Character and Personality Type in Masnavi Based on Enneagram Pattern

Bita Rezaei, Mostafa Gorji
Persian Language and Literature Department, Payame Noor University, 3697-19395, Tehran, Iran.

Abstract
Enneagram is one of the important patterns of personality recognition in modern psychology. This model examines nine types of personality from a variety of psychological aspects. Each personality has different dimensions according to its type, and is also influenced by its adjacent types in terms of tension and relaxation. Molavi, the great poet and mystic of the seventh century AH, has used various types in the stories of Masnavi according to the individual and social status of each person. The main personalities are an example of nine types that Molavi has brought in the form of a fictional personality and introduced them directly or indirectly. According to the enneagram age, it can be said that Molavi is one of the pioneers who used this psychological pattern to introduce the fictional personalities of Masnavi.

Key words: enneagram, personality, personality type, Masnavi

Introduction
In interdisciplinary research, literature and psychology have a long and known relationship. There are many common points in these two disciplines that have allowed to work and review in these areas. Enneagram or the 9 personality types are one of the existing psychology theories along with the psychology types’ patterns and the ancient pattern of Myers Briggs (the book of Art of Recognizing People by Barbara Tigger) and the ancient pattern of Awakening of the Heroes Inside by Carole Pearson and Huckimair (the book of My Graceful Life by Pearson).

Enneagram or the nine types are in fact a combination of oriental mysticism and modern psychology. Gurdjieff's goal was to identify the dimensions of human personality and provide a solution for his further development and self-awareness, because Gurdjieff believed that human would not be able to help himself and others if he would not properly understand his own. He divides human beings into nine types of personality, each type having its own strengths and weaknesses. The literal meaning of enneagram is, nine dimensions or nine models. In this pattern, humans are divided into nine groups. The personalities of each group are expressed individually and the various intellectual, emotional and social dimensions of each group are shown. As a mystic poet, Molavi is aware of the hidden layers of human existence, and in his great Masnavi book, he introduces the personalities in a way that the reader sees and feels well in the position and conditions of those personalities. This research further elaborates the relationship between literature and psychology and provides grounds for more extensive studies.

Enneagram
Enneagram is a powerful and dynamic personality system that describes nine distinct patterns of thinking, emotion, and performance. In Greek, Ennea means 9 and Gram means a written form or thing. This pattern is represented by a 9-pointed star graph in a circle (Daniels, Price, 2014: 3). In this pattern, personalities are classified into nine types. In this pattern, each person is classified into his own type and group according to his strengths and weaknesses. Each enneagram personality type has 4 related types: two wings and two types of relaxation and tension. The personality type is influenced by one or both personality types that are their wings.

Character and Personality Type
Yong knows persona as one of the person making systems. Persona is a Greek word meaning "mask" or "artificial face" that actors used to play a role. Parsona is in fact a social or show character, and the real and private personality of each person in under the mask. If the impact of society is intense, the thickness of the mask is added, and that man loses his private independence and takes a radiation from the society, and can no longer pursue his real goals and intentions, and realize them (Sisi, 1975).

But the definition of personality in the enneagram theory is somewhat different from the traditional theories of psychologists. Traditional psychologists believe that the personality expresses those constant behavioral patterns that, firstly, express the principles and rules of a person and the similarities existing among individuals; secondly, the characteristics of the person that distinguish him from others; thirdly, the qualities common to all humans. In general, personality is the dynamic structure of passive perceptual, voluntary, and physical aspects.
of man. While the central axis of the enneagram in the nine types, is the nature of the person whose character is its superstructure. The nature or essence is something beyond personality. Enneagram experts consider nature as water, the soul as a lake or river, and personality as waves on its surface. In other words, water (nature) is the base structure of the existence, and its dynamic form is the lake (soul), and the personality is only a particular dimension of the waves of the soul. The enneagram helps us to see clearly what we see as a creature in our reality and nature, which is pure truth. Enneagram is neither a dry psychology, nor an unclear and intuitive mysticism, but an instrument for transformation and change, which uses objectivity and insight of psychology as a door to spirituality. (Riso and Hudson, 2013: 6-10)

