

A COMPARATIVE STUDY OF GOD ATTRIBUTES IN THE HADIQAT AL-HAQIQA AND DIVANE SHAMS

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Abstract

God Cognition and thinking about Him has been one of the most important concerns of man throughout the history. Scholars, philosophers, and poets have thought about the dimensions of God Cognition and describing his attributes. In the meantime, the poets have expressed and described God and his attributes in poetry because of magical power of poetry and influenced by religious views and life experiences. "Sanai Ghaznavi" (Sixth-century) and Jalaluddin Balkhi Rumi (seventh-century) are poets who have shown such interest in their own poetry. Both Sana'i and Rumi recognize the inability of man to understand God through the manifestations and works of God in nature. Sana'i's view is more influenced by the Qur'an and it is similar to the Mu'tazilites and Shiites, and Rumi's approach is more influenced by his particular romantic mysticism. Both acknowledge God's mercy as a source of need.

Keywords: Cognition Attributes of Essence, Sana'i Ghaznawi, Hadiqat al-Haqiqa, Rumi, Divane Shams.

1 INTRODUCTION

In human thought, God cognition has always been influenced by his religious approach. On the other hand, this cognition is as old as human life. Philosophers, poets, writers, and so on, as the spectrum of people who are superior to the general social class in terms of thought, always have their minds on the creator who created this world and

have left their reflections and thoughts in their works. Some philosophers from the earliest times, the Greek philosophy, have acknowledged their inability to know God. Plato, a prominent Greek philosopher, said thousands years ago, "It is difficult to find a constructive world, and if we find it, it is impossible to describe it so that it can be understood by all" (Plato, 2001, J 3: 1724). Other philosophers have offered different views throughout history. Meanwhile, poets have taken a different approach to know God. Most Persian-speaking poets have begun to speak about the grace of God at the beginning of their manuscripts and poems, and what they have expressed have been influenced by their religious views; In other words, the Koran, the Prophetic traditions and the narrations of the Imams were the first sources of God Cognition for a Muslim poet.

Sixth-century poet "Sanai Ghaznavi" and seventh-century poet "Jalaluddin Balkhi Rumi" are among the first Persian poets whose knowledge and thinking in all aspects of life, including God cognition and understanding his attributes, reflect their deep thought, broad spirit and attitudes. Due to the evolution of mystical concepts in Persian poetry, that initiated by Sana'i Ghaznavi, differs their approach about God cognition and his attributes. The present article, which uses a descriptive-analytical approach to examine the subject, attempts to address the issue of God's attributes in the system of Hadiqat al-Haqiqa of Sanai Ghaznavi and Divane Shams by Tabrizi; as follow, this concept is examined in detail in the two mentioned works.

2 RESEARCH BACKGROUND

There has been some research about the attributes of God and Rumi's view about God cognition and His attributes. Most of these studies have targeted the great work of Rumi, the Mathnawi Ma'navi, and some have addressed Rumi's views in his sonnets. In an article entitled "God and Man in the Divane Rumi", Kouja Turk examines aspects of this issue and concludes that "in the meantime, Rumi speaks of divine power as a charmed lover and Presents his message" (Kuja Turk, 2003: 107). Faramarz Karamaleki and Zarei Haji Abadi in an article have come to know God from the perspective of Rumi. From their point of view, "the view of Jalaluddin Balkhi about God cognition is important because of his diverse legacy to theological, philosophical and mystical ancestors" (Faramarz Karamalaki and Zarei Haji Abadi, 2007: 259).

In an essay entitled Rumi's cognition of God, the Universe and Man, Hassanzadeh studies Rumi's view about it and writes: "Rumi believes that behind the phenomena of this world, there is a complete, conscious, infinite thing and Rumi calls all the divine attributes from God" (Hassan Zadeh, 2009: 99).

