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Frequent mystical images in Shams Maqrebi's Divaan

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Abstract

A main characteristic of his poetry is the unity of existence, one of the most important topics among mystics, which can be seen throughout his Divaan. In this research, it is aimed to analyze the theory of the unity of existence and the types of metaphors of this theme, including metaphors with a naturalistic, geometric, anti-religious, romantic and romantic approach, in the Maqrebi Divaan. These metaphors, which are self-explanatory of the images and themes of Maqrebi poems, have been examined by citing examples of their various usages and referring to similar examples in the Divaan of other distinguished poets.

Keywords: *Analysis of the poetry of Shams Maqrebi, Maghribi and Existential unity, metaphors of Diwan Shams Maghribi, frequent mystical images in Diwan Shams Maghribi.*

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Extended Abstract

1. Introduction

Abu Abdullah Shams al-Din Mohammad -Ibn Adel Yusuf Barazini Tabrizi (749 AH-809 AH), was known as Maqrebi and nicknamed Shirin. It is famous that he became known as Maqrebi because he was bestowed a kherqe in the land of Maghreb, by the hand of one of the sheikhs, who was related to Muhyiddin-Ibn Arabi. Sisi, professor of Shams, was one of the factors connecting him with the thoughts of Sheikh Mahmoud Shabestari, and Lahiji also used Maqrebi verses in his commentary on Gulshan-e- Raz. The Maqrebi's best work, which is a reflection of the thoughts of Sheikh Akbar's school in Persian literature, is his Divaan of poems. One of the common expression styles in the Maqrebi's language is the usage of repeated codes and metaphors in explaining the unity of existence.

2. Literature Review

The research that has been done about this poet, especially in the direction of analyzing the symbols and images of Maqrebi poem's, are respectively, "Symbolization of the sun in the poems of Shams Maqrebi" (Winter 1380 and Spring 1381) by Mohammad Reza Sarfi and "Mystic and mystical concepts in the poems of Shams Maqrebi" (1388) by Khadijah Pakseresht and Khadijah Hemmati. In the first article, only the metaphors related to the element of the sun have been mentioned. In the present article, we have shown about eighteen different metaphors related to the element of unity. Moreover, regarding the element of the sun, we have noticed its relationship with shadow, particle, hole and etc. In the second article, the codes that we are interested in, were not intended by the authors, and their focus is only on the two concepts of manifestation and perfect man, from the Maqrebi point of view. Indeed, by the codes, the authors of that article mean the terms of theoretical mysticism in Maqrebi poetry, and not the metaphors of existential unity.

3. Methodology

In this article, the purpose of the authors is to investigate the mystical metaphors of existential unity in the Divaan of Maqrebi's poem, along with mentioning examples of the usages of various metaphors in his poetry, in a way that expresses the themes (motifs) and repeated images used in them. Finally, it is noteworthy that since our intention is only to draw the audience's attention to the poet's poetic metaphors along with

their similes, the Maqrebi's Divaan is our main and the most important reference. Therefore, we avoided to deal with countless other resources to provide definitions and details. This research is of a fundamental type and is based on the library method and descriptive method.

4. Results

As could be seen, considering the special position of Maqrebi in Ibn Arabi's school, he has well explained the unity of existence by using various natural, geometric and romantic metaphors. In conclusion, it can be said that he used all the metaphors of the school of Ibn Arabi and he can be considered the greatest metaphorist of existential unity in Persian literature in terms of quantity and quality. The most important symbolic words in Shams's poems, which have a relatively high frequency in his poetry, are sun, moon, sea, mirror, eye, wine, and their related words, love, birds, and desert. In fact, Maqrebi prefers metaphorical and visual language over the description of metaphors; He has more or less explained other concepts of Ibn Arabi's school, such as Hazarat, manifestation, Ayyaan and Velayat, and in some places, with his metaphorical style, he has paid attention to the explanation of these topics in the form of natural or romantic metaphors, and he has extensively used this artistic method to induct Ibn Arabi-like elements. Therefore, Maqrebi can be considered as one of the literary representatives of the argumentative-metaphorical movement, whose metaphors are more prominent than his arguments. In addition, due to the fact that he was limited to the concepts of the mysticism of Sheikh Akbar and did not write even a few verses outside the themes of this school, he should be considered as an absolute Muhyiddin figure. However, it should not be overlooked that the repetition of metaphors in his poems has sometimes taken a template form and is out of innovation, novelty and freshness.

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