

DECONSTRUCTION THEORY, RUMI’S DISCOURSE AND THEIR APPLICATION IN DESIGN PROCESS

Zohre MOHAMMADI and Prof. Saied FARISI

MA Student at UCNA; Tabriz-Iran; Blackpen_z@yahoo.com
Assistant Professor, Chapman U. & UCNA; saied@farisi.com, farisi@chapman.edu

Abstract: This paper is studying the similarities of Derrida's 'Deconstruction' theory with Molana Rumi's philosophy of 'Unity of Existence' from the semiotic points of view as a common ground for both scholars and philosophers. The method for analysis of the subject and text as well as the outcome and end-results of this study provides a practical method, process and technique for the visual communication, graphic design and other creative and conceptual projects. To demonstrate the pragmatic possibility of this process, a series of poems, depicting the stories from Rumi was selected to design and illustrate in form of a book. Semiotics has been used as ground studies for this research, which is applicable to not only graphic design, but also for all other creative fields and design in general. The objectives are mainly to develop an approach to analyze or decode a text in order to collect necessary visual vocabulary and materials for creative process. The approach for this paper included study of some characteristics in the Rumi's poems similar to Derrida's deconstruction theory objectives. One of the main topics of Derrida's deconstruction theory is the analysis of text by breaking down the meaning of the discourse and text in order to reveal the core and infinite meaning of the discourse. Such meanings could be the original meaning or not. This dual oppositions possibility is one of the objectives of the deconstruction theory, which is called 'Lack of Preference'. To better explain the approach for this paper the following diagram might be helpful:

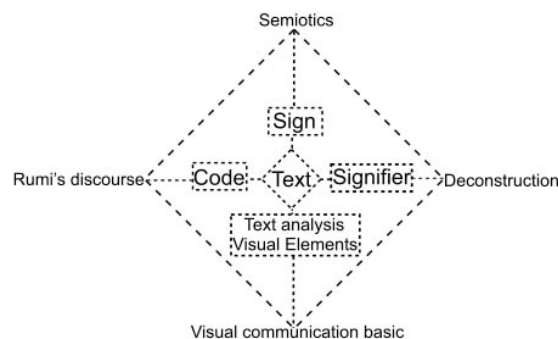


Figure.1 Study analysis

Keywords:

Deconstruction, Semiotics, Molana-Rumi, Derrida, visual communication, design basics, analysis, design philosophy,

1. Introduction

With all of the spoken languages used for communication [4], most of communications are non-verbal. In order to observe the importance of a written text and its impact on nonverbal communication comparative study of two schools of thoughts is being studied. From the Western philosophy, the philosophy and thoughts of the French philosopher Jacques Derrida compared with the well-known poet, *Sufi* and mystic, Molana Jalal al-Din Muhammad form the Islamic-Eastern ideology. In an era when application of imagery is ever increasing, where designers seek to create works that are mostly non-verbal and more visual based for more effective communication, the semiotics has served as a powerful approach to evaluate the effectiveness of the communication as well as providing a strong means of theoretical studies of creative field. Dr. Taghi Poornamdaryan in his book of Rumi's Persian poetry and its deconstruction has examined the Sufism and Derrida's Deconstruction with Ibn-Arabi Molana's discourse.

This seems very necessary nowadays for beginning designers. Most problem with design is when the designers when and if the designer process the analysis intuitively based on their past experiences and assumptions. The most challenging thing for a creative person is usually when there is no idea. One main objectives of deconstruction theory, which is often ignored or forgotten over time is paying attention to details of a text or subject matter. According to Derrida, deconstruction theory to understand a text one must use the text itself, to find signs, which may have infinite interpretations.

This means that the signified of the text will be removed. And this leads to the signifiers which will be referred to other signifiers, that conversion process is endless. In the same way, and the deconstructive impact of Rumi with the text of the semiotic, approach to examine the relationship of these variables, in order to achieve a practical solution in the pre-design process.

