

فكرة وحدة الوجود في أشعار ميخائيل نعيمة و سهراب سبهرى (دراسة مقارنة)

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**The idea of unity of existence in the poems of Mikha'il
Na'ima and Sohrab Sepehri (A comparative study)**

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المستخلص

ميخائيل نعيمة و سهراب سبهري ، هما من كبار الشعراء المعاصرين في الأدب العربي والفارسي ودراسة أفكارهما العرفانية بغض النظر عن أصولها الشرقية والإسلامية ، تساعدنا في معرفة الأدب العرفاني، ومن بين هذه الأفكار هي نظرية وحدة الوجود التي لها مبادئ فلسفية و صوفية . هذه النظرية التي تؤمن بوحدة الوجود بين جميع الكائنات، لها مكانة خاصة في عالم العرفان والفلسفة . يتطرق هذا المقال إلي دراسة مقارنة لمسألة وحدة الوجود في أشعار ميخائيل نعيمة وسهراب سبهري علي أساس المنهج الوصفي التحليلي .

تشير النتائج إلى أنه علي الرغم من تباعد عصرهما فإن هناك نقاط مشتركة في الفكرة الموسومة بوحدة الوجود في آرائهما ، منها تجلي الجوهر الإلهي المقدس في الوجود ، اعتبار الانسان كضوء من وجود الله ومعرفة الذات الانسانية تأتي في مقدمة معرفة الله ويسدو أن سبهري أكثر إهتماماً للعرفان الإسلامي في أفكاره العرفانية بالنسبة لميخائيل نعيمة .

الكلمات المفتاحية : ميخائيل نعيمة ، سهراب السبهري ، فكرة وحدة الوجود .

Abstract

Mikha'il Na'ima and Sohrab Sepehri, two Arab and Persian poets, represent valuable mystical themes in their poems. The study of the idea of Mystical in the poetry of these two poets, regardless of their oriental or Islamic origins, can help us recognize mystical literature truly. Among these themes is the theory of unity of existence that has a philosophical-mystical basis. This theory, which believes the unity of existence among all beings, has a special place in the realm of mysticism and philosophy. In this essay, we study the mystical unity of existence in the poems of Mikha'il Na'ima and Sohrab Sepehri using the analytical-comparative method. The findings suggest that the concept of the unity of existence, in the poetry of these two poets, has brought their poetry quite close despite the difference in era. The most important and prominent concepts of the unity of existence, including the manifestation of the sacred divine essence in existence, man as a light of God's existence, and self-knowledge an introduction towards knowledge of God are common in the poetry and literature of both poets. But in the meantime Sohrab Sepehri is more interested in Islamic mysticism than in his mystical ideas. Which is relatively less evident in the thought of Naima.

Key words : Mikha'il Na'ima , Sohrab Sepehri , the concept of the unity of existence .

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Introduction

The unity of existence is a philosophical/ religious theory based on which, God is the world itself. "oneness of the existence, considering all creatures as parts of the one essence and seeing God as mere meaning, like considering wave, bubble, vortex, drop and dew all as one water" (Dehkhoda, 1998: 2315).

Among the themes of the mysticism of unity of existence, which we can clearly see in the poetry and literature of these two poets are the manifestation of the sacred divine essence in existence, man as a light of God's existence, and self-knowledge an introduction towards knowledge of God.

Mikha'il Na'ima, aka Nasik Alshakhroub and Sufi Shakhrob, is world famous poet and literary figure. His long life, almost a century, along with his various journeys to different countries, like Russia, United States, France, Palestine etc. and his knowledge of the literature and culture of various nations, made **Mikha'il Na'ima** a Sufi literary figure with mystical tendencies the manifestation of which can be seen in his works.

Sohrab Sepehri is also an Iranian mystical poet and thinker whose poetry originates from his soul; his literary works are timeless and he answers to his contemporary insincere minds. It seems from Sepehri's poems that he also had tendencies towards oriental mysticism and eastern philosophy, since there are signs of Islamic mysticism in his poetry; the mysterious spirit of Eastern mysticism is present in his work and his mysticism is the continuance of the Iranian-Islamic mysticism.

Bearing in mind the influence of the literature of different countries on the ideas of **Mikha'il Na'ima** and Sepehri, we can consider both literary figures as thinkers with Eastern and Western thoughts. But both agree that oriental and Islamic thoughts have overcome their poetry. Thus they learnt transcendental spirituality and devoted their hearts and souls to obtaining knowledge, eternity, and shunning the barriers of the material world.