One of the major issues in psychology is typology. From the beginning of psychology, many theories of personality types have been presented. For the first time, Carl Gustav Yong, a Swiss psychologist, spoke about them for more than seventy years, but in fact, two American women namely Katherine Briggs and her daughter Isabel Myers developed these concepts. The type is a feature that separates humans, and people who have almost the same behavior and thoughts are placed in the same type. The fact that people in different situations have different reactions comes from their type of personality. We all grow from childhood with one of the nine prominent personalities, and with natural or non-acquired nature and other prenatal factors that are key determinants of our personality type. The fact that we are born with our dominant personality type is endorsed by all enneagram scholars. Human beings cannot change from one main or predominant personality type to another, or have extensive change, but our personality base remains as original or inherent. No characteristic is constant in describing the main type over time because the human being is constantly fluctuating toward healthy, unhealthy, or moderate states. No personality type is inherently better or worse, because each has unique strengths and weaknesses. (ibid., 40-42)

**Personality in the Story**

The concept of personality in literary works, like other phenomena in the world of art, has always undergone transformation over time while passing through the twists and turns of human life. Since a literal work has never been written without personalities, and the creation of such a work is not possible, the personalities should be considered as the basis of building a work. (Daghighian, 1992)

The personalities make life in the body of literature, so that they are rise the curiosity, fascination, attraction, reluctance, admiration, and humiliation of the reader. When a literary personality crosses the boundaries of his instrumental and functional role, we, as readers of literary work, make a deep connection with it. These personalities can form part of our beliefs and cognition by penetrating feelings, recognizing identity and compassion, or disgust. (Bennett & Rowell, 1960)

The personality is made up of persons and creatures that appear in the story. The creature of the mind of the author may be a human, an object or animal, or another thing. Personality is the actor of the story. A person whose psychological and moral qualities are in practice and what he says and does; who personification is the creation of such personalities that are made almost like real to the reader (Mirsadji, 1997). Each good story does not have more than one major personality and the rest are subordinate. (Yunesi, 2003)

The personality emerges when a person shows a behavior in relation to a person or other people; these individuals do not need to be present or even live. They may be the heroes of stories and myths, or may be created later. This aspect is even present in the dream because dreams usually reflect the relationship between the dreamer and the other persons. (Political, 1975)

Personality, which is the most basic element of the story, should be described as a person, not in the form of a type or a general example; the personality should only have a typical aspect in terms of representing all the characteristics of its class (Parham, 2002). Action and behavior are also necessary for the existence of personality; what cause the occurrence of actions are the different characteristics that exist among the people of the story, and the continuation of behavior only requires a more detailed description of these characteristics. (ibid., 50)

The personality or hero of the story creates the story by his action or speech. What he does is called action and what he says is called dialogue or speech. The hero may remain constant from the beginning to the end of the story and he may have no mental and spiritual changes, or may change gradually or suddenly due to factors. To the heroes of the first and second types are called the constant and variable personalities, respectively (Shamsa, 2002). In the book "Introduction to Criticism and Theory of Literature", 24 characteristics are presented for reviewing the story, including: the beginning of the story, the reader and reading, the author, the text and the world, the strange (literature of a strange category), storytelling, personality, sound, literary and perceptual skills, laughter, tragic works, history, I, sexual differences, God, ideology, tendency, suspension, racial differentiation, text executive capability, mysteries and secrets, postmodernism, and joy of ending. Among the characteristics mentioned above, in order to understand the type of personality, several examples that can be used in enneagram are presented. The emergence of true people in the story involves a number of factors, the first of which is to give a legitimate and reasonable name to the person, as well as that he speaks and acts during the story in a way that true people do in the daily life. The second factor is the merging of the
mentioned personality with the specific complexities of the human soul, so that it can be said that without these complexities, our fictional personality, without a doubt, is "one-dimensional", artificial, or static according to the term I.M Forrester. The blow of the spirit of life into the form of a fictional personality and manifestation of life sense during the narrator's storytelling about the personality; the emergence of such characteristics, which may sometimes seem contradictory, requires: the actions and reactions of the personality mentioned be unpredictable to some extent, and also, several situations should be considered as the origin of his activities and speeches throughout the story. The third factor is that all these tensions, contradictions, and multiplicities must be joined in terms of the same personality and identity. The fictional personality is always inspired by real individuals, in other words, it is modeled according to their actual example. (Bennett & Rowell, 2009: 83-85)

