

The Reflection of Mystical Expressions, Contents, and Concepts in Khwaju Kermani Poem (Khamseh and Divan)

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Abstract: Sufism has an old background and made precious works. The great part of the world literature reflects the mystical thoughts. Poets and authors have urged humans to leave the materials and attend to the spiritual affairs such as Khwaju Kermani, the great poet of the 8th century. His poems include Khamseh and Divan containing the mystical expression, contents, and concepts. The mystical expressions of his poems are identified and suggested as example in this research.

Keywords: Khwaju Kermani, Mystical Expressions, Poems.

Introduction

Sufism and sufism thoughts has an old root and many authors and poets have urged humans to leave the material world and the material intentions. “The great part of the world literature reflects the mystic gentle thoughts and emotions. The precise mystical thoughts and the gentle statements of the ghosts undoubtedly inspired the world literature and have a specific role on it. These thoughts origin of the spiritual gentleness and their statements are undoubtedly the lexical industries and gentleness basis of the world literature” (Sajaddi, 1971).

Many poets such as Khwaju Kermani have used the mystical expressions in their poems so added on the enrichment of their poems and their effects.

Abolata Kamal Adin Mahmud Ibn Ali Ibn Mahmud having a nom Khwaju Kermani is the great and well-known poet of the 8th century. He was called “Nakhl Band- Asho’ara”. He was born in 1310 in Kerman and spent his childhood there then traveled to Hejaz and Sham, and Jerusalem and Iraq in Basra, etc. then he dwelled in Bagdad after storing knowledge then went to Isfahan and wen to Kerman and Fars from there. Finally, he died. He died in 1371 in Shiraz. His grave is in Tang Allah akbar of Shiraz, near Darvazeh Quran” (Safa, 1999).

The works of Khwaju are important and considerable. His poetry has more than 40000 couplets. Divan of Khwaju is divided to two parts including all types of odeath, sonnet, Tarjiband, Tarkib band, Masnavi, and the quatrain. His odeath poems are about the worship of the preacher, a part in the celebration of the elders of religion.

The six-dimension Masnavi with intention toward Nizami and Ferdowsi Shahnameh includes:

1- Samnameh which is the love and epic poetry in the Moteqareb Bahr with Shahnameh Ferdowsi about the fate of Sam Nariman in about 14500 couplets

2- Hoday and Hodayoun is the love poetry about the love story of Hodayoun and Hoday, the daughter of Faghfur of China in the Moteqareb Bahr in 1353 which ends with 4407 couplets.

3- Gol and Nowruz is a poetry about Hazaj Bahr of the prince love Nowruz in love with Gol, daughter of Rome king, in 1363 with 5302 couplets to find the similar model of Khosrow and Shirin poetry of Nizami.

4- Rozat al-anwar is poetry in Sari' Bahr and Khwaju composed it is more than 20,000 couplets following Makhzan al-Asrar of Nizami.

5- Kamalnameh is the mystical poetry in 12 chapters in the same weight of Seir-al-Ebad of Sanaei.

6- Goharnameh is the poetry with 1022 couplets in Hajz Bahr which ended in 1367 (refer to Safa, 1999).

Khwaju used the most of his era knowledge such as astronomy and commission. "The eminence of his speech in odeath and sonnet and other poem types shows his power in lecture. Anyway, he imitated the former professors. He imitated from Sanaei, Khaghani, and Zahir in sonnet, from Nizami in Masnavi, and from Saadi in sonnet. However, he is one of the poets in the following path of Hadez and Saadi in their sonnets. It means they composed the mystical concepts with the love contents and their speech is pleasant. On the other hand, "Khwaju sonnets were romantic odeath was modest and pleasant, and his masnavi was moderate" (Soheili Khnsari, 1995)

In addition, his poem styles are not the same. The basis of his system was based on the imitation of the late scholars like most of the poets of this era and had a look on works of the late professors in each technic e.g. he followed Nizami Ganjavi in the poem. Generally, verbal relationships are mentioned greatly in odeath of Khwaju about what he composed about asceticism and nausea, and some of his odeath are explicitly full of the poetic industrial inventions like Jenas, Tarsi, Mora'at Al-Nazir. Although attention to the poetic industry is vivid in these poems, Takalof effects are not clear at all and this shows his power in making sense in the statement" (Zarrinkub, 2005).