2. Semiotics

Semiotics or semiotic is the study of signs in general; so linguistics can be seen as a sub-discipline of semiotics which is particularly concerned with the nature of the linguistic signs. What is of relevance to linguistics from the discipline of semiotics, on the other hand, will be those of its conclusions and considerations about signs in general which are applicable to linguistic signs. The process of making and using signs is called *Semiosis*. It basically refers to Pierce's classification about sign terms. There are relationships between a *representament* and its object or its interpretation. However here I have used the Saussurian definition of signifier and signified (cf. Jacobson 1966). Here they are the three modes: 1. *Symbol/symbolic*: a mode in which the signifier does not resemble the signified but which is fundamentally arbitrary or purely conventional – so that this relationship must be agreed upon and learned: e.g. language in general (plus specific languages, alphabetical letters, punctuation marks, words, phrases and sentences), numbers, Morse code, traffic lights, national flags. 2. *Icon/iconic*: a mode in which the signifier is perceived as resembling or imitating the signified (visual, sound, feel, taste); being similar in possessing some of its qualities: e.g. a portrait, a cartoon, a scale-model, onomatopoeia, metaphors, sound effects in radio drama, a dubbed film soundtrack, imitative gestures. 3. *Index/indexical*: a mode in which the signifier is not arbitrary but is directly connected in some way (physically or causally) to the signified (regardless of intention) – this link can be observed or inferred: e.g. 'natural signs' (smoke, thunder, footprints, echoes, non-synthetic odors and flavors), medical symptoms (pain, a rash, pulse-rate), measuring instruments (weathercock,

thermometer, clock, spirit-level), 'signals' (a knock on a door, a phone ringing), pointers (a pointing 'index' finger, a directional signpost), recordings (a photograph, a film, video or television shot, an audio recorded voice), personal 'trademarks' (handwriting, catchphrases). [4]

2.1 Sign and Derrida's Theory and Rumi's discourse

Once Pierce presented a short definition of sign and wrote: "sign states something as something else for someone", then sign is the implication of something for something else and it is the absent-based validity. According to Pierce, there is a sort of incomplete undesirable strain in each sign, because any sign must always "be accompanied an explanation and argument so as to be useful...and sign and the explanation create a new sign together and since the explanation itself is turned into a new sign, it again will require an extra explanation". [2]. Writing is producing a mark that will constitute a kind of machine that is in turn productive, that my future disappearance in principle will not prevent from functioning and from yielding, and yielding itself to, reading and re-writing. In a sense, Derrida extends what Ibn Arabi has said about the Quran to every book: no text has a single, 'proper' meaning, but rather an infinite possibility of imminent ones, an ever-present capacity to be read and re-read in radically different ways. Whilst acknowledging that contexts enable meaning, Derrida insists they cannot control it – the text must forever carry with it 'the structural possibility of being severed from its referent or signified'. For deconstructionist, to 'explain' is simply to produce another set of signs to describe the first ones.

Solving a secret simply means producing another one. 'From the moment there is meaning, there is nothing but signs.' The belief that there exists a secret whose meaning, once unlocked and lifted out of its precious casket, would somehow unambiguously enlighten everyone concerned without ever having to use a sign itself. [3] Is the right of the same text and the text is that Derrida has generalized it into the being Derrida has written; there is nothing but signs. From the moment there is the *real*, there are only manifestations, and 'nothing but passage from veil to veil'. As soon as the button is expressed, there are only *zahir*, leading to more *zahir*, ad infinitum. Although by no means free of the 'hyper essentiality'. In fact altering the metaphor each time to suit the context, sometimes the mirror is the Real, sometimes it is the heart of the **Gnostic**, and some times it is a fellow believer. A passage from the Fusus probably best conveys the Derridian echoes of this metaphor: Try, when you look at yourself in a mirror, to see the mirror itself, and you will find that you cannot do so . . . the recipient sees nothing other than his own form in the mirror of the Reality. He does not see the Reality itself, which is not possible, although he knows that he may see only his [true form] in it. As in the case of a mirror and the beholder, he sees the form in it, but does not see the mirror itself . . . The analogy of a mirror is the closest and most faithful one for a vision of a divine Self-revelation. As in Derrida's analogy, the Real constitutes that part of the mirror we cannot see (the taint), which remains invisible throughout the entire reflective process, and yet without which we would not be able to see our reflection at all. [3]

