Jami and D’Israeli (Mejnoun) depict the extreme bliss that the lover experiences merely through a dream or a vision of the beloved. What D’Israeli pictures as Mejnoun’s delirium and the ecstasy he gains due to the ‘wild’^{xliii} vision of union with the beloved can be compared to *fanā* in Sufism. The concept of *fanā* or loss of self in Sufism, as discussed previously, is a state in the path of love through which the Sufi’s self is annihilated as a result of excessive love for the beloved. It is through *fanā* that the Sufi becomes other to himself. D’Israeli’s Mejnoun does not renounce his self at this point. Nonetheless, D’Israeli seems to have been aware of the notion of self-loss when earlier in the romance he treats the Sufi notion of losing one’s own self and being the Other in a scene where a hunter asks Mejnoun if he is Kais, and the latter replies, ‘I was Kais’,^{xliii} that is, he renounces his own self. D’Israeli also portrays Mejnoun as a dervish who practices the Sufi practice of *samaa*, a ritual which often includes singing, playing instruments, dancing, whirling, and recitation of poetry:

Misery had sufficiently disguised his features, and Melancholy had shaded his face, with a religious semblance; he dressed himself, in the humble garb of a Mevleleh dervise[sic], whose practices he had learnt, and approached the tent of Leila. [...] He whirled himself with great velocity on one foot, and held a red hot iron between his teeth; and sometimes with the *Neh*, or traverse flute, so musically warbled his wild and enthusiastic notes, [...] till exhausted by pain and fatigue, he fell on the earth, and seemed to faint.^{xlvi}

The above scene replicates *samaa'*, which is one of the states in the Sufi path of love. The term *samaa'* in Arabic means 'listening' and in Sufism it connotes a practice of listening to music and chanting in order to prepare the Sufi to experience a sort of ecstasy and elevate his spirituality. Maulaviyeh dervishes, referred to by D'Israeli as 'Mevleleh dervise', combined a type of whirling dance with this Sufi ritual. The Sufi's experience of ecstasy in *samaa'* has resemblances with *fanā'*, in that the Sufi loses consciousness (self) in both states. Yet the difference is that the latter occurs in the higher states of love and unwillingly, whereas the former is a ritual which is chosen to be practiced by the Sufi.^{xlvii}

D'Israeli's depiction of such Sufi states as *fanā'* and *samaa'* throughout his romance indicates his sympathy with Sufism. Nonetheless, there are still some minute differences between his perception of Sufism and what Nezami and Jami represent as Sufism in their *masnavis*. In Jami's *Leyli va Majnun*, for instance, there is a famous passage where Majnun refuses to see Leyli and in fact does not acknowledge Leyli's presence. He asks her to leave the place as the fire of her love has ignited his heart so that he never longs for her physical presence.^{xlviii} In Jami's story, Majnun refrains to see Leyli in the end, not because he wants to practice abstinence, but rather because of the excess of 'absolute love' he fears the physical presence of Leyli might divert this absolute devotion for the idealised image of her.^{xlix} As Jami alerts the reader, it is wrong to deem Majnun as having been infatuated by the physical beauty of the beloved. Although at first he desired to drink from the goblet that Leyli offered to him, yet he dropped the goblet and broke it, since he was intoxicated by the True wine and not by the goblet wine.^l Jami then tells the reader that the true lover's love is not attributed to the earthly world, but rather to the world of the Truth.^{li} However, it takes Majnun thirty years to achieve such devotion from earthly love to True love. This notion of rejecting the earthly manifestations of love provides the ground for the lover to become one with the beloved, as it were, to *become* the beloved.^{lii} In all the three versions true love is represented as chaste. Leyli in both Jami and Nezami becomes the divine source of light into whom Majnun is dissolved. In D'Israeli's romance, however, she remains the perfection of earthly beauty. Here D'Israeli falls short of Nezami and Jami's Sufism in that he fails to justify the chastity of the lovers' desires. In D'Israeli's romance, Mejnoun composes a ghazal in admiration of Leila's beauty:

Her FOREHEAD was with softness hung;
Soft as the timid Moon when young.
Two founts of silvery light unfold,
With EYE-BALLS, dropping liquid gold.
Her BROWS nor part, nor join, their jet;
Her TEETH, like pearls in coral set.

Her BOSOM gave its odorous swell,
Each breathing wave now rose, now fell;
And oft the flying blushes deck
With vermil light her marble NECK;
Ah! union strange of chaste desire!

