



The Reflection of Maghrebi's Art and Thoughts in his Poetry

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ABSTRACT

Mohammad Shirin called Shams-al-din is one of the poets and mystics who is of outstanding language and diction and power of speech. His religion is the unity of existence and his way is to enjoy the observations. In this subject, he is inspired by many of his ancestors. Maghrebi's thoughts were in accordance with Ibn Arabi's and in his poems one can notice such a desire. He talked a lot about the unity of existence which is considered as one of the most important issues of mysticism. He was living in Hafiz era and like Savoji and other poets was influenced by him as well. Unfortunately, his talent and importance have not been shown till now. He was so honest in the way of mysticism and only a rare bunch of poets reached his position.

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Introduction

One of the treasures of this land are the artistic ideas of the great poet of the eighth century such as Maghrebi. He was one of the greatest poets of Iran and without knowing the Sufi mystic, understanding, the terms and expressions of mystical poetry it is impossible to comprehend his poetry. The second meaning is more popular in our literature.

Maghribi should be accounted as the most important Persian Sufi poet—after 'Iraqi (d. 688/1289), Qasim-i Anwar (d. 837/1433) and Shabistari (d. ca. 740/1339-40) of Ibn 'Arabi's school in the late 13th/early 14th century. is the 'Unity of Being' (wahdat al-wujud). Although the imagery of romantic Persian poets such as Salman Sawaji (d. 778/1376) and Humam Tabrizi (d. 714/1314) also fills his verse, lending it a particular brilliance and graceful beauty, it is as an exponent and exegete of the theomonistic doctrine of Ibn 'Arabi that his poems achieved their principal fame. It is apparent that the poet adopted 'Maghribi' as his takhalluṣ in honour of the Shaykh al-Akbar.

Some critics of romantic poems relate this kind of poem to relations between men and women in the community under the rule of a woman—the mother and feminine control, and they have the same love poems to praise and spells and requirements that men have for women of the tribe or community. Thus, in the age of the female in which women are mas-

ters and the courses are headed by farming communities under the responsibility of women, men praises them by means of lyrical poems.

Shams poetry can be found in the realm of the symbolic meaning of the first and secondary meaning or meanings. His poetry transcends the surface of language and is in accordance with the Secrets of Sofia. Reflecting on the fact that the authentic texts of Persian mysticism as the knowledge of the best human talent, it provides a shadow by which men can understand most of the artists and owners and those thoughts. He is one of the most prominent poets of Persian language and subtle allusion related to the genuine mystical experiences through his saving of truths and this is the objects of the universe which makes his poetry.

Maghrebi's death from Jaami's View

Jaami in his book titled Nafat al Ons announced the death of Maghrebi at the age of sixty in 809. Dr. Louisan quoted in the introduction to the book of Maghrebi's poems announced his death in 869 and other books proclaimed it was in 810. Thus Khalvati announced his death in a couplet as:

When maghrebi went from west to east / I saw him in paradise happy / I asked him about the time of his death / he

was overjoyed and laughing said it was "kheir." In Abj language it refers to 810 [1].

Edward Brown in 1927 went to see the tomb of Sheikh Maghrebi and wrote in the third volume of his literary history of Saadi to Jami and said that it may be another Maghrebi who was buried in the tomb [2].

Maghrebi's poetic works

His Divan consists of 223 couplets of Arabic poetry, 199 Persian Ghazals, 22 couplets of Masnavi, 2 Ghetee, 35 quatrains, a sonnets and 14 2-couplets.

Maghrebi's prose works

One of his works is the interpretation of Sura Fatiha which is apparently the doctornie of Fatiha Secrets. This thesis in no. 1453 in the Pasha Turkish Library with the collection numbers 280 to 286 and some volumes are referred to Jebeli and Mohi Al-Din. Muhammad Shirin Maghribi, Muhammad he was born in the village of Ammand, some forty miles northwest of Tabriz near Lake Urumiya and died aged 60 in 809/1406-8.