Mikha'il Na'ima was very familiar with Christian mysticism, Greek asceticism, and Hindu and Islamic mysticism. As he comments about Abu al-'Ala Ma'ari and Jalāl ad-Dīn Rūmī, "... what do you say about 'Abu al-'Ala'-al-Ma'ari and Jalāl ad-Dīn Rūmī? They lived with the people, but they never met; neither could they reach people, nor could people reach them, although they felt themselves included among

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people” (Na’ima, 1998: 126). Hence, Mikha’il Na’ima and Sohrab Sepehri are contemporary literary figures and poets, who implemented the themes of the unity of existence in their poetry, and tended have mystical tendencies.

1.1 research questions

1. What are the concepts of unity of existence in the works of Mikhail Na’ima and Sohrab Sepehri?
2. What are the similarities and differences in poetry of Mikhail Na’ima and Sohrab Sepehri?

1.2 Research literature

The subject of the unity of existence in the works of these two poets has not yet been studied. But in the case of Mikha’il Na’ima; some limited studies on his life and works have been done including an article by Aslani (2012) about the relationship between ethics and literature in the works of Mikha’il Na’ima, as well as an article by Masbugh (2012) about the concept of the unity of existence in Na’ima's poetry. The authors of both studies evaluate the ethics, thoughts, and worldview of the poet and consider morality as the cause of the literature exaltation and in some ways prove the unity of existence in Na’ima's poetry.

Another valuable research is the article "The Sufist Themes in Sohrab Sepehri and Mikha’il Na’ima’s Poems", published in 1394 by Dr. Mahmoud Heidari in the Journal of Comparative Literary Studies, No.1. This work, which is more related to the subject of the present research, briefly explores Sufi themes in the poetry of two poets but does not study the mystical sources of the two poets, and perhaps the comprehensiveness of the present research lies in dealing with all aspects and sources and context of these poets.

Many studies have been practiced about Sohrab Sepehri as one of the leading contemporary Persian poets of Iran. Here, we mention a few that are related to the subject of this research.

The article ‘Mystical Criticism of the Poem “The Sign” by Sohrab Sepehri’ published by Mahdi Sharifian in the Journal of Humanities in Al-Zahra University in 2007, is one of them. In this research, the author briefly reviews the mystical themes in one of Sepehri's most famous poems.

2. Discussion and analysis

2.1 Mikha’il Na’ima and Sohrab Sepehri

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Mikhail Na'imah, also known as Nasak al-Shakroub, or Sufi Shakhroub (a village in Lebanon) is one of the most famous Lebanese contemporary poets. Na'ima was fluent in English, Russian, French and Arabic. Na'ima was a believer, a monotheist, a Sufi and a believer in high human and religious values. Mystical concepts are present lifestyle and works of Na'ima. In his life and works he tried hard to achieve love and affection of God, human values and shunning the world and its attachments. He was a man who believed in the unity of religions. Moral and religious tendencies are observed in his works. He was a Christian intellectual, who was strongly influenced by the rhetorics of the Qur'an, and considered the Gospel and the Qur'an to be the best books, and always had interesting ideas about the Prophet Muhammad (PBUH) and Imam Ali (PBUH) (Haj Suleiman, 2009: 2).

Sohrab Sepehri was a contemporary poet and painter who spent most of his time on literary and artistic works, including participating in exhibitions both inside and outside the country (Ghaemi, 2006: 13).

Sepehri immigrated to Paris, London and Italy to get acquainted with outstanding works of art and to complete artistic researches and to understand the philosophy and culture of other countries. He also traveled to Tokyo, India and Afghanistan to study the foundations of eastern religions, mysticism, and philosophy. His journeys to the west and the east brought this man valuable achievements that lead his life from then on (Ramshini, 2006: 23).

The main feature of Sepehri's poetry is detachment from the outside world and a direct connection with the inner world. And according to Dr. Gholam Hussein Yousefi, "He is a poet with a particular style and this is a valuable characteristic" (Shamisa, 1993: 31).