Mixed in her CHEEK where SNOW and FIRE!^{liii}

He overlooks the fact that Majnun is transported at Leyli's presence due to the excess of love. Although he points out that their union is a 'strange' union of 'chaste desire',^{liv} yet he never brings up the concept of 'true love' as opposed to false love that was explicitly distinguished by Nezami in these *beyts*:

That which is far from chastity
Is not love; it is licentious zeal.
True love is the high mirror of light
Lust is poles apart from love.^{lv}

Instead, what fascinates D'Israeli most is the hero's ability to create and compose poetry due to his melancholy state of mind and in moments of frenzy.^{lvi}

In order to explain melancholy in its relation with love, I will now draw on the notion of melancholia or nostalgia from a psychoanalytic perspective. Jane Gallop defines the word 'nostalgie' as an 'unsatisfied desire' and a '[m]elancholy regret (for something elapsed or for what one has not experienced)'.^{lvii} The melancholy regret suggests a sense of loss and a lament for what is lost or what is not experienced, i.e., an unsatisfied desire. In his essay 'Mourning and Melancholia' (1917), Freud refers to melancholia as being caused by the introjection of a loved lost object.^{lviii} According to Jennifer Radden melancholia is 'a frame of mind characterized by a loss of something', 'a lack or want of something, or rather *someone*'.^{lix} Elsewhere, as a probable counterpoise of the loss, Freud offered the notion of sublimation.^{lx} Sublimation, in Freud's terms, involves the redirection of the drive to a different object,^{lxi} such as art. As

we see, there are several ghazals composed in the course of the romance. These ghazals are all composed by Mejnoun due to his melancholy state and as a way of sublimation.

In the second part of the romance, there is a passage where Mejnoun does not recognise his father and does 'not appear to perceive that he was surrounded by people', 'would at times hold a self-dialogue, seeming to reply to what he imagined some one conversed with him; sometimes he carolled wild, tender verses; and now he shrieked, and now he laughed'.^{lxiii} In the Advertisement to the 1801 edition of his *Romances*, D'Israeli informs the reader that Kais, 'the son of an Arabian Chief' and 'a most accomplished and amiable youth', became 'frantic from disappointed love' for Leila who 'was the daughter of a neighbouring Chief, and was also eminently accomplished'.^{lxiiii} It is not until the last part of the first half of the romance that D'Israeli introduces Kais as Mejnoun through a Bedoween who described for Kais's father what he had seen, 'a MEJNOUN!', in the form of 'a spirit' on the 'bridge next to the sky'.^{lxiv} In a footnote to the word 'Mejnoun', D'Israeli points out:

This surname, in Arabic, means a *Maniac*; but sometimes an *enthusiast*, and a *man inspired*. – Is not this a proof of the universality of the notion, that *inspiration* is a *species of insanity*? [...] The Orientals (observes M. Cardonne), do not consider *madness* as so great an evil as we Europeans; nor is it so liable to reproach: they think that it may only be an error (or, in the language of Dr. Darwin, and hallucination of the mind), or perhaps a gentle inebriation, which, though it troubles the order of our ideas, may soften our pangs as likely as augment them.^{lxv}

The hero was hence characterised in the romance by the name of Mejnoun^{lxvi} or Maniac. And as *The Monthly Review; or Literary Journal of June* in 1799 points out, Kais 'receives the appellation of Mejnoun', which signifies in Arabic and Persian 'a man inspired, an enthusiast, [and] a madman', due to his 'enthusiastic frenzy'^{lxvii} in the path of love. Having no concern for name, fame, and reason, however, Kais finds 'majesty in lonely grief' and declares:

I quit the Fame that crowns my polished song,
And in a Desert, strangling Glory's voice,
I feel the madness and approve the choice.^{lxviii}

Ironically enough, it is through this same madness and frenzy that he gains name and glory as a poet-lover. Mejnoun's philosophic friend, the Effendi, observes that Mejnoun is not insane or maniac, as he does not recognise them, but he is only delirious,^{lxix} stating that: 'His soul, is so penetrated, with his unhappy passion, that it only exists to that solitary conception, and his ideas are consistent, as they relate to that sole object'.^{lxx} The image of the beloved, as created in the subject's mind and as an outcome of the subject's desire for and pain of lacking the love object, leads to an obsessive desire for that love object: it is on 'the sole object of Leila' that Mejnoun 'concentrat[ed] all his faculties and all his sensations'.^{lxxi} At this stage, the mind becomes obsessed with the love object in such a way that it transforms the object into an idea(1), an absent ideal instead of a present real. Mejnoun's 'gloomy imagination' and his delirium thus lead to overestimation and idealisation of the beloved. In short, the lover's mind acquires the capacity to transmute physical absence of the object to mental presence of the image and divinises/idealises that image. The lover's earthly love is thus transformed into a divine type of love.

There is also another type of sublimation involved in the story that corresponds to the Lacanian definition of the term. Whereas Freud's definition has to do with the redirection of the drive to a different object, the subject's idealisation of the object is termed 'sublimation' by Lacan. The latter's general formula of sublimation involves a mode that 'raises an object [...] to the dignity of the Thing'.^{lxxii} In other words, the subject diverts his attention from the other as love object into an idealised image of the object.