The study of fictional personalities requires, in the first place, the acceptance and acknowledgment of the fact that a person can never be considered individually and without reference to other personalities and factors. The most vivid and clearest definition of the "hero" of a story or play (regardless of his gender) is as follows: “A fictional person or personality that gives the reader sympathy, empathy and identification and, with his own influence, makes him put himself in his fictional position in the story.” (ibid, 95)

In the process of story, personality is one of the important and key elements of the story, and other elements of the story are around the center of this important element. Among the prominent works in poetic fictional literature, Masnavi is one of the works in which we can see the diversity of personalities along with the diversity of fictional topics. Molavi has chosen the personalities of stories with accuracy and skill, and considered a special place for each person according to the theme of the story. (Rezaei, Gorji, Copa and Sharifi, 2017: 180)

To introduce personalities, Molavi has used various methods including: explicit and direct, through actions and deeds, and explanation and interpretation or without them, indirect method and conversation.

Type

Type includes the examples of people who have many humanitarian general features and characteristics, and are frequent not only in the story, but also in the world beyond the story, which are readily identifiable to everyone (Pouremrani, 2007).

Main personality

The one who has the heavy burden of the story, and the behaviors and actions of other people in the story turn around him, is the main or the central person. This person may be good and positive or bad and negative according to his or her behavior. Sometimes the main person is called "the central person", "the key person" and "the dominant person". In stories, there may be two or more pivotal persons instead of one main person. (ibid: 124)

Conclusion

One of the most important features of the enneagram pattern is the examination of various aspects of human existence. Since human beings have a spiritual dimension in addition to physical one, it is possible to examine both dimensions in Masnavi stories based on this pattern.

By reflecting on the content of the Masnavi stories, we face with personalities, each of which is skilled players. Molavi has chosen personalities from most classes; the king, the Sufi, the poor, the wise, the ignorant, the woman, the man, etc. Sometimes in some stories, he cunningly reveals the type of personality in the first verse to the audience, which is one of features of the element of "beginning of the story". As in the story of “lion and rabbit", he introduces the rabbit sneaky, which is one of the main features of type 1. In the story of the King of the Jews who killed the Nazarene, from the very beginning he introduced the Minister in the type 3 with his most prominent feature, deception. In Masnavi, Molavi does not usually present a general image of personalities, but by bringing characteristics, states, actions, and behavior and speech, he involves the reader's mind in the type of personality of each person. The personalities of Masnavi with the mental characteristics considered by Molavi from every class and social section, play their roles well. Sometimes the personalities are in line with the "title" of the personality types contained in the enneagram, such as the "king" in the story of the “king and the bondwoman", which is consistent with the title of type 8, i.e. the boss and ruler, and it is easy to find out after the initial examination that which type of enneagram is the personality of the story in line with. Sometimes, due to the complexity and similarity of the types with the unrelated but similar wings and types, it is a bit difficult to identify the types based on the types, so it needs more precise view. In addition to humans, animals, in turn, have a serious presence in Masnavi because each animal in the Masnavi tales can be an allegory of humans with unique characteristics in the human society like the story of “lion and rabbit or lion and fox and wolf”, where all the behaviors, movements and actions of humans are expressed in the language and form of animals, in order to have more impact on the audience. Or in the story of “Trusting the flatter and fidelity of the bear” in type 2, bear is one of the subsidiary personalities in the story, that is present alongside a
strong man.

Due to the general context of the story and the equal presence of the personalities, the main personalities in some stories are beyond one; like the story of the Caliphate who was higher than “Hatam-e-Taei” in the forgiveness, with two main personalities, the woman, type 6 and the Arabi, type 9; in the story of deceiving an urban and suburban and inviting the ..., urban, type 6 and suburban, type 7; in the story of a judge falling in love with Johi’s wife, woman, type 3, Johi, type 7 and judge, type 8; and there are three main personalities in the story of the enchanting castle, older brother, type 4, the middle brother, type 7, and the younger brother, type 9.