2.2 Derrida's theory of meaning delay

Any interpretation and paraphrasing formed in the readers' minds is a meaning originated from the subconscious self of the reader and as a result it is both not a Rumi's '*Ghazals*' and at the same time Rumi's '*Ghazals*' probable meaning. [7] the most important thing we learn from Derrida's essay on Rousset is that the text is never present. No matter how coherent and meticulous a structure is created to explain the text, the

interpretation of the text will always be rendered incomplete by ‘the impossibility of its ever being present, of its ever being summarized by some absolute simultaneity or instantaneousness’. Just as no sign can ever capture the Real, no theological position can ever regulate the unpredictable, infinite variety of the Real’s manifestations, Derrida is careful to show how the ungraspable vitality of the text fissures and threatens every interpretation made of it. [3]

3. Rumi

Rumi [604-672/120-1573] belongs to a period in which the Islamic religious and philosophical life had nearly exhausted itself in all direction. All the problems arising out of religious and philosophical interests had been put and answered in various ways before him by theologians, philosophers and mystics of Islam. His Mathnavi is a crystal of many facets in which we see reflected the broken lights of semiotic monotheism, Greek intellectualism with Pythagorean elements and **Eleatic** theories of being and becoming, The study of Rumi is interesting not because he is the greatest mystic poet of Islam but because of the fact that in him we find a man who has left no problem of philosophical and religious life untouched. In him we find not creation of problems but the rethinking in the light of personal experience of all that had gone before him. So in one way the study of Rumi is the study of the best achievements of philosophical and religious life in Islam. [1]

4. Deconstruction

Jacques Derrida, French philosopher and founder of (Deconstructionism) in 1930 among French intellectuals have considered suspicious. [9] Deconstruction never limits itself to dualistic limits (right and wrong). In fact, deconstruction farewells speech and pays attention to myth, analogy, and wordplay and as Niche puts it, Definition of Derrida himself: something is made like a philosophical system, or a tradition, or a culture and someone wants to deconstruct it completely to analyze and solve its basics. [10] Jacques Derrida asks for a new definition of aesthetic by urging u to put equal importance on the ideas opposing the fixed ones and social norms. Deconstructionism accentuates reorganization by means of illogical and disordered processes. Deconstructive design challenges, in essence, universal beauty and design structures fitting the stereotyped popular view. Its disordered methods are recognized quickly by the public, and incite more interest and reception after receiving life through criticism. Deconstructionist forms break away from the preceding Modernism's unified standards and seek after new forms of tension, so that they often have destructive and incomplete images. The influence of Deconstructionism on Typography and Graphic Design was first observed in the late 1980’s. Its affect on Architecture and Fashion Design had existed distinctively even before. Graphic design had also accepted Deconstructionism; however, it was the late 1980’s when deconstructive styles were developed along with the popularity of computers. Deconstructionism in graphic design makes the whole atmosphere of a particular page decided by its subject, and the type functions as a method of illustration as well as delivers a mood. It also emphasizes the interrelationship between the text and the pictures by overlapping them. [8]

4.1 Deconstruction as an intellectual trend and stream

Here, Derrida reminds that deconstruction must not be limited to a special period or age, because the trend existed in Plato's period and manifested in different forms. Moreover, deconstruction must not be considered as modern criticism. Then, it cannot be taken as an aspect of admiring modernization. Deconstruction is different

from critique and criticism in that this one has a negative nature and attitude while deconstruction has affirmative and confirmatory quality. Hence, deconstruction must not be considered as a nihilistic strategy because it runs away from negation and rejection. [10]

4.2 Written signs

Moreover, one of the main objectives of deconstruction is to neutralize and invert the dominant images of metaphysics. Written signs: although Derrida has made attempts to explain the meaning, from what he said it can be concluded that the existence of written signs is independent from any subjective reasoning in form of author, creator, and reader or receiver. Derrida has always used Husserl's absent subject in discussing written signs. As he puts it, written terms live when the author is absent. A text or writing never achieves the final goal as it is being written, while speech does not live any second after being told. Derrida's main emphasis is on the independence of their semiotic functions. Namely, the signs are sometimes separated from their writers and achieve a sort of autonomy. Here, Derrida calls text as an independent machine. That is, the machine is not limited to its author rather it also gets independent from its reader. [10]