After his celebrated Diwan, Maghribi's other works listed by Ibn Karbala'i include:

- 1) Asrar-i fatiHa (not extant);
- 2) Risala-yi jam-i jahan-nama (consisting mainly of selections from Farghani's commentary on Ibn Farid's Ta'yya entitled Mashariq al-darari, ed.
- 3) Dj. Ashtiyani, Tehran 1979; Durr al-farid fi ma'rifat al-tawhid (a work still extant, see Fihrist-i Kitab-khana-yi Sipahsalar, II: 682 wherein it is said to be in Persian, treating in 3 chapters the divine Unity, Actions and Qualities);
- 4) Nuzhat al-sasaniyya (evidently not extant).

Other works ascribed elsewhere to Maghribi include aNasihah-nama and Ira'at al-daqa'iq fi sharH-i Mi'rat al-Haqa'iq.

Maghribi had five silsila affiliations according to

- 1) Ibn Karbala'i Baha' al-Din Hamadani;
- 2) Ibn 'Arabi;
- 3) Sa'd al-Din;
- 4) Isma'il Sisi and
- 5) 'Abd al-Mu'min al-Sarawi, although his principal master was Sisi who counted among his protégés and disciples three of the greatest Sufi poets of the 14th-century, namely: Kamal Khujandi (d. 803/1400), Qasim-i Anwar, and Muhammad 'Aṣṣar Tabrizi (d. 792-3/1390-1). Sisi was a Kubrawi Shaykh, having been a disciple, either directly or indirectly, of 'Ala' al-Dawla Simnani (d. 736/1336).

As a poet of the Akbarian school, Maghribi follows very closely the imagery and thought of Shabistari and Sa'd al-Din Farghani. Maghribi's poetic style was imitated by Shah Ni'matu'llah (d. 834/1431) and Muhammad Lahiji, the latter author quoting extensively from Maghribi's Diwan throughout his famous Mafatih al-i'jaz fi sharh-i Gulshan-i raz in order to illustrate Shabistari's symbolism and doctrine. Many of the images and expressions of Maghribi's poetry have become proverbs in Persian, and his influence can be seen in the writings of many of the Persian Ishraqi philosophers up to the present day. Quotations from his poetry, for instance, can be found scattered throughout the writings of the 19th-century Hakim Mulla Hadi Sabzawari [3].

Lyric literature

Lyric Literature is essentially lyrical poems that discuss personal feelings and emotions. These poems that are often short were accompanied with lyric in ancient Greece. In most parts of the world primarily emotional and romantic lyrics and music have been pathetic. Troubadours and minstrels in Europe and in Iran Romances, the villagers and shepherds, were the custodian of this tradition.

In lyrical poetry, the poet sometimes is talking and sometimes somebody else. However, contrary to what one considers to mind, it may be the poet's Persona, a mask over his face, and not considered as real. Thus, the figures mentioned in the poem and the poet should not be confused with real character. Persian poetry as a literary richness differs from the story, Requiem, chanting, and the lyricism of pellets sonnets, quatrains and even poem in form of ode. But the most important type of Persian poetry is Ghazal which is in form of romantic heroic story between the lover and beloved. In this type the persona mentions the beloved and complains and narrates all his/her emotions and feelings [4].

Iraqi Style of Poetry

The 13th century marks the ascendancy of lyric poetry with the consequent development of the ghazal into a major verse form, as well as the rise of mystical and Sufi poetry. This style is often called Araqi (Iraqi) style, (western provinces of Iran were known as Persian Iraq (Araq-e-Ajam) and is known by its emotional lyric qualities, rich meters, and the relative simplicity of its language.

Iraqi style was famous between the early seventh century to the early tenth century for 300 years at the time of the Mongol and Timurid and it was of three important characteristics:

Linguistically:

It is rooted within the framework of the ancient Persian language and Khorasani style, and the words are less original Persian and Arabic words instead of them are replaced. Ancient phonetic peculiarities such as stands are removed. We can say that the Iraqi style is between the ancient language Khorasani and the new language Hindi style.

Intellectually:

If a poem is romantic, the situation and position of lover is not low and even it is equal to God and if it is mystical, it is a mysticism which is far from the normal norms and morals. The important issues raised in the mystical poetry of this period are: unity, primacy of love in mind, citing a hadith Qudsi Kent Ginza, manifestation and appearance, praising wine. Thus literature is Love-oriented, somber and realistic.