Personality types are varied in Masnavi, so that each type of enneagram has at least one character to be examined in a total of six books of Masnavi. In the stories, Molavi has brought the main personalities from all types, including developed, developing, and undeveloped, and this is a ground for stimulating the reader's or audience's mind to be influenced by the personalities.

Since the enneagram pattern is a combination of mystical and psychological thoughts, according to the book of “Third Line”, many features of healthy types or moderate types are consistent with the items that Shams Tabrizi considers for the "perfect man". The reader of Masnavi stories feels similarities to the personalities and sees many of his features in them. So, influencing the audience through storytelling is more. Therefore, Molavi has chosen all the personalities carefully and introduced them according to the needs of the audience and the community with the characteristics of each type. As a skilled psychologist, Molavi has brought the main personalities of the story in accordance with the types of tension and relaxation, as well as the type of their compatibility or incompatibility with each other. Among them are “Johi and his wife” and “Arabi and his wife”, these four personality types are compatible two-by-two in terms of enneagram. Molavi has fully matched the characteristics of each type with the characteristics of related wings, as well as the tension and relaxation modes of each type. The actions, behaviors, deeds and sayings of the personalities in Masnavi are the indexes of personality review based on the enneagram pattern. In Masnavi, each of the personalities examined has a unique personality type. All of the features mentioned in each personality type of the enneagram model are not defined solely for one personality, but each person is carefully matched by adapting most of the features with its own type. Some personalities have public characteristics and some others have their own contradictions and conflicts, and some have the best or most healthy mode, such as that Molavi has not brought "woman" or "man" in a particular type in Masnavi, and according to the position, any gender can play a role in different types. In two different stories with different types, in the story of the caliphate who was beyond "Hatam-e-Taei" in the forgiveness, "woman" with type 6, has a moderate personality type. Or, in the story of a judge falling in love with Johi’s wife, woman with type 9, has an unhealthy personality. 9 personalities of each person, according to the triple aspects of the enneagram pattern; heart, will, and brain, are in one of these aspects. According to the main personalities of the stories that can be examined, a variety of types can be seen in Masnavi.

Change of the conditions and the impact by other types will change the personalities and make them dynamic. Characteristics of each personality, the impact of adjacent types, which are the wings, as well as the tendency of the type to the types of tension and relaxation, cause changes and dynamism in the personality of each person. This, of course, does not mean personality change, because each person has a particular personality type and may only be influenced by or tended to other modes of crisis or relaxation.

Individuals who are in the same personality type do not necessarily have the same characteristics, because they are not in the same development level. Although Molavi has used all types in Masnavi, each has its own particular status and position, for example, he used type 6 both in healthy and unhealthy states; in the story of disturbing the sleeping Amiri, with a snake in his mouth, the rider plays the role of a healthy personality, and with the same type, in the story of trusting the flatter and fidelity of the bear, the brave man has an unhealthy personality type.

Masnavi is one of the most outstanding mystical works of the Orient in which we can search the origins of the enneagram and confirm Gurdjieff’s claim saying that enneagram is rooted from the eastern works.

One of the most important achievements of this research is to reach the point that Masnavi's personalities are applicable to this pattern, the personalities from each group, common, mystic, poor, rich, judge, accused, etc. Enneagram is a pattern of knowing self and others; Molavi has provided the path to the reader and the audience with the suitable choice of personalities in different situations.

As a poet and mystic, Molavi is a prominent example of those who used this method in his educational-mystical teachings. Certainly, with further investigations in the works of others, it is possible to certainly confirm that enneagram is rooted in the Eastern teachings.

References
Bennet, Andrew; Royl, Nicolas (2009) Introduction to the literature of critique and theory. Translated by Ahmad Tamimdari. Tehran: Research Institute for Cultural and Social Studies.
Daniels, David L. and Price, Virginia (2014) Enneagram (personality recognition), Translated by Nima Seyed