4.3 Signifier and Signified

In Derrida's opinion, Signifier does not directly give us the signified. That is, there is no consistency between Signifier and signified. On the other hand, there is an extensive spectrum between signified ranks. Namely, the connection between Signifier and signified is disconnected. And new Signifier and signified are placed in new composition and arrangement. This is where Derrida disclose the pitfalls of Saussure's theory regarding sign pattern. Saussure claimed that Signifier and signified have so tight connection that they are two sides of a story, he did not separate them. [10]

4.4 Manners of publication

Eliminating the signified, Derrida puts aside the last human language control tool. In the absence of the signified, language finds a type of energy and creativity on its own which is completely distinct from the writers and readers' mental creativity and energy. Derrida calls this language quality as dispersion character. It is the infinite non-realization of meaning existing in the absence of all referents. In Derrida's language theory the motion from Signifier to signified. Does not exist rather it is from a Signifier to another one. In fact, the trend of implication is nothing but moving Signifier and this is the new style. Derrida's abnormal view toward meaning: In his view, a Signifier implies another one, and that other to another one. Here Signifier is infinite and continues till infinity. Derrida states that meaning of meaning...is infinite necessity, natural infinite Signifier of a Signifier to another...its force is a type of pure and infinite ambiguity not giving stillness to signified rather steadily involves it in its order so that all the time it again refers and again delays. [9]

4.5 The absence of meaning

On the other hand, Derrida claims that meaning is not present in sign without mediation, because the meaning of a word is that does not show anything. So, the latter meaning always exists in the absence of sign. In fact, the meaning is in a chain of dispersed implications (Signifiers). Hence, it is impossible to provide it unconditionally. In fact, reading a text is what is like pursuing what is dying and it can be taken as the absence of deconstruction. [10]

4.6 Text and Presence

What does text mean? Generally it includes a set of signs, effects and or traces remained. Now what kind of relationship must exist between text and presence? Bennington says: presence and text are located in an explanatory relationship. Namely, wherever text is, presence cannot be realized, because the text has created an absence that is established. So, it can be said that the present moment is basically based on maintaining the effects and signs of previous moment. [10]

4.7 The metaphysics of presence

In text, there is no trace of dual cheating and cognitive value inconsistencies. Since long ago, text with text is assumed as a society covering speech. In fact, if we enter the duality of soul and body into discussion, in west philosophy tradition from Plato on, speech is considered to be soul and text to be the body and the external face of speech. Indeed, logos mean a gem covered by the text soma. Since, long ago, it has connected to referent, and or content taken a distance from face and visible. Result of the inference is what Derrida calls the metaphysics of presence. [10]

4.8 Language and writing system

Against this tradition Derrida argues what at first must seem an extraordinary case: that writing is in fact the precondition of language and must be conceived as prior to speech. This involves showing, to begin with, that the concept of writing cannot be reduced to its normal (i.e. graphic or inscriptional) sense. As Derrida deploys it, the term is closely related to that element of signifying difference, which Saussure thought essential to the workings of language. Writing, for Derrida, is the 'free play' or element of uncertainty within every system of communication. Its operations are precisely those, which escape the self-consciousness of speech and its deluded sense of the mastery of concept over language. Writing is the endless displacement of meaning which both governs language and places it forever beyond the reach of a stable, self-authenticating knowledge. The system of language associated with phonetic-alphabetic writing is that within which logo centric metaphysics, determining the sense of being as presence has been produced. This logo centricism, this epoch of the full speech, has always placed in parenthesis, suspended, and suppressed for essential reasons, all free reflection on the origin and status of writing. The argument turns on Saussure's attitude to the relative priority of spoken as opposed to written language, a dualism Derrida locates at the heart of Western philosophic tradition. [5]

5. The general quality of Derrida's Theory and Rumi's discourse

Many critics also believe that Rumi's discourse is incomprehensible and decentralized not following an integrated structure, while based on the recent studies, it is concluded that his speech method is completely taken from logic and thought. In the following, we discuss some opinions on Rumi's discourse: it seems that the initial attempt of everyone intending to enter Rumi's ideological world and to understand his meanings and gather his dispersed speech will fail. Yet about Derrida's works, we

come to this common point with Rumi's discourse that: as said before, Rumi's discourse is so that it gives any reader the possibility to have his own perception of the poem.