2.2 The concepts of the unity of existence

Unity of existence is one of the most important concepts among Islamic mystics and one of the deepest achievements of in the history of mysticism and human thought. This is a concept present in Indian mysticism as well. But it was first established and categorized in Islamic mysticism, by Ibn Arabi in the seventh century. He believed that "the only self-sufficient existence is the Lord himself, and the existence of the universe, is additional, virtual and arbitrary; that is, the existence of the universe, in only possible based upon Him as the universe in itself is unstable and nothing but a mere fantasy" (Jahangiri, 2004: 428; modares motlagh, 2000: 18).

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On the basis of this thought, the mystics regard the existence of them based upon Him and consider all beings as a shadow and an image of the one and only one (Khojavi, 1999: 55).

The existence in the literature of Na'ima is a coherent unit that is neither experiential nor ultimate; a unit that begins and ends with God. Every part in the being is an extension for another and they all come together to create the major truth which is being, life, and finally the unlimited and everlasting God. (Nauri, 1959: 393-397)

Naeima in the book "Merdad" depicts the concept of existential unity. He sees God and man as one whole; that God and man are not separated, and that God is man and man as God, and that both are whole and indivisible (Na'ima, 1972: 627).

However, his "Hams-al-Jaffun" is a voice from inside which represents his inner feelings; a quiet whisper without glory or anxiety. According to Yahya Abdul Daem, in Hamas al-Jaffun Na'ima is a believer; a believer in the unity of existence that considers all being as a whole. The universe has a unity in Na'ima's vision, and in being, everything is praying and bowing for an accurate arrangement. Therefore, if one considers himself and his essence separate from others, he is definitely wrong (Ebolu, 2009: 7).

Perhaps the most important feature of Sepehri's poetry is the detachment from the outsiders and direct association with the inner world. Although this feature has occasionally brought about criticisms regarding the poet from a social point of view, it is accepted from the point of view of poetry and art; because from the point of view of literature, poetry and art, it can in some ways lead to inner wisdom and austerity and politeness and a path to perfection.

The inner stages that the poet has experienced from youth to the old age are all present in his poetry. One can even trace them in the names of the books and the titles for the poems in each chapter.

But we evaluate the most outstanding thoughts of unity of existence in the works of Mikhail Neimeh and Sohrab Sepehri in a comparative approach.

2.2.1 The manifestation of the sacred divine essence in creatures

The manifestation of the divine essence in creatures and levels of existence are the highlights of the mystical thoughts in the poetry of Mikhail Neimeh and Sohrab Sepehri, present in most of their works.

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One example, from Na'ima's "Hamas-al-Jufun", is when he explains to a worm of the idea of the unity of existence, in a subtle and artistic way:

Are we not two identical beings with the secret of survival and mortality in us? Are we not from one essence? Both flew together and disappeared among the diluted fogs. (Na'ima, 1972: 46).

As you can see, the poet in these verses sees no position or rank for the creatures, in his opinion, all beings are all the pieces of the divine light, each of which manifested in a different form in the universe.

Therefore, he sees God in a world full of differences, and this refers to the concept of God's unity, a subject associated with the mystical worldview of the poet. The poet goes on his mystical prayers:

And God, open my ear and help me hear your grandeur in the bleating of a sheep, roaring of a lion, hooting of an owl, coo of a pigeon... in the cry of children, in the laughter of the elders, in the prayers of the bare and hungry people... (Na'ima, 1988: 37-36)

In another place, Mikha'il Na'ima addresses his soul and calls it a melody that arises from the inside of the poet, a hymn sung by the Lord, and then, considers his soul in a permanent association with all of nature, including wind and breeze, the wave and the sea, lightning and darkness and light and the dawn, and in the end, as a beautiful confession, considers it a grace from the eternal nature of God:

My breath! You're a voice whose echoes have risen within me. The hidden artist's hand that I do not see has created you. You are wind and breeze; you are a wave and a sea; you are lightning and thunder; you are darkness and light; you are a grace by God! (Na'ima, 1988: 21)

On the other hand, the best system is in the realm of the mystics, is the one in which everything is good in itself (Shamisa, 1993: 58).

Also, Na'ima considers good and evil necessary for the nature. He listens to the whisper of an angel and the devil, since both of them are created from a single entity and are harmonized together:

Are we not twins that the secret of survival and mortality lies in us? Are we not from one single essence? Both flew together and disappeared among diluted fogs (Na'ima, 1988: 64).

In the thoughts of Na'ima there is no difference between worms, stars, human beings; they are identical in essence and divine essence is manifested in all of them. "It is an essence with unique feature and whatever besides him is a shadow or a symbol of him" (Modarres Motlagh, 2000: 35).