Ghaznavi's Sana'i view of God's attributes has also been studied for some times. Hadidi and colleagues have investigated the manifestation of divine names and attributes in the Sana'i book. According to them, "Sana'i sometimes uses the name and adjective of transcendence in accordance to verses, traditions and doctrines, sometimes he chooses the Persian equivalent for divine names" (Hadidi et al., 2013: 11). Mojarrad and Radmard have examined the image of God in thoughts of two Muslim Sages (Nasser Khosrow and Sanaee). Their study concluded that "the image of God in every culture and civilization is drawn in a particular way. This image of God, which is the birth of particular believes and school or thought, directly influences the thoughts and actions of individuals as well as the construction of their ideology and worldview" (Sanaee & Radmard, 2014: 61). They also believe that "the image of God in Sanai's mind is the

result of multi-dimensional knots. On one hand, there is the purity of God, but not the extent of the philosophers, but the conventional and religious extent of the Qur'an. In the religious aspect of God image, Sana'i does not interpret and accepts the faith. The third dimension is the emotional dimension of God that culminates in love and love with servants" (Mojarrad & Radmard, 2014: 72).

Heidari and Ghorbanpur Arani also study this topic in an article entitled "The Wisdom of Light: The Essence and Characteristics of God in the Sanai view" and concludes that "Sana'i has taken a modern-day approach in his Islamic works and even has a disproportionate view of theology, and his views differ widely from the views of the hadiths, and are very much in line with the beliefs of Shiites, Mu'tazilites and Matridis (Ghorbanpour Ariani, Heidari, 2015: 47).

According to the present research, it can be said that so far there is any research to compare the attributes of God in Tabrizi the Divine Shams and the Hadiqat al-Haqiqa. Therefore, the necessity of the present study becomes apparent.

3 COMPARATIVE STUDY OF GOD ATTRIBUTES IN HADIQAT AL-HAQIQA AND TABRIZI 'S DIVANE SHAMS SUFI MYSTICISM

Sanai Ghaznavi is one of the prominent poets of Persian literature whose introduction to mystical concepts in Persian poetry has given him a high standing among Persian poets. "Hakim Sana'i Ghaznavi is the first who introduced Sufism into poetry. Before him there were a few quatrains of Sufism from Abu Sa'id Abu al-Khair, but it was devoted to the passion and attraction of love, not to the issues of mysticism and the mysteries and stages of mysticism" (Naamani, 1984, Vol. 1: 171). Among Sana'i's works, al-Haqiqah is of great importance. The Hadigheh is a work that "has been written in the period of the poet's spiritual maturity and is consistent with his mystical views on this subject" (Soltani and Meshkin-Daem Hashi, 2014: 2). When Sana'i incorporated mystical concepts and idioms into Persian poetry, a kind of asceticism was prevalent in poets' poetry, sometimes it was mixed with theological and religious interpretations. Sanai pioneered mystical poetry and was able to incorporate some mystical teachings into poetry. In the meantime, "mystics believe that knowing divine names and attributes of God cognition is beginning knowledge of seeker, followed by action on the content and meaning of divine names and attributes, meaning the perfect facts of God and the Name of God, in terms of essence with one of perfection, as science is the attribute of God and the universe is the name of God. So every rational truth is an attribute provided that it shows perfection" (Hassanzadeh Amoli, 1978: 245).

The attributes of God in the Hadiqat al-Haqiqa

What can be deduced from Sana'i's thought in al-Haqiqah is that he considers the knowledge of God as well as his attributes impossible for human beings, that is to say, "the more the intellect rises in flight, the truth is superior to it because it is impossible to envelop thing on environment and the creation on creature" (Heidari and Ghorbanpour Ariani, 2015: 54). Sana'i at al-Haqiqa states that human and his intellect cannot reach God and that divine attributes need to be free from melancholy and doubt (Sana'i, 1980: 82).

In the Sana'i book, there is also an emphasis on the inability to recognize wisdom from the creator of wisdom, just as the fingerprint has its own role and is incapable of holding the finger (Same: 114).