The last moment of Majnun's life in Nezami's *masnavi* is an exemplar of the idealisation of the beloved, when he calls the ultimate beloved as 'O, thou Beloved' ('*eydoust*' in Persian), and dies. I will now explain how this phrase indicates the lover's idealisation of the earthly beloved. The following passage is an extract from Mejnoun's dying scene:

The dying form paced, slowly, with tottering steps; every step was audible in the vast silence. [...] on his murmuring lips they listened to the name of Leila; and slowly, and hollowly, they heard one vast and feeble sigh, and it ceased to respire. His friend placed his hand on the bosom of the mejnoun, and his heart no more palpitated.^{lxxiii}

There are resemblances between the scene of Mejnoun's death in D'Israeli's romance and Nezami's *masnavi*. In both the hero mourns the beloved's death day after day until he ultimately dies of her love. The significant point of similarity is that both Mejnoun of the romance and Majnun of the *masnavi* have the name of Leila or '*eydoust*' on their lips at the very moment they die. Yet, as I have indicated, D'Israeli falls short of understanding Nezami's Sufism in that he ignores the lover's divinisation of the beloved in the end. One can compare D'Israeli's 'on his murmuring lips they listened to the name of Leila; and slowly, and hollowly, [...] one vast and feeble sigh, and it ceased to respire' with Nezami's '[h]e said "*eydoust*"^{lxxiv} and expired'. In Sufism the phrase '*eydoust*' is the way the Sufi addresses his beloved, whether it is an earthly beloved or God. The fact that Nezami's Majnun says '*eydoust*' in the end and expires can be interpreted as the lover's ultimate divinisation of the beloved where there remain no earthly names and appearances and the earthly Leyli becomes God for the hero of the *masnavi*. Unless the other is an ideal Other the subject cannot experience loss of self. In Sufism the ultimate beloved is God, who is the symbol of all perfection, and it is only with such an ideal perfect beloved that the Sufi can achieve the highest state of love.

D'Israeli's version of the death scene overlooks the idea of the beloved as the ultimate divine Other. He views Mejnoun's death as a result of the excess of pain in the path of unattainable love. This type of death occurs when the

pain of separation reaches an extent that the lover dies in order to liberate his suffering soul from all the worldly dependency. In other words, the lover experiences a spiritual renunciation of his own self and all that is earthly.

He shrieks, he rolls himself on the burning sands; [...]. He howls, and the echo multiplies his terrific voice. [...] The dying form paced, slowly, with tottering steps; every step, was audible, in the vast silence. [...] He reached a hillock of sand, and stretched himself in silence. [...] on his murmuring lips, they listened to the name of Leila; they heard one vast and feeble sigh, and it ceased to respire. His friend placed his hand, on the bosom, of the Mejnoun, and his heart no more palpitated.^{lxxxv}

The notion of death is significant from two different perspectives: symbolic and literal. The former is a death of self in the face of the Other, which is also termed '*fanā*'. The latter is a dying off/for love and out of grief, which is a characteristic of Uzri love. The lover's dying for love is comparable to *fanā* in that they both are a renunciation and annihilation of the lover's self, yet the element of hope is missing in the former. In Sufi terminology, death means death to self and thus it is figurative and the point of commencement of a spiritual level. It is rather a spiritual rebirth, a transformation, and a willing loss of self in the ideal(ised) beloved.^{lxxxvi} D'Israeli's Mejnoun experiences both types of death throughout the romance. He experiences *fanā* in moments of frenzy, which along with the melancholy state of his mind functions as the driving force of his poetic creations. He also highlights Mejnoun's grief as the ultimate cause of his death at the end of the story. It is worth mentioning that such death is not suicidal, although intended, but rather an outcome of excessive grief, in all sincerity^{lxxxvii} of love, which leads to death. In an endnote to his romance, D'Israeli observes that 'many words in the Arabic and Persian languages which express LOVE, imply also MELANCHOLY, MADNESS, and DEATH' and '*Dying for love*' in Eastern countries is more than 'a mere poetic figure'.^{lxxxviii} Dying for love in this manner is the anticipated ending for an unattainable unfulfilled love as such, a spiritual renunciation of the earthly and all the suffering and pain it sets forth, and a liberation from worldly dependency. It is a type of chaste and pure love, away from all worldly fulfilment and which burns the lovers till they die from the pain of separation.

In sum, D'Israeli's treatment of Sufism in his romance is broadly sympathetic but not as engaged as Nezami's and Jones's. As mentioned earlier, Jones highlights Leyli as the ultimate divine beloved and the source of light before whom Majnun renounces his self and refers to her name as having been used in Persian poetry for 'the omnipresent spirit of God' as well as 'the sun'.^{lxxxix} D'Israeli, however, seems to have been concerned to reproduce a version of the legend which was more familiar to the Western mind. He portrays Mejnoun's excessive love for Leila, the solitude he pursues in the path of love, and the lover's melancholy due to the unattainability of the beloved. Although D'Israeli draws on some Sufi states of love, such as *samaa* and *fanā* sporadically, yet he overlooks the type of Sufism that the original *masnavi* or even Jones's translation depicts. The more authentically Sufi version of the story would represent Leyli as the source of light and their love as the 'high mirror of light', whereas D'Israeli's version keeps Leila confined to an earthly level. What D'Israeli highlights most is the lover's melancholy love and the poems he composed due to his melancholy, which would represent only a partial understanding of the epitomised Sufi spirituality in Persian poetry.