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Another poem by Na'ima in the field of unity of existence is his poetry called "Ebtahalat". The poet, in parts of this poem, depicts the universe and creatures in general, each of which is a manifestation of the essence of the Excellence; in this poem, he eliminates the boundary between good and evil, and the creatures are not separated from the whole:

Lord! Brighten up my eyes with a beam of your light, so that I could see you in all things; even in the worms in a grave, in the birds in sky, in the waves of the sea, in the wounds of a patient, and in a healthy face, in the world of a scientist, and in the ignorance of an ignorant, in the murderer's hand and in the blood of the victim, in the heart of the old and in the life of a child. Na'ima, 1972: 83).

Hence, in the poem "Tranquility", Na'ima relies on a supreme existence with confidence and all the suffering of this world cannot shatter this tranquility. In this poem, Na'ima identifies the roof of his house firm and made of iron and the foundation made of stone. Both of which reflect the firm conviction of the seeker on the path to mysticism about reaching to the eternal God. He challenges all the other phenomena since he surely knows that he is quite close to the light of the divine presence, so he is not afraid of the hardships on the path:

"The roof of my house is made of iron, and the pillars of my house are of stone." So, winds! Blow! Trees! Cry! Clouds! Go away! Rains! Come! O lightning! Roar! I am not afraid. The roof of my house is of iron and the pillar is of stone. I am seeing through a light flicker (same: 71-69).

Thus, in the mystical World of Na'ima, the essence of God is an eternal truth with many names; it is sometimes God, and sometimes a system, and sometimes life. The power and affection of God in the point of view of Na'ima are manifested in form of various beings in all existence. In one word, he sees God in the being and the being in God "(Fakhori, 1995: 381), and this is the peak of the concept of the unity of existence.

By studying in the works of Sohrab Sepehri we find out that, "the most important concept in Sepehri's worldview is that the only reality is unity; plurality is nothing but an image" (Masoumi Hamedani, 1972: 74).

In Sepehri's insight, like his Arab counterpart, Na'ima, the universe is the manifestation of God, and God is present in all phenomena of the universe, and everything is the name of God:

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"God is around us/ among these gillyflowers, at the foot of that pine tree / on the water and on the law of the plant!" (Sepehri, 2010: 272).

He, like Na'ima, sees God in the smallest objects and the greatest of them, in the leaf of a tree that he picks above his head; and by that he understands God:

"I was under a willow tree/ I picked a leaf from the branch above my head, I said/ open your eyes are you seeking a better sign?" (Same: 375).

Like this, Sohrab calls on people to seek God and to seek him on earth:

"There is a gem hidden in the palm of the earth/ all prophets were astounded by it/ Look for the gem" (same: 374).

"In mystical terms of Sepehri, the universe is not a set of separate phenomena, among all phenomena of the universe, including man, there is a living (organic) relationship" (Khazaefar, 2008: 50).

According to Nafisi, one of the critics of Sepehri's works, the mystical vision of Sohrab, is a vision that sees the world with unity in essence. We can see this, both in the imagery in his poetry and in the thoughts present in his poems "(Nafisi, 1990: 17).

"In Sohrab's mystical wisdom, the movement of an object within itself is possible through dismantling its traits, qualities and dimensions. There is a kind of personifications in this view. The object and the spirit become so interconnected that the boundary between them is eliminated. The phenomena are intermingled; the qualities and traits are shared among them. At that very spiritual union point, everything is fluid and "then shattered" (Fotuhi, 2006: 388).

Sepehri, uses phrases like "the abandoned beauty ", and "formless dream" to refer to the realm where the boundaries are lost. Here is the highest degree of unity, where traits and boundaries become colorless. At that high stage, "one must reach the place where tree and God meet", "one must sit near the expansion/a place between ravish and discovery" (Sepehri, 2010: 428).

Sohrab's mystical writings speak of unity and affinity with all the components of nature. Every particle in the universe show the unity of Sepehri with the all the existence and limitlessness:

"I go up to the peak / I am full of wings / I see a path in the darkness / I am full of lanterns / I am full of light and sand / full of trees and forests / I am full of way, of bridge, of river, from Wave "(Sepehri, 2008: 164).