The allegory to explain the concept of God

Sana'i exemplifies the expression of a human being who knows his God but cannot describe his attributes: "Sana'i is said to be as blindness child in imagining and perceiving the God attribute that although he is somehow aware of his mother's existence and is certain of his existence, he cannot conceive his character and form in any way" (Heidari and Ghorbanpour Arani, 2015: 54) and mention to it in his poetry (Sana'i, 1980; 82).

Apart from this example, Sanai makes another allegory. The story of Ghor city where all the inhabitants was blind (The same allegory in Rumi's Mathnavi is reproduced as an allegory under the anecdote in dark house) (Same: 69).

Sana'i concludes that he "likenes those who believe in the existence of God to the existence of the hands, feet, fingers, movement, descent, foreheads, and neglect as blind" and considers God away from any quality and any likeness and considers the simile verses to be similar and meaningless in meaningful verses "(Heidari and Ghorbanpour Arani, 2015: 54). In Sana'i's view, God is pure of dialogue and no one is capable to enumerate his attributes; he expresses these meanings in his verses (Sana'i, 1980: 70-71).

Inability to recognize yourself

On the other hand, Sanai regards the reason for man's inability to know God as "inability to know himself" (Ibid: 63) and discredits all the schools that imitate God as man (Same: 63).

Greatness of God

Sanai believes that "the greatness of God is not because of His overflow, for His essence is superior to inclusion in the few and because (quality and quantity), but it is not possible to clarify the attributes of God in the form of human categories (how, why, what, when, where, etc.)" (Ibid: 64 and 82; Heidari and Ghorbanpour Arani, 2015: 57).

Interpretation of the Sana'i al-Haqqiyah

Sana'i also uses symbolic language to interpret the meanings of God's attributes, including hand, face, coming, descent, etc. This is undoubtedly because there is no excuse for not recognizing God in attributes or likeness (likening God to man) (Heidari and Ghorbanpour Arani, 2015). Apart from this, this resembles the Sana'i thought of God in more than one approach to theological schools such as Ash'ari and so on. Sanai mention to God's hand as his power and in fact does some form of interpretation (Sana'i, 1980: 64) and also interprets face, coming, the ordinance, and the gift of God (Ibid: 64 and 65).

Purity in the Sana'i al-Haqqiyah

Another point is that the Sana'i begins the Hadiqa al-Haqiqah with the divine purity, and "this theme which is taken from the verses of the Holy Quran is repeated in other Sana'i works" (Mojarrad and Radmard, 2014: 65). In the expression of purity, Sana'i tries to exaggerate the philosophical discourse of his speech and not to exclude it from the context of the Qur'an and what it says about purity (Sana'i, 1980: 61 and 64).

Therefore, the Sana'i approach about God's purity is more verbal than philosophical color and is influenced by purity of the Qur'an. In other words, in Sana'a works, religious and religious color is more than philosophical or even mystical. Sanai also attributes characters such as hearing and seeing to God (Same: 80). He also attributes characters such as creature, forgiver, Mighty, Unit, and etc. to God (Same: 60).

What is inferred from the primitive verses of the Hadiqat al-Haqiqa in the God purity is that "the described God at the beginning of the Hadiqa has both attributes of the philosophers' God and the attributes of the Almighty and Sufi God" (Dargahi, 1994, 15); but religious and religious color prevails over other aspects. Unlike philosophers, he despises reason. Perhaps "the main reason for the disclaimer of wisdom in Sana'i poetry is his arrogance against Shari'a, that is to say, if he finds himself needless of Shari ... he will hardly be condemned; but if he follow the Shari he will has dignity and respect" (Zarqani, 2002: 102). After ruling that the intellect is incomplete in understanding the God attributes, Sana'i states that "one cannot understand these concepts with his own wisdom, but a full understanding of these concepts requires an extra-rational relationship with God." (Sana'i, 1980: 81; Mojarrad & Rad Mard, 2014: 68).