Derrida's point on book requiem song is noteworthy: in Rumi's mystic '*Ghazals*' of *Tariq*; and even they believe that the priority of language presence over meaning is resulted from intensive emotions that remove the stillness and relaxation required for logical thinking and its conscious aspect. On the other hand, some believe that even it contaminated a deep penumbra of some Rumi's '*Ghazals*' (because it is not in awareness and conscious states when he composed his poems, and they are suggestions of the one inside him and he speaks through that one's tongue that is " nine-hundred I" in *Shams's* interpretation. (Regarding the Deconstructionist quality in reviewing Rumi's discourse, it seems that his emphasis is on Text rather than speech. Because if we assume that he considers Quran to be the most complete word of God, and there is meaning as a pair with the perceptual capacity of each human in the words of God and the same is approved by Derrida: First and foremost the Quran (which is 'God's speech') has no single message, but a variety of messages, each one gauged to the competence and situation of its reader. This variety is infinite – or at least, as multitudinous as the number of the Quran's readership (one can't help thinking here of Isaac Luria's assertion that there were 600,000 'faces' of the Torah – as many readings as there were Jews living in Israel at the time of the Revelation, or also of one scholar's belief that the Koran contained 77,200 sciences, one for every letter on its pages). The infinite mind of the Author can 'gauge' His text to respond to each of His 'disparate' servants– indeed. [3])

So it can evidently be said that Text and speech have the same importance for Rumi, but his main emphasis (like Derrida) is the importance of Text. There is an important question to be asked which what could be the reason for Moalana to put same value for both text and speech. In Rumi's works, the message orientation is toward the reader and as a result the educational role of language is highlighted and the duty of language is established on language meaningfulness and its being a tool of meaning conveyance. The emphasis and orientation of message on the speaking "I" that is the conveyer is toward the audience and that is why the emotional role of language becomes significant. Although Jacobson and A. S. Dallas – intelligent British critic familiar with Hegel and Coleridge's critical thinking – have implied that lyric poem emphasizes on the first person and that means the boldness of the emotional role of this type of poem, in many Rumi's '*Ghazals*' the "I" to whom the message is oriented is not the same conscious and empirical "I" in non-mystic love '*Ghazals*', and on relatively common and general semiotic and empirical grounds, it gives the message a meaning understandable by others; but regards the conscious and empirical "I" or the same "super ego" or "nine-hundred man I" of human soul which has one identity with the world's soul rather than individual and personal soul. [7] In his *Mathnavi* the threads of various motives cross one another and are interwoven into such a confused fabric that one requires a good deal of patience to follow him. On the feeble thread of an insignificant story he strings the beads of his ideas and feelings without any system. A few didactic lines followed suddenly by

outbursts of ecstasies, turning back to the story and sometimes only at the suggestion of a word in the last line a sudden diving into a metaphysical problem– that is Rumi's way of proceeding with his Mathnavi. So the first laborious work of one who undertakes to scan Rumi's world of thought, in order to understand and critics him is to gather all the promiscuously scattered pearls and then to string them on the threads of different problems. [1] A similar gulf separates those of Derrida's readers who argue he has a system and a systematic purpose, from those who feel it is precisely the a-systematic confusion of systems that is Derrida's aim. Derrida has not come to bring peace to philosophy, but confusion. Where, John Ellis, accuses Derrida of 'mysticism', self-contradiction and general incoherence. For Gashes, deconstruction neither mystifies nor confuses but explicates – it attempts 'to "account" for a heterogeneous variety . . . of discursive inequalities . . . that continue to haunt even the successful development of philosophical arguments'. [3] Application of the method of expression and grammar rule in Derrida's work "probably" do not obey the rules are not written, and the "delicacies saying" no substantial as. Derrida has written a paragraph of text, including key cannot be found (including key is basically a "ruse text" knows), and confusion reigns of his writings. His paragraphs are long and sometimes five or six pages long, including lead. Sometimes among ends of the paper, Derrida is not even accepting form of book. [2]

5.1 The application of semiotic in Rumi's poem

Is due to the same quality, for an outsider reader, the presence of what is beyond general and shared experience in the language constructed by the same words, context, and structure as the one by which general and understandable meanings and experiences are stated, endow the language a cryptic and symbolic quality and transform it into a set of references without referent in the language's semiotic system. [7]