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In one word, the first being and the absolute light, which is God, continuously enlightens and manifests itself, creating all things, and everything in this world is from the light of its essence, and every beauty and perfection is a gift from His mercy (Dinani, 2002: 92).

In the mystical vision of Sepehri, just like Na'ima, good and evil, ugly and beautiful, vultures and horses are considered one. One example is the poem "Where is the illusion drop". Via examples in that poem, it is understood that the most important feature of Sepehri's worldview is the unity of everything, an attitude that establishes Sohrab's concept of the unity of existence and makes his mysticism unique:

"I raised my head / a bee flew in my dream / or a cloud's movement cut my sleep? / In a drastic awakening/ I heard a wavy sea. I have the grandeur of a sand's silence and by time/ I got up/ The mighty time/ There was silence on my lips/ In the sun of the grass a crawler opened its eyes / his eyes drank the limitlessness of the pond / The game of the shadow killed its flight/ and a pigeon was screaming in the raining of the sun/ My eyes are your walking path, you the great sight/ In this awesome struggle / where is the illusion drop? The wings have lost the shadow of flight / Petal / expecting the weight of the bee / I touch the fresh soil / No disgusting humidity on my finger / I approach the flowing water / Whispers the absence of the two shores / secrets are like the cracked pomegranates/ young / Find my passion, you new and familiar / Farewell, a bee flies in your limitlessness "(Sepehri, 2010: 177-176).

In this poem, Sohrab, sees all the creatures from the tiniest to the biggest, all amazed in in a struggle; A struggle to join the whole, to join the unity. And in the end of the poem we suddenly see the bee, mentioned at first, flying again. This symbolizes the unity of contradictions. Good and evil, ugly and beautiful, and ultimately God and Satan are all gathered in this creature. This creature knows revelation just like prophets.

Another poem written by Sohrab, which manifests the unity of existence in nature, is the poem "We Are the Roof of Our Tranquility", a poem with the wisest mystical concepts.

The poet denies dichotomies, treats all phenomena and creatures alike, and calls for the unity in all creatures:

"In the air of dualism, the freshness of faces wiped out. / Let leave the shadow/ Let's not hurry/ Not to the neat light/ Not to the far vague/ Let us know the thirst, then, go to the spring/ Let us know the enemy in the

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early morning, and point to the sun/ Let us not rattle, step in the mud, rattle the swamp/ Let's wash the fire/ Burn down the brawl/ Wash the drops, flood the sea. / And this breeze, let us Breeze, forever / let's bend/ ... Let's leave the desert of good and bad / like a river, a flowing mirror/ Lets answer the tree/ And create our two boundaries at any moment, let go every moment. / Lets go, let's go, we'll whisper our endlessness "(Sepehri, 2010: 180).

Sohrab is a poet and mystic, who believes in unity even in the outside world. He even wishes the unity of all religions and believes in the credibility of the essence of all religions. As he says:

"The Qur'an is above me, my pillow is my gospel / my bed, the Torah / my clothes Avesta; in my dreams I see/ the first Buddha in the water lotus" (same, 143).

"The essence of Sepehri's poetry is mystic, and therefore continuously flows from simple events to the thoughts on the other side of the reality, and sometimes drifts in abstract thoughts" (Dastgheib, 1994: 1).

2.2.2 Human Being a particle from the essence of God

In Naimi's view, among all the phenomena of being, including man, there is a living and dynamic relationship with God; because he believes that his being is a particle from the divine essence.

Na'ima in the poem "What are you my being?" as a master artist and a pure mystic, searches for the source of human nature, and believes that when the human being recognized the reality of his own existence and became aware of his existence, then he finds out that his existence his connected to the source which is God.

"Who are you, my Being? Did you come from the sea and waves? Are you separated from the lightning? Or descend with the thunderbolt? Or were you born with the wind? Or were you born from the morning light? Or from the sunshine? Are you a song and a voice? O my spirit! You are the song whose echo rose in my soul and the hand of an artist played you; he who is hidden from my eyes. You're wind and breeze, you're a wave, you're the sea, you're the lightning, you're thunder, you're the night, you're the dawn, and you're a grace from God" (Na'ima, 1972: 21- 16).

In the mystical attitude of Na'ima, man has two sublunary and heavenly and spiritual aspects that are always in struggle. (Scuff, 2009: 3). Therefore, in order to be free and to attain the most desirable goal, one must free himself from the prison of the body in order to reach

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recognition and to attain knowledge and through this knowledge attain the knowledge of God. "He sees man as the manifestation of God in the universe, but his negligence of himself and the universe has led to his thinking about vain matters (Roshanfekar, 1997: 147-146).

