

Literary Research

Year 18, NO. 74

Winter 2021

 DOI: <https://doi.org/10.2634/Lire.18.74.7>
 DOR: 20.1001.1.17352932.1400.18.74.6.1

Semantic Principles in Attar's Mystical Aesthetics

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Received: 3/2/2021

Accepted: 15/5/2021

Abstract

This research seeks to answer the question, what are the semantic foundations in Attar's mystical aesthetics. To answer this question, in style Analytical and descriptive first the basics, beauty, aesthetics and cognition were defined according to philosophical and artistic books. After that, due to the indefinability of beauty, its components were discussed. The semantic foundations of aesthetics in Islamic mysticism include three categories of semantic foundations, epistemology and ontology. In this research, aesthetic semantics has been studied in four works of Attar. The first basis is the definition of beauty in mysticism and from Attar's point of view, which includes the whole universe. Because the world of Nasut is the mirror of the world of divinity and all is a reflection of divine light. The second basis is the criteria of beauty, and at least eight of Attar's aesthetic criteria were explained. According to it, it can be said that the main basis for recognizing beauty from Attar's point of view is paying attention to God. That is, to reach metaphysics and the source of goodness with the apparent senses of the physical world with the enlightened intellect. And with the tools of the heart and cultivation, to discover the mine of goodness. The third basis is the revelation of the beauties on the screen. The result of inner

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experience is the discovery of beauty, the creation of joy, hope, astonishment and the joy of understanding time in its discoverer.

Keywords: *Frida Al-din Attar, Mysticism, Semantics, Aesthetics, Attar's Masnavi*

Extended Abstract

1. Introduction

A beautiful medieval issue has sparked controversy among Muslim thinkers. However, this did not lead to regular research on the nature of embodied beauty in literature and the visual arts; But people like Ibn Hazm, Ibn Rushd, Ibn Sina and Ibn Haytham presented novel views and descriptions in the realm of metaesthetics, Which included ontological, religious, and moral debates. From this perspective, outward beauty is necessarily in relation to the truth and concept of divine beauty and its visual experience indicates the resonance of something spiritual in the mind, nature and metaphysical nature of the individual. Because beauty is a divine attribute and the infinite essence of God and her beautiful names are the source of goodness in the world and have both perfection and beauty. This kind of beauty in its human limit, It is also shown in real art And leads to the proximity of the truth (Awani, 1997: 318 and 320). Persian mystical poetry with the poems of Farid al-Din Muhammad ibn Ibrahim ibn Ishaq Konkani (Probably died 617 AH), Which serves the mystical worldview of Iran, It reaches perfection. In this research, her four Masnavi, Mantiq al-Tair, Asrarnameh, Elahinameh and Musibatnameh have been the source of research. Aesthetics in the works of poets such as Attar as inhabitants of esoteric and sacred knowledge, It indicates an inner unity and lasting principles And indicates that these artifacts were irrigated from common or related wells.

Research Question

Because mysticism is the definition of man's relationship with God and God Almighty is the mine of beauty and understanding beauty is not arguable; The question is What are the mystical semantic foundations in the aesthetics of the works of the poet Fridaldin Attar Neyshabouri?

2. Literature Review

In reviewing the background of this research, works with common borders were found, some of which are mentioned.

2.1. Book

Beauty and Art from the Islamic Perspective is the work of Allameh Mohammad Taghi Jafari (2017) who pays attention to beauty, art and its relationship with truth. From the point of view of Islam, beauty and art and its relationship with truth, as well as the ways of attaining human beings, have dealt with the unity and necessity of its artistic expression. The face of wisdom is the work of Ali Babaei (2007) who has dealt with aesthetics in Sadra's thought. He has studied the historical history of aesthetics and definitions of beauty among Western thinkers and Muslim thinkers and has spoken about beauty, types of beauty, levels of beauty, types of goodness, areas and levels of aesthetics, love and beauty and the good system in the works of Sadr al-Muta'allehin.

Fundamentals of Aesthetics in Islamic Mysticism by Ali Karimian Sighlani (2013) focusing on the works of Ibn Arabi and mentioning numerous evidences of mystics such as Qanooni, Ghazali, Rumi, Feyz Kashani, Jami and others in a detailed way to its beauty, aesthetics and mystical principles Paid.