References

All citations of Nezami's *Leyli va Majnun* in this article are from Douce's Persian manuscript, Nizami's Three Mathnawis, dated by Mirak bin Khwajagi of Balkh, 980/1572, 1573, at Samarkand, the original source that Isaac D'Israeli consulted for his romance. See Oxford, Bodleian Library, MS Douce 348, fols. 1b-61b.

Arasteh, A. R. (1965). *Final Integration in the Adult Personality: A Measure for Health, Social Change, and Leadership*. Leiden: E.J. Brill.

Arberry, A. J. (1970). *Sufism: An Account of the Mystics of Islam*. New York: Harper & Row

D'Israeli, I. (1799). *Romances*. London: Printed for Cadell and Davies, Strand; Murray and Highley, Fleet-Street; J. Harding, St. James's Street; and J. Wright, Piccadilly

D'Israeli, Isaac. (1803). *Romances*. New-York: Printed and Published by D. Longworth, at the Shakespeare-Gallery.

D'Israeli, I. (1807). *Romances; Consisting of a Persian, a Roman, and an Arcadian, Romance*, third edn. Revised. London: Printed by C. Whittingham, 103, Goswell Street; For John Murray, Fleet Street; and Arch. Constable and Co. Edinburgh.

Evans, D. (1996). *An Introductory Dictionary of Lacanian Psychoanalysis*. London: Routledge

Griffiths, R., and G. E. Griffiths (eds) (1799). *The Monthly Review; Or Literary Journal*, 29: 121-28

Freud, S. (1963). 'Mourning and Melancholia', in *The Standard Edition of the Complete Psychological Works of Sigmund Freud, 1916-1917, Introductory Lectures on Psycho-analysis (Part III)*, trans. by James Strachey, 24 vols (London: Hogarth Press in association with the Institute of Psycho-analysis. XVI: 237-58

Gallop, J. (1985). *Reading Lacan*. Ithaca: Cornell University Press

Hatifi, A., and W. Jones (1788). *Leyli Majnun, A Persian Poem of Hatifi* (Calcutta: Printed and Sold by Manuel Cantopher

Hasnat, A. A. B. (1988). 'Some Aspects of the Impact of Sir William Jones's Persian Studies on English Romantic Poetry', *Indo-Iranica*, 41: 72-90

Javadi, H. (2005[1983]). *Persian Literary Influence on English Literature* Costa Mesa, Calif.: Mazda Publishers.

Jones, W. (1799). 'On the Mystical Poetry', *The Works of Sir William Jones*, London: Printed for G. G. and J. Robinson, Pater-Noster-Row; and R. H. Evans (successor to Mr. Edwards). Vol.6, No. 26, Pall-Mall

- Jones, W. (1977). 'On the Orthography of Asiatick Words', *The Works of Sir William Jones*, (London: Printed for G. G. and J. Robinson, Pater-Noster-Row; and R. H. Evans (successor to Mr. Edwards), Vol. 6, No. 26, Pall-Mall.
- Kristeva, J. (1989). *Black Sun: Depression and Melancholia*. New York: Columbia University Press
- Lacan, J. (1992). *The Seminar, Book VII. The Ethics of Psychoanalysis, 1959–1960*, ed. by Jacques-Alain Miller, transl. by Dennis Porter, W.W. Norton & Co., New York
- Nicholson, R. (2002[1914]). *Mystics of Islam* (Indiana: World Wisdom, Inc.
- Qani, Q. (1952). *Taarix-e TasavvofdarEslam: vaTatavvoraatvaTahavvolaat-e Mokhtalefe-ye aanaz Sadr-e EslamtaaAsr-e Hafez*. Tehran: Chapkhane-ye Naqsh-e Jahan
- Radden, J. (ed) (2002). *The Nature of Melancholy: From Aristotle to Kristeva*. Oxford: Oxford University Press
- Sattari, J. (2006). *Haalaat-e Eshq-e Majnun (The States of Majnun's Love)*. Tehran: Tous
- Smollett, T. G. (ed) (1808). *The Critical Review: Or, Annals of Literature*, 12: 257-61
- Steingass, F. J. (2005). *A Comprehensive Persian-English Dictionary: Including the Arabic Words and Phrases to be Met with in Persian Literature, Being, Johnson and Richardson's Persian, Arabic, and English Dictionary, Revised, Enlarged, and Entirely Reconstructed*. New Delhi: Asian Educational Services.
- Steingass, F. J. (2005 [1884]). *Arabic-English Dictionary* (New Delhi: Asian Educational Services.
- West, M. (1964). 'Poe's "Ligeia" and Isaac D'Israeli', *Comparative Literature*, 1, 16: 19-28