Effect of Koran

It is thus that Sana'i first resorted to the Qur'anic word in his way of God cognition and his attributes, but contrary to philosophers' view he rebuked the intellect and found that it is ineffective in God cognition and his attributes and, ultimately, like lovers, he mentions to God love and makes it possible to know God not by reason but by heart. Another point to note is that "although the God of Sana'i is glorious, it is not so far that one cannot have an emotional relationship with it. It is possible to meet God in the Sana'i mind and to come out of it" (Ibid, 2014: 71). It should also be noted that Sana'i considered the verb "vain" to be devoid of God dignity. His views on this issue are close to those of the Wise Men and the Shiites (Sana'i, 1980: 377).

God's privative attributes

Other attributes that Sana'i does not attribute to God are "wrath". Although the Holy Qur'an explicitly attributes wrath to God, Sana'i understands and interprets the essence of God from this trait (Same: 158).

Grace and mercy of God

Sanai, while affirming God's grace and mercy, believes that the servants' boldness to sin is due to God's mercy (ibid 103: 104). Therefore, the mercy of God overcomes the sin of his servants (Same: 102).

God in Rumi's sonnets

Molana Jalaleddin Balkhi has also included God cognition and His attributes in his poems of *Divane Shams* by Tabrizi. *Divane Shams* by Tabrizi is very different from *Mathnawi Ma'navi*, and that Rumi is drunk in his sonnets of love for his beloved (Shamse Tabrizi is a blessing from God), but in *Mathnawi* what is of particular importance is most Islamic teachings and concepts of human life. "Rumi believes that behind all the phenomena of this world, there is a complete, conscious, infinite being, with all the attributes and names of the senses. Rumi calls this being "God." God is the source of the existence and the life. God is the Creator who created the whole universe out of nothing but His own will. The focal point of Rumi's idea of God is the most active and all-powerful Almighty" (Hassanzadeh, 2009: 99). On the other hand, it should be borne in mind that "the issue of theology from Rumi's point of view is not one that can be put together, because all the topics of *Mathnawi* and other works of Rumi are an introduction to the expression of God and his attributes"(Same: 100). Although the image that Rumi paints of God is the one that the Quran teaches us, "Rumi refers to the Almighty as the God of the Qur'an, and especially the one whose character is mentioned in the verse of *Ayat -ol-Kursi* and where *Hai al-Qiyum* has been recited" (Shimel, 1998: 81); but unlike Sana'i, this image is more romantic and Sufi than rational or even theological. He addresses God with a rhetoric word like beloved (Molavi, 1997: 188).

Mercy in Rumi's sonnets

Rumi's works, in particular *Divan Shams*, illustrate two seemingly opposing forms: negation in which the intellect is incapable to know the essence and attributes of God, and the other is the "proof" that God recognizes the human being and shows the way of God cognition "(Faramarz Karamelki and Zarei Haji Abadi, 2007: 261). On the other hand, it should not be forgotten that "the God described in Rumi's poetry and fully associated with his optimistic and hopeful moods is total mercy" (Mushtaq Mehr, 2007: 73). Rumi recites mercy in the divine attributes of God (Molavi, 1997: 526).

The essence of world

He refers to God as "the essence of the world." "He feels the essence of the world on the one hand, and the world on the other hand. It is in the distance between the world and the essence of the world that man experiences his presence in the universe" (Shafi'i Kadkani, 2009: v 1:46). It should also be noted that, according to Rumi, "the essence of the world is in the whole of universe and is not out of perspective from the world, and for this reason it cannot be reasoned to prove the essence of the truth" (Ibid.: 55); just as there is no reason to prove the existence of flowers, the smell in the brains and the color in the eyes cannot be substantiated, and there is no fruitful argument to prove the essence of the transcendent nature (Molavi, 1997: 212).