Kant and Aesthetics is the subject of an article by Donald W. Crawford (2007) in the Encyclopedia of Aesthetics. He deals with topics such as the analysis of the beautiful, neutral pleasure, general pleasure, essential pleasure, the sublime, natural beauty, aesthetics and ethics, and relates natural beauty and art to the basic concepts of epistemology, metaphysics and ethics.

2.2. Article

Examples of aesthetics in the mysticism of Attar and Rumi is Rashin Bani Najarian's article in which he deals with the concept of beauty and aesthetics in Islamic mysticism and the unity of existence and reflection of the beauty of truth in other creatures among the beliefs of Attar and Rumi and the collection of achievements of wisdom Greek enumerates Eastern-Iranian Enlightenment and Islamic teachings.

2.3. Thesis

Attar Neshabouri's Mystical Ethics is the title of Dr. Mehdi Mehdipour's dissertation (2013) under the guidance of Dr. Seyed Mahmoud Yousef Thani, which consists of three aspects: the system of virtues and vices and the theory of normative ethics. His ideological, emotional, volitional, speech and actions have taken place. He finally arrives at a theory that combines the concepts of virtue, teleology, and conscientiousness in Farid al-Din's work and represents it.

Some works and articles have dealt with the subject of artistic aesthetics and the study of imaginary forms in the works of the greats of Persian literature; But about mystical aesthetics and its principles were not found in Attar's works, books, articles, treatises and dissertations. By combining two inductive and analytical methods, this research first collects relevant poetic examples from the text of Attar's Masnavi and then categorizes the findings and presents semantic foundations in Attar's mystical aesthetics.

3. Methodology

Descriptive-analytical method first defined the basics, beauty, aesthetics and cognition according to philosophical and artistic books. After that, due to the indefinability of beauty, its components were discussed.

Results

This research seeks to answer the question: What are the semantic foundations in Attar's mystical aesthetics? First, the definition of beauty and its basics in Attar's works were sought. Because beauty is obvious and indefinable, it is defined by its components. In expressing Attar's aesthetic principles, three general principles can be mentioned. The first basis is beauty and aesthetics. In the view of mysticism and Attar, the subject of aesthetics is "the beautiful thing" and that absolute beauty means God Almighty and His names and attributes. Intuition of God's attributes is the aesthetics of the mystic. Among the types of sensory, intellectual and intuitive cognitions that each has its supporters, Attar, with a Qur'anic view, considers all three as the basis of cognition and considers the deepest of them to be intuitive perception, which is an inner experience.

The second basis in aesthetics is its "criterion of cognition". The criteria of beauty derived from Attar's four Masnavi include these main titles. Science and wisdom that begins with pain and is achieved through thinking. Discovering God's justice; Understanding the proportion, harmony and order that governs the universe; Receiving the creativity and extraordinariness of God's craft; The glory, majesty and deprivation of God; Pervasive luminosity in creation; The flow of goodness and correspondence with the truth in existence and the purity resulting from the manifestation of the glory of God, which represents a set of systems of thought governing these works and brings the seeker to the source of a unique beauty.

The third basis in Attar's aesthetics is the decoding of beauty. He has considered the world of Nasut as the secret of the world of divinity. So with the source of the heart and the means of cultivating and purifying it, which causes the ritual of the soul; It becomes clear that every phenomenon is a manifestation of God and has a name of Him in the veil. Every step of the authorities is an aesthetic struggle to decipher the transcendental truth.

The result of mystical beauty is to reach the mine of goodness and perfection, which comprehends the seeker with joy, hope, wonder and joy of undrestanding time; Acquaints and helps him to receive the higher layers of beauty, so that in the ascent to absolute beauty, he realizes that the salvation and perfection of the whole universe depend on it. Self-denial and perdition are popular.

According to Attar, beauty is the breath of mercy and a lasting truth that represents the beauty of the Creator of the universe. Divine manifestation takes the seeker's eye from physics to metaphysics and from impurity to the kingdom, and everything that helped man to achieve the true goal of creation and to approach absolute beauty and perish in that beauty; it is beautiful. On the contrary, the non-realization of the names and attributes of the Lord in a person that prevents him from this movement and becoming and disturbs him; It is considered ugly.

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