5.2 Super Ego and 'I' in Rumi's discourse

"Refers to the existence of a super ego other than the empirical "I" in the universe or in relation to human being existing in Islam mysticism in a variety of forms and its background can be south in pre-Islam religions and insights, as well. Super ego is in fact "divine I" or spiritual dimension of any human in the world of spirits and angels. Separation between empirical I and divine I resulted from the empirical human's captivity and drown in material world and its belongings. The visit and join to this divine I and observer and heaven lover is the ultimate dream of the mystics and final destination of way farers. although in Rumi which is an instructional poem , he apparently talks from the "I" language with the other "I" s, that is, in conditions where he is a conscious speaker and the others are conscious audiences, sometimes also emotional affection and delicacy of thoughts happening during meaning association, he cuts the "I" from himself and super ego takes control. And as a result, in instructional poem, ambiguity replaces clearance. Now, "I" does not talk with other "I" s, "super ego" talks by the language of "I" talks about "I" – who is apparently both the speaker and audience of super ego – or of

“him” (others). This condition in ‘*Ghazals*’ which is based on emotions and feelings and does not mean teaching others and as a result we see more that meeting the understanding level of the audiences does not affect the speaker's speech style. [7]

5.3 Silent articulate, articulate silent

Towhid in Islam when happens that the veil between superego and I is removed. The rise of this veil or mediator means destruction of self; that is denying “I” and realization of “super ego” an outsider to right. Then, who says is the same who listens: right or super ego. This unity is the true *Towhid* in Islam. So, the mystic is both speaker and listener as well as being silent and articulate; or on the other hand, both silent and articulate. If he speaks to others, he will be silent articulate; and if he speaks and is his listener, he will be the articulate silent; depending on the matter that we see him as to be his own listener or speaker. Rumi's ‘*Ghazals*’ no matter whether they make him a speaker or listener based on the rules dominating language. (The lack of priority of opposites and mutual oppositions based on Derrida’s theory is to remove priorities). He is the speaker where he is the listener. He speaks so that it is only indicating an idea taken from others, but so that it seems to have empirical credit rather than from personal experience. He wants to say something else to the listener that is of common experiences not achievable for everyone in the world but by the empirical and worldly ego's empirical intelligence and sense. Understanding the experience Rumi talks about, like understanding the truth or dream for someone with no experience of dream , is not possible via language and maintaining the relationship between reference and referent and any way to put it is symbolic and figurative. On symbolic word lack the signs indicating a single secondary referent. The word codified is not a symbol anymore but an empty reference filled by the reader's decision (that is turned into a symbol). So, the cryptic language potentially includes several meanings activated by the reader's decision. But the one paraphrasing indeed seems he in the poem's mirror, so that the poet also seems himself in it. Cryptic language is then a sacred language where everybody seems whatever invisible. Rumi considers his speech soul as absence when it is neither placed in thought nor possible to be said yet he acknowledges that the absence is stated inadvertently by his language. All conditions and basics required for the emergence of a mystic language are provided. Anyhow, code is the shortest form of analogue. From analogue to metaphor and from metaphor to code is a process of clearance of meaning toward vagueness and absence of meaning. In metaphor, although the meaning becomes hidden and remains in place, but there are evidences directing the reader toward the certain hidden unit meaning. [7] Code, the evidences are removed so that the duality of meaning turns into unity. (The concept of “code” is deeply rooted in semiotics. Roma Jakobson was more structuralism than the other linguists who emphasized that the production and interpretation of texts depends on the existence of associative codes or standards (Jakobson, 1971). The code creates a framework in which symbols become meaningful. In fact, it is not possible to name what is out of the code realm. Semiotics principles, [6] Lakoff and Johnson argue that ‘the essence of metaphor is understanding and experiencing one kind of thing in terms of another’

(Lakoff and Johnson 1980, 5). In semiotic terms, a metaphor involves, one signified acting as a signifier referring to a different signified. In literary terms, a metaphor consists of a 'literal' primary subject (or 'tenor') expressed in terms of a 'figurative' secondary subject (or 'vehicle') (Richards 1932, 96). However, to the extent that such a resemblance is oblique, we may also think of metaphor as symbolic. More interpretive effort is required in making sense of metaphors than of more literal signifiers, but this interpretive effort may be experienced as pleasurable. While metaphors may require an imaginative leap in their initial use, (such as in aesthetic uses in poetry or the visual arts). [4] Although the metaphor is a hidden meaning and remain in the vehicle, but there is evidence the reader is guided by means of a definite understatement, but the code this evidence is removed Duality means to be completely transformed into oneness. [7] The concept of "code" in semiotics is very basic. Jacobson was other structural linguists which emphasized the production and interpretation of texts codes or Communications contracts depends (Jacobson 1971). Code creates a framework where the signs are meaningless. In fact sign may not be what is called in the code area. [6]