Khwaju has a great role I continuity of Hafez path in composing sonnet, and Hafez sonnet has the same manner. Other poets also paid special attention to him. In this research, first the mystical expressions are explained and then the concepts of them are shown in Khamseh and Divan.

• Life water: "it is the spring in dark that who drink it will find the eternal life. It is the elusion about love and kindness spring in expression of mystics as who drinks won't get extinct at all" (Sajadi, 1971).

Khwaju in Rozat al-anwar says:

His black face was like a burned and found a new life by drinking from life water (Soheili Khnsari, 1995).

And he said in Hoday and Hodayoun in demand from humorous name:

My body becomes full of lie water the poison becomes sweet in my mouth (Soheili Khnsari, 1995).

Sometimes poets say alive water which means life water such as in Divan:

I don't want to talk about him or book it is alive water in front of his sea (Soheili Khnsari, 1995).

Therefore, alive water is the type of water in the depth of dark at the end of the residential world and who drinks will find the eternal life. The evidence means the essence and reality of objects that whole world and humans are lightened" (Goharin, 1998).

For more examples, refer to Khamseh 273, 489, 570 and Divan 178, 222.

• Wine: "it is the God victory and love manifestation is also called wine" (Sajaddi, 1971).

It is written in Rozat Al-anwar:

We are alive because of him and absent in ourselves we drink wine and dance for it (Soheili Khnsari, 1995)

It is written in Kamalnameh in worshipping God:

The wine bowl is the your sky power the cup of wine is the air of your kindness (Soheili Khnsari, 1995).

It is written in Divan of Khwaju:

I lose the fresh face by drinking wine the sound of trombone shows me the sensible way (Soheili Khnsari, 1995)

For more examples, refer to Khamseh 237, 254, 453, and Divan 242, 232, 307, 378, 406, 421, 713, 647

• Zephyr: "it is God blessing that comes from the spiritual east as Resalatpanah said: I found the same God on the right side" (Sajaddi, 1971).

It is written in Rozat al-anwar:

The firefighters were burned zephyr winded the plain (Soheili Khnsari, 1995).

It is written in Khwaju Divan:

Moon has been shading from the shadow of the night the cedar puts the shadow of fresh basil on the flower

Zephyr winded all over the tulip plan and danced the curved hyacinth (Soheili Khnsari, 1995).

Therefore, “zephyr is God blessing as the necessity of all creatures and there is no better name for it. The zephyr for mystic is blown from the beneath of God sky in the morning so it is cool” (Goharin, 1988).

- Old: it is called to the old person in friendship with God who is reserved of this name for high attempts and means guider from all aspects” (Sajaddi, 1971).

It is written in Rozat al-anwar about the history of poem:

The old man is the guider of the followers he became martyr by the sword of blame (Soheili Khnsari, 1995).

- Glass: “glass mean cup or bowl to drink beverages and in mystical expression means the heart of mystics which is full of knowledge and said that glass means body and wine to clarify body. The great mystics drink from the God wine bowl and are drunk of monotheism” (Sajaddi, 1971).

I kissed on the life giver edge of glass I got the pleasure from there

My wounded heart became cured the face of Khwaju became good (Soheili Khnsari, 1995).

Kamalnameh talks about reaching to the wind, characteristics, and asking the research world:

Tulip is drunken, glass is colorful its heart is full of blood for you (Soheili Khnsari, 1995).