Literally:

The dominant theme in this era is ghazal. The attention to the expressions and exquisites reaches its peak and poets gain various arts [5].

Poets of Integration

The crisis in the 7th century poetry was in a way that Saadi reached the peaks and climax of ghazal and in the 8th century Rumi also reached the peaks and climax of mystical poetry. Thus, in the eighth century, the normal flow was combining these two types of lyrics (even Ghalandaraneh lyrics) which came to the new stream. The most important

poets of the eighth century lyric poets are talented in both mystical and romantic form of poetry. Therefore, they are called the poets of integration. The peak of this current flow is Hafez and the one who inspires him, Saadi. In the course of a few other poets including Khujand, the feature of integration also exists [6].

Louizan, the corrector of Shams Maqrebi epistle:

He has inspired from his most prominent precedent [Fakhr-al-din Iraqi (demised on 688 Hejri Ghamari)]. However, the Maqrebi's poem is full of improvisations, romantic poems of Homam Tabrizi (demised on 714 Hejri) and Salman Savogi (demised on 778 Hejri), which give some kind of dignity and mild beauty to his poetry, but main reputation of his poetry is due to propagate and interpret of the philosophy of Mohye-al-Din Arabi. In evolution of tradition of Ebn-al-Arabi's philosophy, Maqrebi's thoughts rather had being influenced by Mahmud Shabestari's (demised on 740 Hejri) opinions, the owner of Golshane Raaz, and also Saeed-al-Din Saeed Forghani (demised near 700 Hejri) the author of Masharegh-al-Dorari (in the explanation of Taeeye written by Ebn-al-Farez) [7].

Symbolism of the sun in the Shams Maqrebi's epistle:

While the Shams poems are very clear and communicative regarding their primary meanings, they seem extremely complicated, ambiguous and symbolic in the area of meaning reasoning or secondary meaning. This ambiguity is due to fact that concerning limitation of sonnet, he has no facility to explain his thinking and special deliberations completely, and has used many words with symbolic cultural, personal and progressive load. This word took its symbolic application from pseudonym of poet to Shams Maqrebi to demonstrate most important thinking of existence unity, continuously.

In such a situation, the prime or dictionary meaning of some words is merely a pass way to achieve to their secondary and symbolic meanings. Such words, with significant adaptation capabilities which they have, constitute some aspects of symbolism of Shams mystique poetry.

The advocates of novel criticism, proposing "behind the script" theory, believe that: "every script refers to a behind of script, and Garma says, this later item has not been expressed, which we should dig a canal from prime meaning to script aperture to grasp the literary atmosphere and noble meaning, and achieved to behind the script(meaning)". In the other word, move from apparent content to latent content of the poem. The latent content of poem and philosophical prose is a point which in the philosophical symbolism code, has been mentioned frequently, and the philosophers, using different approaches, prohibited readers to reduce script (secondary) meaning just to apparent meaning.

As they have told:

Stop it, why you stick in tongue speaking/ the love has several expressions which are above the speech. However, according to poem composition, he often rather than direct expression of his opinions, mainly express them indirectly and by using another point, and this is the case which enters the poem to symbolic expression territory. Since symbolism in literacy is: "the art of thinking and emotions expression neither by direct explanation, nor by

clear comparison of those thinking and emotions to tangible objective figures, but by pointing out to their circumstances and using some symbols with no explanation to create those deliberations and emotions in the reader's mind".

Shams Maqrebi used the sun as a symbol with different meaning circles.

We investigate his utilization from the symbol of sun as follows:

1. Universe creation
2. Existence unity
3. The latent and secret nature of the God, while showing his appearance and demonstration
4. The appearances of the God existence
5. The poet pseudonym to Shams Maqrebi.

Maqrebi and Kamal Khogandi:

Kamal Khogandi was from famous devotees of Sisi, who was communicated with Maqrebi. The author of Habib-al-Seir says about Kamal: he abode in Tabriz when he came back from Makah journey, and Soltan (King) Hosein-ben-Soltan Oveis (776-784) adverted to him, Soltan donated a garden in Valian Kooch (or Vilian Kooch) and Kamal built an abbey in there, Mirza Mirannshah, also loved Sheikh Khogandi. One day, Molana Maqrebi and Mohammad Mashregi, Mohammad Assaar, and Mohammad Khiali came to talk to and visit Sheikh Kamal, and Sheikh was cooking the food, he composed a sonnet with the beginning of:

If the eye and eyebrow and affection are something like this/ goodbye Pharisee and piety, separating wisdom and religion.