5.4 Classifications of the speaker's communicative status in Rumi's discourse

When we look at the appearance of love '*Ghazals*' and also language logic view, aside from the conditions under which they have emerged, we can divide them from the speaker and reader and the one he is talking about as follow: 1: "ego" is talking about "him" 2: "ego" is talking 3: "ego" is talking about "super ego" 4: "super ego" is talking about "him" 5: "super ego" is talking about "super ego". Ego: worldly lover in love '*Ghazals*'; "him" divine lover in mystic *Ghazals*; "super ego": the divine ego having the same identity as God. p 155 oppositions (dual oppositions in his thinking) are prior to each other in metaphysics concept and can be used in its absolute concept, but the conflicts in his speech lose their absolute meaning and do not over each other. For instance, it can be implied that: Rumi has implied the dual face of love in mathnavi which is both bite and nectar teasing and soothing, water is as much fatal as it is vital and or other examples evident in his poems. [7]

5.5 Rumi's poem qualities

Are story within story, removing familiarity, evident and vague meanings, facing continuously with new meanings and contents, unpredictability, music and song qualities in text and that there are as many meanings as the number of readers, personifying the abstract beings like rationale, soul, faith, (cat faith), symmetrical change of the readers, the permanent transfer from addressing to absence and from absence to addressing. [7]

5.6 The structures breaking in the Rumi's discourse

Deconstruction of the meaning that, we intend, in ancient poetry, mystical poetry, and especially in Tradition that begins with the language habits of our experimental works are individuated. And the deconstruction of the worlds and mystical experiences the deconstruction of the more innovative and diverse that the way we eat and the environment. And his unique spiritual experience of the Holy Quran

but it rarely can be observed throughout the classical Persian poetry. Semantic field of Rumi poem, especially the limited scope of his '*Ghazals*' and public information is not restricted to the classical period. This free public speaking and productive collective sensory experience beyond the age of general knowledge, Regulatory framework and language break the habit Leading to the familiar language constructs are breaking, As we said earlier, the Rumi's discourse is so vocative Each reader will give the possibility to withdraw their We'll have to explain this verse: Rumi poem for the audience of his day did not. His poetry was like a dream sometimes released from the shackles of the poet's awareness of audience involvement. Therefore, not only through his poetry, popular culture around the same time he realized the relationship was going. Today's reader of his poetry is lyrical without being in the absence of readers and audiences have emerged and the audience for her poetry and in her absence on their individual character and call it what they had received from their own. [7] It is worth mentioning Derrida's point about Sounds condolence book has no beginning, no end. The text is "open" to open it from anywhere you want. And this is what our holy books, or poem books as HAFEZ..., And where it was to begin reading its Continuity (continuous text) are abandoned. [2] Rumi's poetry in our age of prosperity and revitalization, do not being constrained by the dominant culture and habits within a day the freedom of expression is a character or in a free language habits Terms and experiences, has been demonstrated. This language is not always clear and specific meaning in the service and effect logic to contend that there are several of deconstruction, Allows the reader to see the reflection of his own desires And a spiritual and soul into it to discover hidden mouth. [7]

6. Conclusions

The purpose of this paper was to examine and study the relationship between philosophy and design. According to the variables in this study, Derrida's deconstruction philosophy and Rumi's mystical and Sufism and 'Unity of Existence', initially a comparative study of which was made between the views of both two scholars. This became clear that the Rumi's discourse has the deconstructive methodologies aspects and dimension. According to other studies conducted by other researchers, Rumi's discourse has deconstructive approach. It has features in common with the theory of deconstruction of Derrida. Rumi's discourse is also dealing with the text. As deconstructive attitude of Derrida, Rumi's text pursues the same goals. In other words, the relationship between signifier and signified which Derrida has intended had already been used in the Rumi's discourses.