For more examples, refer to Khamsaeh 217,219,231,253,274,472,486,625,648,658 and Divan 185, 229, 262, 377, 701

- Life: “life means human soul and the illusion of Goldish spirit and God representations” (Sajaddi, 1971).

He said in the eulogy of Mahmud Sain Ghazi Tab Allah Sorah:

As I embedded a flag in this area walk in this alley

I continue the string of life germ essence of the mineral germ (Soheili Khnsari, 1995).

It is written in Homay and Homayoun:

Why I die in hope of the friends so it is better to donate my life for God (Soheili Khnsari, 1995).

For more cases, refer to Khwaju Divan 648 and 642

- Sip: “sip is called to the ascending path to God to cover the mystics and talks about the secrets and authorities unknown by mystics” (Sajaddi: 1971).

In the second chapter of Kamalnameh:

We make the sip as the treater of life we make the soil as the prior treasury (Soheili Khnsari, 1995).

- Khaneghah (monastery): “it is the assembly place of mystics to pray and mention God” (Sajjadi, 1971).

It is written about the story of the world-left mystics in Rozat al-anwar that Khosrow Kerman followed him:

He went to the bar from Khaneghah his face became black by drinking wine

He deviated from the direct path e went to the wine serving of king (Soheili Khnsari, 1995)

Finally, he reached the position that rebelled for the crime of wisdom.

- Zulf: “zulf is the curly hair on head in mystical expression means the possibility of the totalities and details, sensations, and rations, bodies, souls, essence, and disclaimer. In mystical expression, zulf has a hint of darkness of disbelief” (Sajaddi, 1971).

You showed your black hair (Zulf) to the night darkness you put the golden ring on the roof (Khwaju, 1991).

It is written in Kamalnameh:

From the Zulf of spring flower-faces your skirt is full of odor packages

For more examples, refer to Khamseh 196, 217, 221, 225, 236, 241, 290, 296, 300, and Divan 183, 191 and 201.

- Asceticism¹: “asceticism lexically means disclaiming from objectivity to know them small” (Sajaddi, 1971).

It was written in Rozat al-anwar about the Caspian snow-cock with cuckoo in simulation the love to the world, gold, and silver:

It was shame in the perfectionist way to have asceticism, repentance, but rank, prosperity, and demand (Soheili Khnsari, 1995).

- Goblet: “goblet means the mystic heart that is called bar and wine house. Goblet makes him see the invisible properties and wanted sugar and intoxicator, too” (Sajaddi, 1971).

He said in worship of God in Goharnameh:

Pour the wine of your zulf in the goblet Saman spill the meaning on his head (Soheili Khnsari, 1995).

It is written in the beginning of Khwaju Divan:

All the crazy of your love are intelligent all are conscious by your goblet (Soheili Khnsari, 1995).

For more examples, refer to Khamseh 213, 214, 225, 233, 263, 277, 459, 485, 489, 579, 580, and Divan 179.

¹ Zohd

- Cupbearer (Saghi): “cupbearer I who take and bring wine for others and refer to the absolute knowledge blessing from God and in some cases refers to the Kousar cupbearer and also referred to the full master through metaphor. It is claimed that the cupbearer us the nature of the spring of happiness and arrival” (Sajaddi, 1971).

It is written in Goharnameh in the testimony of Venus on the old knowledgeable man:

The idle cupbearer gave the pure wine he gave water to the ship of thirties (Soheili Khnsari, 1995).

In the beginning of Khwaju Divan is written:

It is time of drinking wine, cupbearer bring the glass we worship the wine, give the colorful wine (Soheili Khnsari, 1995).

For more examples, refer to Khamseh 230, 273, 274, 304, 564, 579, and Divan 187,206, 269, 304.

- Wine: “wine is called to the love heavens. It is private for the perfectionists even if it is blame that is few people who are in the demeanor” (Sajaddi, 1971).

It is written in Kamalnameh:

My heart is beaten for the wine my goblet passed my wounded heart (Soheili Khnsari, 1995).