Notes

- ⁱHasan Javadi, *Persian Literary Influence on English Literature* (Costa Mesa, Calif.: Mazda Publishers, 2005 [1983]), p. 119.
- ⁱⁱ Abdullah Hatifi and William Jones, *Leyli Majnun, A Persian Poem of Hatifi* (Calcutta: Printed and Sold by Manuel Cantopher, 1788), p. v.
- ⁱⁱⁱ Ibid., p. ix.
- ^{iv} The romance of *Mejnoun and Leila* became the source for Isaac Brandon's opera *Kais or Love in the Deserts* (1808) performed at Drury Lane in 1808.
- ^v Abul A. B. Hasnat, 'Some Aspects of the Impact of Sir William Jones's Persian Studies on English Romantic Poetry', *Indo-Iranica*, 41 (1988), 72-90 (p. 77).
- ^{vi} William Jones, 'On the Mystical Poetry ...', *The Works of Sir William Jones*, 6 vols (London: Printed for G. G. and J. Robinson, Pater-Noster-Row; and R. H. Evans (successor to Mr. Edwards), No. 26, Pall-Mall, 1799), I, p. 452. By 'the *Masnavi*' Jones means Maulana Rumi's *Masnavi-ye Ma'navi*.
- ^{vii} William Jones, 'On the Orthography of Asiatick Words', *The Works of Sir William Jones*, 6 vols (London: Printed for G. G. and J. Robinson, Pater-Noster-Row; and R. H. Evans (successor to Mr. Edwards), No. 26, Pall-Mall, 1799), I, pp. 217-18. D'Israeli gives an account of this poem in a note at the end of his romance *Mejnoun and Leila*.
- ^{viii} *The Monthly Review; Or Literary Journal*, ed. by Ralph Griffiths and G. E. Griffiths, 29 (1799), 121-28 (p. 122).
- ^{ix} Javadi, *Persian Literary Influence on English Literature*, p. 120.
- ^x The story of Leyli and Majnun was 'as popular in the East, as the loves [...] of Petrarch and Laura [...] in the West'. See Muriel West, 'Poe's "Ligeia" and Isaac D'Israeli', *Comparative Literature*, 1, 16 (Winter 1964), 19-28 (p. 22).
- ^{xi} Isaac D'Israeli, *Romances; Consisting of a Persian, a Roman, and an Arcadian, Romance*, third edn. revised (London: Printed by C. Whittingham, 103, Goswell Street; For John Murray, Fleet Street; and Arch. Constable and Co. Edinburgh, 1807), p. i.
- ^{xii} Ibid. The Persian manuscript is now preserved in the Bodleian's Douce collection.
- ^{xiii} D'Israeli, *Romances* (1807), pp. 121-22.
- ^{xiv} Ibid., p. 53.
- ^{xv} Ibid., pp. 16, 30, 96, and 149.
- ^{xvi} *Khamsa of Nezami*, the quintet of narrative poems for which Nezami Ganjavi is universally acclaimed.
- ^{xvii} Other transcriptions for Qays are Kais or Qais and for Layla are Leila, Leyli, or Layli. *Layl* in Arabic means night. Nezami states the significance of this appellation as such: 'Her tresses were like *layl* and her name Layli'.
gisoooshcholaYL o naamLayli-Nezami, *Leyli vaMajnoun*

گیسوش چو لیل و نام لیلی
– نظامی

- ^{xviii} The chapters are catalogued in Nezami's *Leyli and Majnun* as follows:

Falling in love – Describing Majnoun's love – Suiting Leyli – Majnun's woe for the love of Leyli – Pilgrim of Caaba – Majnoun viewing Leyli in the palm grove – Nofel meeting Majnun – Nofel battling with Leyli's tribe – Majnoun blaming Nofel – Nofel's second combat – Majnun setting antelopes free – Majnoun conversing with the crow – Leyli's father marrying daughter to Ebn Salam – Majnoun finding out about Leyli's marriage – Majnoun hearing about father's death – Majnoun's fondness of wildlife – Majnoun mourning – Leyli's letter to Majnoun – Majnun's respond – Majnoun's uncle SalimAmeri and mother calling on him – Majnoun finds out of mother's death – Majnoun reading ghazals to Leyli – Salaam Baqdadi meeting Majnoun – Leyli and Majnun coming together in chastity – Majnoun mourning at Leyli's presence – Description of fall and death of Leyli – Majnoun's death while mourning Leyli.

[sentence omitted] I have extracted only some of the headings of the chapters according to my contention with regard to describing the stages of love.

^{xix} A. Reza Arasteh, *Final Integration in the Adult Personality: A Measure for Health, Social Change, and Leadership* (Leiden: E.J. Brill, 1965), p. 161.

^{xx} Arthur John Arberry, *Sufism: An Account of the Mystics of Islam* (New York: Harper & Row, 1970), p. 75.