Maqrebi told Kamal, the Molana is great (people), why he should compose a poem which has no meaning except virtual meaning? Kamal explain the onomatopoeia secret that eye in allusion to "eye and eyebrow" express the adjectives, and Maqrebi accepted fairly the manner of interpretation of Kamal.

Khaje Ab-al-Rahim Khalvati is one of the devotees, who accompanying Maqrebi in his travel and residence, that took penance in 795, 27th of Shavval in Solataniye, and was indoctrinated in 27th of Zighadeh 803 Hejri in Gilan.

Abd-al-Rahim Khalvati who his epistle consists of 260 sonnets, followed either concerning the meaning and the style and speech from Maqrebi, also the Jaam Jahan naama dissertation of Maqrebi, has become the subject of different interpretations in Islam Universe.

S hah Nemat-Allah Vali (demised on 834 Hejri) and Sham-al-Din Mohammad "Asiri" Lahigi (demised on 912 hejri) interpreter of Golshan Raaz, in their poems were influenced by poem style and expression structure of Maqrebi. Many of expressions and allegories of Maqrebi's poem have become as an Idiom in Persian language and the influence of his poetry has being observed in many writings of Iranian philosophers of Eshragh-ism, till today.

Conclusion

Mohammad Shirin Maqrebi, has been one the great poets and philosophers and prominent elders of mysticism in Tabriz and a honest Mystic, he educated many students and devotees, which some of them are regarded as great elders of mysticism. Shams Maqrebi accepted the theory of existence unity and his main reputation is due to propagate and interpret of Ebn-al-Arabi's deliberations. However, the poets

of Shams are very clear and apparent in the area of prime meaning, but they seem complicated and symbolic in meaning reasoning or secondary meaning. [8]

Philosophical poetry of Maqrebi has deep symbolism. Many of expressions and allegories of Maqrebi's poetry have become as an Idiom in Persian language and the influence of his poetry has been observed in many writings of Iranian philosophers of Eshragh-ism, till today. Of important works of Maqrebi is Jaam-e-Jahan namaa dissertation, which is in explanation of Mohye-al-Din Arabi's philosophy and anthology of explanation of Farezieh ode.

He achieved to mastery position in mysticism and educating the other people, and also in poetry and literacy, and found many devotees. The Kamal's poem is followed by speech elegance and deploring of meanings and accuracy in content making. From the Jaami's point of view, Kamak's exaggeration in conveying accurate meaning emptied his poetry from love spice.[9]

In his opinion, as same as all philosopher's point of view, poem is considered as a mean to express emotions and thoughts and education promotion. As Kamal was Concurrent with an extraordinary people such as Lesan-al-Gheib, Hafez Shirazi, it led to overlapping of broadcasting of their speeches, which caused to under evaluate his words.

Mohammad Shirin Maqrebi was regarded as one of the sophisticated poets in using improvisations. Kamal, in his poetry, mentioned his precedent and contemporary poets. Kamal, also mentioned catholic savour and mastery of Sheikh Saadi in sonnets. Khajeh Hafez Shirazi, the contemporary of Kamal, is one the greatest sonnet composers that their poetry, both indicate their lovesome and honesty and belief to each other. The main and quintessential problems of mysticism of unity, exuberance, manifestation, love, knowledge, rosary, connection, mentor, master, and so on, have been reflected specially in the mystic philosophy of Kamal. Kamal, in a joyful and dreamy manner, by using a special skill, has adopted his mystic meanings with his romantic sonnets. Kamal, has composed beauty and natural elegance, material life delectations, love and emotional human feeling, beside mystic deliberations. As it appears from biography and poetry explanation of Kamal, he did not accept allegiance of any master or mentor. However, Sheikh has visited great mentors and elders such as Chaachi, Khaafi, and Sisi as well, but there was not a mentor/devotee relationship between them. [10]

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