Without jar talking about wine is like scratching the plectrum on the musical instrument (Soheili Khnsari, 1995).

For more examples, refer to Khamseh 205, 214, 266, 489 and Divan 181, 187.

- Garnet: “garnet means dervishes’ hearts” (Sajaddi, 1971) and garnet lip is called to the speech bodies so it means the loved speech” (Sajaddi, 1971).

It is written in Khwaju Divan:

Look at that figure that makes seduction for its painter look at that garnet that eliminates the value of sugar (Soheili Khnsari, 1995).

For more examples, refer to Divan 183, 184, 185, 189, 198, 211, 237, 255, 324, 434, 641, and 766.

- Tun²: “it is the bowl of capacities to gain graces” (Sajaddi, 1971).

The surface of tun became wet by the bowl tears it reduced the moon light from the bowl images (Soheili Khnsari, 1995).

It is written in his Divan:

Fill it up with wine to the glittering color of ourselves get the tun and if you don’t exist, so exist

Moreover, we can read in his Divan:

Fill the tun up with wine to the glittering color of ourselves I haven’t seen any color from the colorful asceticism and desolate (Soheili Khnsari, 1995).

For more examples, refer to Khamseh 195, 223, 316, 402, 649, and Divan 179, 181, 189, 378, 637

- Drunken: “drunken in love is the total internal characteristics and that is intoxicator which makes the perfect mystics of the absolute will completely free from themselves (SAjaddi, 1971).

It is written in Homay and Homayoun about blaming the world and demanding wine from the cupbearer (Soheili Khnsari, 1995).

For more examples, refer to Khamseh 306, 454; 461, 481; and Divan 652

- Wine: “it is called to love heavens” (Sajaddi, 1971).

It is written in Rozat al-anwar:

From the life-giver wine of the clerics the Greek goblet is empty (Soheili Khnsari, 1995).

It is also in the 6th chapter of Kamalnameh about the world disloyalty:

Cupbearer please come to the garden of the bar please give the colorful wine to the wine-players (Soheili Khnsari, 1995).

For more examples, please refer to Khamseh 208, 221, 225, 266, 303, 637, 672, 718, and Divan 181, 324, 276, 341, 482, 632.

- Bar: “bar is the conscience of the complete mystic where the enthusiasm and taste of the Divine is great, and it also means the universe of Lahut” (Sajaddi, 1971).

It was written in Goharnameh:

Do not put a few cups of wines in this tavern don’t make me collapse and don’t take out of my hands (Soheili Khnsari, 1995).

It was written in Homay and Homayoun to blame the world and demanding wine from the cupbearer:

I go to the path of who clean the bar that drink for pain and are wise (Soheili Khnsari, 1995).

For more examples, refer to Khamseh 649 and 655.

- Cabaret: “taverns, friends get together, monastery, heart of the full naster” (Sajaddi, 1971).

He says in Rozat al-anwar in the poem book history:

Soil settlers of taverns got fired by the fire in wines (Soheili Khnsari, 1995).

Narcissus: “it is the science result which has actualized by happiness and lover that her eyes are like two narcissuses” (Sajaddi, 1971).

² Ghadah

He said in Kamalnameh about the prophet:

Your narcissuses are drunk of our wine you are the light of tavern (Soheili Khnsari, 1995).

It was written in Goharnameh:

You are the drunken sleepy narcissus don't learn patience from the friend eyes (Soheili Khnsari, 1995).

For more examples, refer to Khamseh 518, 527, 528, 594, 626, 698, and Divan 200, 260, 380, 434

Conclusion

It is found by precision and thought in the poems of Khwaju Kermani that this able poet has used the mystical expressions and concepts like zulf, wine, and cupbearer, and wine, etc. in Khamseh and Divan properly. He tried to promote the mystical expressions in addition to the enrichment of their poem and has been imitated by the other poets.

Conflict of interest

The authors declare no conflict of interest.

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