In this way, Mikha'il Na'ima is always seeking God in the universe; he never sees the components of the universe apart. Mikhail Na'ima, after believing in the unity of existence, achieves tranquility that he depicts beautiful in the poem "Tranquility". The features of this poem are the use of a subtle music in the form of soft and silent vocabulary. In other words, the poet's inner feeling of tranquility has affected the form, structure, and contents of his poem. In a part of this poem he says:

"The roof of my house is iron and the foundation stone. So Blow winds! And cry trees! And move clouds and bring a heavy rain! Roar you thunders for I am not afraid. The gates of my heart stand against the darkness and affliction, so the caravan of sadness and sorrow rush in the sky of the morning (Na'ima, 1972: 37).

The above poem is a true representation of the mystical thoughts of Na'ima, the poet in his words, has revealed his inner peace and expressed his mystical vision in them.

On the other hand, we find Sohrab Sepehri who, in the thought of the unity of existence, sees himself as a spectrum of God's light, Like Hallaj, yells out the voice of 'I am God' and finds and understands his existence in the divine existence.

The poet in the poem "Come Closer", which is considered to be his masterpieces, cries out "I am God" and "There is no God but me" in a symbolic language.

It is in this poem that the passion of ignorance overwhelms him, and he dies in God and calls God in himself:

"Turn the roof over/ and shine, the darkness is here/ Hurry/ Knock down the doors/ Cut illusion in half/ for I am the core of this darkness/ Pick my sorrow/ For it is ripe/ For a long time/ we have disturbed ourselves/ The fire is out/ Take me there/ To the better rock/ for I am separated/ took me to my "pure" source. I lost my peace, and I cried / my worn road, where is the tent among the flames and the wind, far from the sleeping land? / And do not agitate the fear, which is my alive watering place/ And do not let the sadness collapse, which is the height of my beautiful sky/ Call, so that it will all rise, the flower loses the colour, the bird wants to forget / I saw you, I overcame the time. I saw you; a

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passion for denial overtook me. / Come closer... Be my eternal altar/ for me to be all me” (Sepehri, The Ruins of the Sun, 2010: 196).

Another poem from Sohrab's poetry, which is a great success, is the poem "Prayer", in which the poet referred to the unity between himself and his God, but in his analysis, one of the contemporary critics suffices: "... The God of Sepehri is also nobody but his alter ego. The alter ego who lived with him, traveled with him, and now he has taken the path of the heavens and is "God". And this God is not the real God. But this God and better me, or the Sepehri's superior may have the root of a non-Iranian-Islamic culture and, as they say, might have the roots in Hindi and Buddhist culture "(Torabi, 1996: 84).

"Our silence joined together, and we became us. "Our loneliness sprang up in the gold plain/ the sun was afraid of our face / we found out and we laughed / we hid and burnt / and the more together the lonelier we got/ we left the peak/ I came to the ground, and became a servant. / You went up, and you became God "(Sepehri, 2010: 199).

2.2.3 Self-knowledge Introduction to theology

In mysticism, there is much emphasis upon self-knowledge and it is regarded as an introduction to the knowledge of God. It seems that the mystics and the Sufis have sought to introduce the perfect human beings in order to create a motive to move towards perfection and knowledge of God. (Mirza Vaziri, 2007: 118).

Meanwhile, Na'ima and Sepehri also always sought to recognize themselves and thus to recognize the principle of human existence. They are poets, who are famous for contemplative poetry.

Naimi recognizes knowing human forces and desires as the best way to achieve the knowledge of the unknown universe, and to escape the obstacles and limitations. The poet himself states, "I believe that man has the infinite potential for infinite perfection, and the word of perfection lies in the state where one is free from the realm of good and evil and all contradictions, and sees himself identical with the divine essence” (Aslani, 2005: 82).

Here, the concept of the unity of existence as a prominent mystical concept flows in the literature of Na'ima.

Therefore, Na'ima is always worried about being separated from the whole; he is afraid of parting from the true Love. Hence, in the poem "The frozen River" he depicts a sense of concern:

What are these shrouds? Are they shrouds or ice chains that have suspended you and brought you to the bottom? O river! I had a happy heart, like a meadows full of wishes. It had different days and nights. It was never tired; and today the waves of its desires are dead, like your face. O river! My heart is in a chain, like you. And our difference is that you are going to be free but, I'm not (Na'ima, 1972: 107).