The warmth of God's presence

In Rumi's thought, God is the central axis that he refers to it as "He" and "the lightness and warmth that human experience in the Rumi world may have had no good in any religion!" Like a center of gravity, he circulates all the elements and particles of

existence, including Rumi's thought and life, and every moment it gets warmer than before in his life! It is here that Rumi describes such a presence with such expressions as the soul of the world, the sun of the sun's sun and so forth" (Ibid: 534; Dargahi, 2004: 253 and 254).

The inability of human wisdom

It should be noted that "Rumi sees the intellect as incapable to know the essence and attributes of God and considers the essence and attributes as a place where human reason does not have access to it. After the essence and attributes of God, what remains of his works is that one must turn to his works to know God" (Molavi, 1997: 179; Faramarz Karamalki and Zarei Haji Abadi, 2007: 263).

Grace and divine wrath in Rumi's sonnets

In Rumi's view, "the nature of God can be attained only through the nature of God himself, which is beyond sight and thought" (Kojaturk, 2004: 108). He also considers grace and wrath to be one of the attributes of the eternal lover (God); (Molavi, 1997: 241 and 638). The servant of God grace will never despair (Same: 359).

Rumi's drowning in divine love causes him to use metaphors to describe God in his poem that amazes the audience (Same: 392).

Warmth of love to God

It should be kept in mind that "Rumi not only considers God's infinite love for the servants but the hope and desire of God for drawing near to the divine throne as the result of God's unique love, mercy and worm. In Rumi's worldview not only human but the existence and the absence of the Divine Mercy and the Divine forgiveness has divine love" (Pazhouhandeh, 2011: 100). Rumi, like Sana'i, does not take the theologian's view of God's attributes. In the Molavi sonnets about the God attributes, what is most prominent is His forgiveness and mercy, and God's love for the servants and the love is the result of the endless God's forgiveness and mercy; Rumi's expression of divine attributes is that Rumi looks more romantic and Sana'i looks more vocal and religious. Rumi's mysticism is romantic and Sana'i's relation with God is more influenced by the Qur'an and religion. Both mystics worship God, but Rumi is drowned in the mystical purity of love and sees God in all aspects of existence, even in non-existence. Rumi sees God as light and calls him sunshine (sunshine) (Mawlawi, 1998: 733) which is in fact a reference to "Allah is the Light of the heavens and the earth, The example of His light is like a niche within which is a lamp" (Surah Noor, verse 35; see: Ki Manesh, 1987: 34 and 35).

4 CONCLUSION

God cognition and thinking in His attributes has long occupied the human mind, especially thinkers, philosophers and poets. It may be hard to argue that there are as many people as opinion. In the meantime, the poets, because of their usage of the magic force of poetry, have been influenced by their religion and religious beliefs to express and describe God in their poems. Sixth-century poet Sanai Ghaznavi and seventh-

century poet Mawlana Jala'leddin Balkhi are poets who have addressed the divine temperament and expression and description of God in their own poetry. The Sana'i purifies God and deprives him of all wrongdoing, and in this sense he is more influenced by the concepts of Qur'an. Sana'i does not know God and recognizes the inability of man to know God. He likens man to a blind child who is aware of the mother's existence, but cannot visualize his qualities in his mind. In describing the attributes of God, such as hand, face, etc., Sanai uses interpretation and symbolic language. The Sana'i approach to divine transcendence is more than philosophical, verbal, and influenced by the Qur'an. Like Rumi, Sana'i considers the mercy of God abundant, and unlike Rumi, who also considers anger as attribute of God (and, of course, he considers mercy more than anger). God, in Rumi's thought, is the soul of the world, and deprives the intellect of essence cognition and God attributes. Of the essence and attributes of what can be known are the works of God manifested in nature. From the Rumi's point of view, divine mercy is infinite, and his love for servants is the result and consequence of this divine mercy. In Rumi's worldview, not only the world but also the lack of God is full of love.

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