**For the following poem, highlight analogies and other literary devices throughout. Annotate around the highlighted segments to explain the purpose of each literary device. Identify theme(s).**

*Rumi was a teacher and Sufi who wrote prose and poetry. Sufism is a mystical form of Islam that emphasizes that God must be understood through personal intuition.*

*Rumi is best known for his Masnavi, a book of 26,000 couplets. “Unmarked Boxes” employs analogy, which is a comparison that takes something unfamiliar and makes it understandable in terms of the familiar.*

**Unmarked Boxes**

**Jalal al-Din Rumi (1207-1273)**

Don't grieve. Anything you lose comes round  
in another form. The child weaned from mother's milk  
now drinks wine and honey mixed.  
  
God's joy moves from unmarked box to unmarked box,  
from cell to cell. As rainwater, down into flower bed.  
As roses, up from ground.  
Now it looks like a plate of rice and fish,  
now a cliff covered with vines,  
now a horse being saddled.  
It hides within these,  
till one day it cracks them open  
  
Part of the self leaves the body when we sleep  
and changes shape. You might say, "Last night  
I was a cypress tree, a small bed of tulips,  
a field of grapevines." Then the phantasm goes away.  
You're back in the room.  
I don't want to make any one fearful.  
Hear what's behind what I say.  
  
*Tatatumtum tatum tatadum.*  
There's the light gold of wheat in the sun  
and the gold of bread made from that wheat.  
I have neither. I'm only talking about them,

as a town in the desert looks up  
at stars on a clear night.

**For each of the following verses, identify a theme. Annotate for literary devices and explain how those devices help develop the theme.**

*Omar Khayyam was a Persian scientist, mathematician, and poet who is most famous for his Rubaiyat.*

*Ruba’i is the Persian word for “quatrain.” This four-line verse format was popular with Persian poets, who used them to develop a variety of themes. The Rubaiyat tend to employ sharp imagery and a variety of metaphors and analogies.*

**From *The Rubaiyat***

**Omar Khayyam (A.D. 1048-1131)**

**VII**   
Come, fill the Cup, and in the fire of Spring   
Your Winter-garment of Repentance fling:   
The Bird of Time has but a little way   
To flutter--and the Bird is on the Wing.

**XII**   
A Book of Verses underneath the Bough,   
A Jug of Wine, a Loaf of Bread--and Thou   
Beside me singing in the Wilderness--   
Oh, Wilderness were Paradise enow!

**XXIV**   
Ah, make the most of what we yet may spend,   
Before we too into the Dust descend;   
Dust into Dust, and under Dust to lie   
Sans Wine, sans Song, sans Singer, and--sans End!

**LXXI**   
The Moving Finger writes; and, having writ,   
Moves on: nor all your Piety nor Wit   
Shall lure it back to cancel half a Line,   
Nor all your Tears wash out a Word of it.

**XCVI**   
Yet Ah, that Spring should vanish with the Rose!   
That Youth's sweet-scented manuscript should close!   
The Nightingale that in the branches sang,   
Ah, whence, and whither flown again, who knows!

**For each of the following verses, identify a theme. Annotate for literary devices and explain how those devices help develop the theme.**

*Saadi was a Persian poet who lied as a dervish, a wandering holy man who practiced Sufism. His work is highly regarded in Iran. As a Sufi, he would have placed o importance on possessions or places, time, or “achievements.” Sufis would beg for a living and spend their lives meditating on God’s love.*

*Saadi’s anecdotes are short, simple stories that usually focus on a single event or issue, but reveal a great deal about human nature.*

**Anecdotes and Sayings**

**Saadi (c. A.D. 1213-c. 1291)**

**The Pearl**

A raindrop, dripping from a cloud,

Was ashamed when it saw the sea.

“Who am I where there is a sea?” it said.

When it saw itself with the eye of humility,

A shell nurtured it in its embrace.

**Learning**

None learned the art of archery from me

Who did not make me, in the end, the target.

**Relative**

A lamp has no rays at all in the face of the sun;

And a high minaret even in the foothills of a mountain looks low.

**The Dervish Under a Vow of Solitude**

A dervish under a vow of solitude sat in a desert as a king passed with his retinue. Being in a special state of mind he took no notice, not even raising his head as the procession passed.

The king, emotionally overcome by his regal pretensions, was angry and said: “These wearers of the patchwork robe are as impassive as animals, possessing neither politeness nor due humility.”

His vizier approached the dervish, saying: “O dervish! The Sultan of the whole of the Earth has just passed by you. Why did you not pay the required homage?”

The dervish answered: “Let the Sultan look for homage from those who seek to benefit from his goodwill. Tell him, too, that kings are created for the protection of their subjects. Subjects are not created for the service of kings.