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If we look carefully, in the above poem, we find that he sees his souls as a part of the spirit of God. He believes that a man must understand his own essence. Consequently, he will attain the knowledge of God. He believes that God has blown his soul into the human body; a reference of the Qur'an verse, "He blew in him from his soul" (Hajar: 29).

In comparing Na'ima's poems, following the study of Sohrab Sepehri's mysticism, it becomes clear that the starting point in his mystical thought is attaining self-consciousness and self-knowledge.

For example, Sohrab takes the first steps in self-knowledge in the poem "The Glass Pearl", a step which becomes an introduction for his knowledge of God:

"I've seen you at all lonely nights/ in all the glasses" (Sepehri, 2010: 108)

In this poem, he speaks of a foggy man who has always been like a childhood pearl for him behind dark glasses, in his loneliness times. In fact, one can say that the pearl is the poet himself. In this poem Sohrab Sepehri tries to recognize the other me (Glass pearl), and at the end of the poem he writes:

"Let me open the window. / The misty man passed over the tile pond. / and jumped towards me in cries" (same: 108).

The pinnacle of this self-knowledge is when the poet says:

"And this pit; lets descends, and descend carelessly. / Cover ourselves with tent; we are the tranquility for ourselves. We are the blowing of the rock, we are rocky and we are alive"(Sepehri, 2010: 180).

"Tent" is the symbol of the center or the heart of the world. Therefore, we can conclude that our tent is the world of our being, the region in which God exists. Let us cover ourselves with a tent of contemplation and thinking to understand ourselves better. If we understand ourselves better, then we will understand the world better; and if we understand the world better, we will know God better; because whoever knows himself, then he knows his God. And he will find peace" (Zarabiha, 2006: 385).

Another poem that could include some points about Sepehri's mysticism and his self-knowledge is the poem "Legendary Bird". This poem has strange revelations, including the revelation of the altar in the dream, which signs a rush of a spirit of faith in the poet, a vague tendency towards a beautiful divine essence which is symbolized in prayers and altar" (Assyria, 1993: 15).

The poet says in parts of this poem:

"For all moments of his life there was an altar, and all his dreams were shut down in the altar. / He found himself at the boundary of a dream. / Fell into the dirt. / A moment of amnesia. / Raised his head/ the altar was beautiful. / Saw a ray in the altar/ dark and beautiful. / The man was in his room. / A waiting called in his veins / and his eyes crawled out

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of the atrium of a dream. / A woman descended from the window / dark and beautiful "(Sepehri, 2010: 120-119).

But in the last poems of Sohrab's "Life of Dreams", he wrote poems that clearly indicated that the poet, after attaining the self-knowledge, tries to understand the outer world, asking himself questions that have been asked for centuries by mystics. For example, in the poem "Crash" he says,

"Suddenly a light came to my dead. / And I got alive in anxiety. / Two foot prints filled my life / where did he come from? Where did he go? / Only two foot prints could be seen. / Maybe there was an error on the ground "(same:129-128).

Thus, Sohrab, like Na'emeh, seeks to know God through self-knowledge and an attempt to know the existence of God by knowing their true self.

3. Conclusion

Mystical literature and poetry have a long history in Arabic and Persian. In this regard, there are many valuable works in both languages.

Two poets have similarities differences. For example, Naeimeh always uses simpler phrases and vocabulary than Sohrab Sepehri to reflect his mystical thoughts, but Sohrab uses the literal terms better and express his ideas more directly. Sepehri uses these terms in his poems repeatedly; this is probably due to his familiarity with Islamic-Iranian mysticism, while Na'ima has not been able to acquaint himself with Islamic phrases and terms because of his long presence in Western countries. So, the reader comes across the simplest terms and expressions in his poetry. Mikha'il Na'ima and Sohrab Sepehri as two contemporary poets, thinkers, and philosophers in Arabic and Persian literature, have been able to portray mystical thoughts in their literature. They share thoughts, which show their cultural, historical, and intellectual similarities. Due to their elite mystical tendencies, the unity of existence, Na'ima and Sepehri, were able to portray magnificent visions of mystical love in the most beautiful and delicate form of the divine nature.

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