In other words, lack or weakness in conveying a message or ambiguity of meaning in Rumi's discourse is similar to Derrida's deconstruction of a text. Rumi by freeing a signifier from constraint of the signified has become his words to the textual creates an extreme depth of interpretation. In other words, in the interpretation of the text, the audience will lead to one side or another, regardless of any background and subjective judgments,. That is major objective of the Derrida's deconstruction theory, and Rumi's philosophy. Semiotic study of how both philosophers dealing with text is extremely important. Looking at the fundamentals of Derrida's deconstruction and Rumi's discourse, led the discussion into in semiotics. Semiotics like deconstructionism avoids giving more value to speech over writing or verbal over non-verbal. Thus semiotics may be a connecting link in the comparative analysis of deconstruction with Rumi's discourse. Both scholar have treat text quite semiotic, as every discourse in the text is considered as a sign, which with neutralizing the text– i.e. breaking it down, it turns into a series of codes. This is another sign of the

deconstruction approach in Rumi's discourse. An encode text is nothing but the absence of meaning (unit of meaning), which is the main subject of discussion of Derrida's deconstruction. According to Derrida is nothing outside of the text. Derrida extends the text to entire universe. Therefore the text could refer to anything. This is the most important part of this paper– Semiotic approach to the design and basics of visual communication, which leads towards an approach and technique for designers.

A designer desperately needs a guideline or roadmap before starting the design process. Such a tactical guideline is a pragmatic result of this study: Analysis of the text/ Project brief to neutralize the meaning unit of the text (decoding a text) to collect the signs and codes (i.e. Signifiers) within the text. This eventually makes the designer's led to the concepts of visual communication. This process will lead designer to a substantial list of visual elements. Such a list includes a number of the signs emerging from the text itself, assisting designer to identify the visual elements associated with the subject. Designer is free in choosing elements to use. This method helps the designer to design a project that in properly connection with the issue. Most importantly, designers will not be distracted in dealing with unrelated issues. This process assists designers in the critic a work of art or design.

7. Acknowledgement

Special thanks to Mr. Justin Wakefield. Mr. Hussein Samani. Ms Manijeh Bagheri.

8. References

- [1] Abdul Hakim, KH. LL.B,(PB). D, Phil. (HEIDEL). D, LITT. (HON. PB). (1959) *The Metaphysics of Rumi A critical and Historical Sketch*, 3th Ed, The Institute Of Islamic Culture 2, Club Road, Lahore, PP. 2-3.
- [2] Ahmadi, B. (2010) *The text- structure and textual interpretation*, 14th ED, nashr-e-markaz, Tehran, iran. PP. 24-390.
- [3] Almond, I. (2004) *Sufism and Deconstruction a comparative study of Derrida and Ibn Arab*, First ED, Routledge, 35th Street, New York, NY, PP. 35-94.
- [4] Chandler, D. (2002) *Semiotics the Basics*, 2th ED, Routledge 2 Park Square, Milton Park, Abingdon, Oxon, USA, PP. 29-127.
- [5] Norris, Ch. *Deconstruction Theory and Practice*, 3th ED, London and New York, Methuen & Co, Reprinted, PP.xii-29.
- [6] Trans, Parsa, M. Chandler, D. (2008) *Semiotics the Basics*, 4th ED, Soureh –Mehr, Tehran, Iran, PP. 142.
- [7] Trans, Authors, Purnamdarian, Taqi. (2009) *In the shadow of the sun: Persian poetry and deconstruction in poetry*, 2th ED, Nashr sokhan, Tehran, Iran. PP. 24-273.
- [8] Sik Hong, D. *A Study on the Deconstructionist Representation in Graphic Design* [Online PDF]. Available at http://www.idemployee.id.tue.nl/g.w.m.rauterberg/conferences/cd_donotopen/adc/final_paper/551.pdf
- [9] Trans, Sojudi, F. Harland, R. (2009) *Super structuralism: The Philosophy of Structuralism and Post-Structuralism*, 2th ED, Soureh –Mehr, Tehran, Iran, PP. 197-196.
- [10] Trans, Zamiran, M. (2006) *Jacques Derrida metaphysics of presence*, 1th ED, Hermes, Tehran, Iran, PP. 40-97.