^{xxi} *Ibid.*, pp. 75-9. According to Nicholson, al-Sarraj enumerated only seven stations (conversion, abstinence, renunciation, poverty, patience, trust in God, satisfaction) and ten states (meditation, nearness to God, love, fear, hope, longing, intimacy, tranquillity, contemplation, certainty). See Reynold Alleyne Nicholson, *Mystics of Islam* (Indiana: World Wisdom, Inc., 2002 [1914]), p. 21. For an account of stations, see 'Sarraj: The Seven Stations from *The Book of Flashes*' in *Early Islamic Mysticism: Sufi, Qur'an, Miraj, Poetic and Theological Writings*, trans. and ed. by Michael Anthony Sells (New York: Paulist Press, 1996), pp. 196-211; also Arberry provides a list of states and stations in his *Sufism: An Account of the Mystics of Islam*, pp. 75-9.

^{xxii} Translations are all mine unless otherwise mentioned.

kardandshakibtaabekooshand/ vin eshq-ebrahneraabepooshand

کردند شکیب تا بگوشند وین عشق برهنه را بیوشند

dareshqshakibkeikonadsod/ xorshid be gelnashaayadandood – Nezami, *Leyli vaMajnoon*

در عشق شکیب کی کند سود خورشید بگل نشاید اندود
– نظامی

^{xxiii} Jalal Sattari, *Haalaat-e Eshq-e Majnoon (The States of Majnoon's Love)* (Tehran: Tous, 1385/2006), p. 282.

^{xxiv}

azaatasheeshq o doodeandooh/ saakennashodimagar bar aankoooh

از آتش عشق و دود اندوه ساکن نشدی مگر بر آن کوه

barkoohshodi o mizadidast/ oftaanxizaanchomardome mast

بر کوه شدی و میزدی دست افتان خیزان چو مردم مست

aavaazenashodbarshenidi/ bixodshodihartarafdauidi – Nezami, *Leyli vaMajnoon*

آواز نشید بر شنیدی بیخود شدی هر طرف دویدی
– نظامی

^{xxv} The Persian expression 'ey dost' is used when a lover addresses and calls his beloved. It can be literally translated as 'O, thou friend', yet it means, 'O, thou beloved'.

bardaasht be sooyeaasemaandast/ angoshtgoshad o didebarbast

برداشت بسوی آسمان دست انگشت گشاد و دیده بریست

kaanxaaleqharcheaafaridast/ sogandbedaanchebargozidast

کان خالق هر چه آفرید است سوگند بدانچه برگزید است

kazmehnatexishvaarahaanam/ darhazrateyaarexodresaanam

کز محنت خویش وارهانم در حضرت یار خود رسانم
[...]

ingoft o nahaad bar zaminsar/ vaantorbatraakeshiddar bar

این گفت و نهاد بر زمین سر وان تربیت را کشید در بر

chontorbatedoostdarbaraavard/ eydoostbegoft o jaanbaraavard – Nezami, *Leyli vaMajnoon*

چون تربیت دوست در بر آورد ای دوست بگفت و جان بر آورد

– نظامی

^{xxvi} *The Critical Review: Or, Annals of Literature*, ed. by Tobias George Smollett, 12 (1808), 257-61 (p. 257).

^{xxvii} Isaac D'Israeli, *Romances* (New-York: Printed and Published by D. Longworth, at the Shakespeare-Gallery, 1803), p. 135.

^{xxviii} D'Israeli, *Romances* (1807), p. 29.

^{xxix} *Ibid.*, p. 30. The nightingale then asks the '[w]hispering and kissing' gale that bears the incense of his love where he would 'rove'. D'Israeli might have taken the imagery from this *beyt* by Hafez:

O Zephyr, bring thou a scent of the soil trodden by the *yaar*/ Take away the sorrow of my heart and bring the good news of my sweetheart

eysabaanekhatiazxaakerahyaarbiaar/ bebarandoohedel o mojdeyedeldaarbiaar – Hafez, *Divan*

ای صبا نکستی از خاک ره یار بیار بپر اندوه دل و مژده ی دلدار بیار
– حافظ

^{xxx} D'Israeli, *Romances* (1803), p. 37.

^{xxxi}

bolbolzederaxtsarkeshide/ Majnoonsefataah bar keshide

بلبل ز درخت سر کشیده مجنون صفت آه بر کشیده

gol chon roxe Leyli azemaari/ biroonzadesarbetaajdaari – Nezami, *Leyli vaMajnoon*

گل چون رخ لیلی از عماری بیرون زده سر به تاج داری
– نظامی

^{xxxii} Griffiths, *The Monthly Review*, p. 121.

^{xxxiii} D'Israeli, *Romances* (1807), p. 17.

^{xxxiv} *Ibid.*

^{xxxv} Sattari, *Haalaat-e Eshq-e Majnoun*, p. 282.

^{xxxvi} Jones, 'On the Orthography of Asiatic Words', *Works*, I, p. 225.

goftkeigomshodeyevaadiyeqam/ hichxaahiketamannaatdaham

گفت کای گم شده وادی غم هیچ خواهی که تمنات دهم

sarfaraazatkonamazmeknat o jaah/ Leyliaarambebaratxaaterxaah

سرفرازت کنم از مکنت و جاه لیلی آرم ببرت خاطر خواه

goftneyneykeba'eidastba'eid/ zarreraahamnazari baa xorshid

گفت نی نی که بعید است بعید ذره را هم نظری با خورشید
[...]

bahrexorsandiye in jozvehaqir/ bas bovadpartoviazmehtonir

بهر خورسندی این جزو حقیر بس بود پرتوی از مهر منیر

^{xxxvii} Ibid.

^{xxxviii} Cf. Sa'di's *sbeyt* in one of his ghazals:

Like a dewdrop in the Sun/ I evaporated and rose up to Capella.

Chooshabnamooftaadebodampisheaftaab/ mehram be jaanresid o be ayyooq bar shodam

چون شبنم اوفتاده بدم پیش آفتاب مهرم به جان رسید و به عیوق بر شدم

^{xxxix}

doorizerahe do qotbshod door/ gashtaayeneye do sobhyeknoor – Nezami, *Leyli vaMajnoon*

دوری ز ره دو قطب شد دور گشت آینه ی دو صبح، یک نور
– نظامی

^{xl} D'Israeli, *Romances* (1807), p. 116.

^{xli} Ibid., p. 118.

^{xlii} Ibid., p. 121.

^{xliii} Ibid., pp. 119, 121.

^{xliv} The narrator states: 'Every day his verses, became more wild, but certainly, not less poetical.' See D'Israeli, *Romances* (1807), p. 122.

^{xlvi} D'Israeli, *Romances* (1807), p. 106.

^{xlvii} D'Israeli, *Romances* (1807), pp. 35-6. D'Israeli has adopted the concept from other sources such as Dallaway's 'Constantinople' as he remarks in the footnote to this passage.

^{xlviii} QasemQani, *Taarix-e TasavvofdarEslam: vaTatavvoraatvaTahavvolaat-e Mokhtalefe-ye aanaz Sadr-e EslamtaAsr-e Hafez* (Tehran: Chapkhane-ye Naqsh-e Jahan, 1330/1952), p. 388.

^{xlviii}

goftaa: "to ke-ei o azkojaaei?/ bihoode be sooye man cheaayi?"

گفتا: "تو که ای و از کجایی؟ بیهوده به سوی من چه آیی؟"

goftaake: "manammoraadejaanat! Kaamedel o ronaqeravaanat.

گفتا که: "منم مراد جانت! کام دل و رونق روانت!"

"ya'ni Leyli kemasteoo-ei/ injaashodepaay baste oo-ei".

"یعنی لیلی که مست اویی اینجا شده پای بست اویی"

goftaa: "ro! ro! keeshqatemrooz/ dar man zadeatashijahaan-sooz".

گفتا: "رو! رو! که عشقت امروز در من زده آتشی جهان سوز"

"bordaznazaramqobaaresoorat/ digarnashavamshekaaresoorat!" – Jami, *Leyli vaMajnoon*

"برد از نظرم غبار صورت دیگر نشوم شکار صورت!"
– جامی

^{xlix} Sattari, *Haalaat-e Eshq-e Majnoun*, p. 294.

^l Ibid., p. 296.

haantaanabarigomaankeMajnoon/ bar hosnemajaazboodmaftoon

هان تا نبری گمان که مجنون بر حسن مجاز بود مقنون

daravval agar chedaashtmeili/ baa jor'ekeshizejaame Leyli

در اول اگر چه داشت میلی با جرعه کشی ز جام لیلی

andaraaxerkegashtazaan mast/ afkandzedast o jaambeshkast

اندر آخر که گشت از آن مست افکند ز دست جام و بشکست

mastishzebaadeboodnaazjaam/ azjaamrahide shod saranjaam – Jaami, *Leyli vaMajnoon*

مستیش ز باده بود نه از جام از جام رهیده شد سر انجام
– جامی

^{li}

aari, aasheqkepaakbaaz-ast/ eshqashnazeaalam-e majaaz-ast– Jami

آری، عاشق که پاکباز ست عشقش نه ز عالم مجاز ست
– جامی

^{lii} The Sufi subject, intoxicated by the True love of the Other, becomes other to himself, just as a Persian musician would feel while performing an improvisation, going beyond his sole self, experiencing the other within himself, becoming other to himself, or as woman would be other to herself when experiencing feminine *jouissance*.

manamMajnoonmanam Leyli darinjaa – SheyxFaridoddin Attar-e Neyshaaboori, *Joharozzaat*, daftaredovvom

منم مجنون منم لیلی در اینجا
شیخ فرید الدین عطار نیشابوری

hamoosoorat ham ooma'ni/ ham ooMajnoonhamoo Leyli – Shah Ne'matollahVali, *Divan*

هم او صورت هم او معنی هم او مجنون هم او لیلی
– شاه نعمت الله ولی

^{liii}D'Israeli, *Romances* (1807), pp. 120-21.

^{liv}Ibid., p. 120.

lv

eshqikezeesmatejodaa'eist /aaneshqnashahvatehavaa'eist

عشقی که ز عصمت جداییست آن عشق نه شهوت هواپیست

eshqaayeneyebolandenoorast /shahvatzehesaabedooshtdoorast – Nezami, *Leyli vaMajnoon*

عشق آینه ی بلند نور است شهوت ز حساب دوست دورست
– نظامی

^{lvi} In an endnote, D'Israeli describes one of the miniature paintings that he had viewed in the Persian manuscript where 'Mejnoun is represented seated, nearly naked, and feeding a spotted fawn', his face being portrayed as 'famished and melancholy'. See D'Israeli, *Romances* (1807), p. 108.

^{lvii}Jane Gallop, *Reading Lacan* (Ithaca: Cornell University Press, 1985), p. 148.

^{lviii} Sigmund Freud, 'Mourning and Melancholia', in *The Standard Edition of the Complete Psychological Works of Sigmund Freud, 1916-1917, Introductory Lectures on Psycho-analysis (Part III)*, trans. by James Strachey, 24 vols (London: Hogarth Press in association with the Institute of Psycho-analysis, 1963), XVI, pp. 237-58.

^{lix}*The Nature of Melancholy: From Aristotle to Kristeva*, ed. by Jennifer Radden (Oxford: Oxford University Press, 2002), pp. 282, 45.

^{lx} In the 1915 text 'On Transience', Freud contends that a genuine appreciation of beauty presupposes the capacity to mourn the object's transience: sublimation is the counterpoise of the loss to which the libido so enigmatically fastens itself. See Julia Kristeva, *Black Sun: Depression and Melancholia* (New York: Columbia University Press, 1989), p. 98.

^{lxi} Dylan Evans, *An Introductory Dictionary of Lacanian Psychoanalysis* (London: Routledge, 1996), p. 200.

^{lxii}Isaac D'Israeli, *Romances* (London: Printed for Cadell and Davies, Strand; Murray and Highley, Fleet-Street; J. Harding, St. James's Street; and J. Wright, Piccadilly, 1799), pp. 105-06.

^{lxiii} D'Israeli, *Romances* (1807), pp. xii-xiii.

^{lxiv} Ibid., p. 76.

^{lxv} Ibid.

^{lxvi} The word '*majnun*' is synonymous with: possessed by a demon or jinn, insane, mad, furious, a fanatic, a maniac in Francis J. Steingass's *A Comprehensive Persian-English Dictionary*. See Francis Joseph Steingass, *A Comprehensive Persian-English Dictionary: Including the Arabic Words and Phrases to be Met with in Persian Literature, Being, Johnson and Richardson's Persian, Arabic, and English Dictionary, Revised, Enlarged, and Entirely Reconstructed* (New Delhi: Asian Educational Services, 2005). Steingass's *Arabic-English Dictionary* (New Delhi: Asian Educational Services, 2005 [1884]) provides the following synonyms for the same word: possessed by a demon, raving; mad with love.

^{lxvii} Griffiths, *The Monthly Review*, p. 123.

^{lxviii} D'Israeli, *Romances* (1807), p. 152.

^{lxix} The Persian equivalent terms for 'maniac', 'insane', and 'delirious' are respectively 'divaane', 'majnoun', and 'hazyaan-goo'.

^{lxx} D'Israeli, *Romances* (1807), p. 85.

^{lxxi} Ibid., p. 86.

^{lxxii} Jacques Lacan, *The Ethics of Psychoanalysis 1959-1960: The Seminar of Jacques Lacan*, ed. by Jacques-Alain Miller, trans. with notes by Dennis Porter, Book VII (London: Tavistock/Routledge, 1992), p. 112.

^{lxxiii} D'Israeli, *Romances* (1807), p. 166. Cf. the ending of *Alastor*, the scene of the Poet's death.

^{lxxiv} '*Ey doust*' means 'O, thou beloved!' and here Leyli.

^{lxxv} D'Israeli, *Romances* (1807), pp. 165-66.

^{lxxvi} Ibid., p. 288.

^{lxxvii} Sincerity here is the final state in the path of love and is referred to as '*ekhlaas*'.

^{lxxviii} D'Israeli, *Romances* (1807), pp. 168-69. Dying for love in this manner is the anticipated ending for an unattainable unfulfilled love as such, a spiritual renunciation of the earthly and all the suffering and pain it sets forth, and a liberation from worldly despondency. Jalal Sattari ascribes this type of death to the Uzri love, which referred to the type of chaste and pure love, away from all worldly fulfillment and which burns the lovers till they die from the pain of separation.

^{lxxix} Jones, 'On the Mystical Poetry ...', *The Works of Sir William Jones* (London, 1799), I, p. 452.