

Human nature at Mystic perspective

Garden in Hafiz perspective

Mehdi Sheybani

Faculty of Architecture,
University of Shahid
Beheshti, Tehran, Iran.

m-sheybani@sbu.ac.ir

Reza Kasravi

Department of Landscape
Architecture, University of
Tehran, Iran.

kasravi58@gmail.com

Abstract | To better interpret the position of garden from Hafiz's perspective and to show how the relationships between the garden and poetry is established in an artwork, we need to scrutinize how these terms have been conceptualized. Comparing these two arts based on visual attributes, or rational spending is not possible and subjective nature of the flow of Persian poetry must be considered. The purpose of this paper is to explore the interrelationship and to show significant use of words related to garden in poetry and to explain the relationship of artistic creation in relation to the wisdom of creation in the poet's view. The Companionship of gardening affinity and poets in the external world, which is derived from the relationship in subjective nature, is of crucial importance. the garden in his poetry and in general nature, specifically is used not to describe objective materials, but to understand the poet's worldview and scrutinizing it. To understand the mystic world, we need to look at nature and investigate the evolution of the concept of asceticism in the history of Sufi and mystics and it is necessary to pay special attention to it. A trip in the centuries after Islam, admonishing the nature in one of the upper and lower ends of the world has been made. From this perspective, a different interpretation of the verses of the Holy Quran by mystics is received, nor the attributes of God as omnipotent glory executioner, who attributes his beauty in perspective, a mystic, described the beloved. In the meantime, the Sufi ascetic tries to suppress feelings and emotions more hands-on with the poetic life in him grows more freedom of his affections into immediate relation with nature and brings its nature as a manifestation of man and the mirror reveals nature's beauty. In such a vision is the earthly paradise of heaven and earth. artist knows nature as the foundation of both the subject and object. Its agent means an artistic creation in the form of poetry, garden and ... it comes to the ethics of the art. Art begins the nature and ethics are interwoven with one another. As to the mixed nature of morality whose existence cannot be imagined without it, art is the same sense of fun. Nature in art, ethics has its own inner logic and follow. The synthesis of morality and nature, soul consciousness that is the origin of aesthetics arise. In this struggle, as the nature of the arrangement is the language, the poet finds, rebellious nature out of the hands of New Beauty finds the wild it is driven and nature are arranged by man for man, in other words, garden is a human in nature.

Keywords | Hafiz, Aesthetics, Garden, Landscape, Life, Knowledge, Sufism.

Problem Statement

Culture is known as an interconnecting chain, therefore, to understand and enhance the depth of its products over time, comparing and finding the common roots and arts of its advocacy researchers can lead to a better understanding of each of these arts. How many unknown aspects of a common cultural sources pursuit of art is apparent in the arts? Poetry, narrative ontology of the most important cultural heritage is fundamental to the people of Iran. (Mojtabaii, 2014)

We can see the footprint of garden in different Iranian arts, carpet, miniature, architecture, painting and poetry. The image of paradise in the Persian garden can be seen in poetry. High frequency words and other garden related words such as lawn, garden, etc., are being presented in Hafiz's Golestan and this shows the garden as a sense of nature in his mind and language. But how does he explain the relationship between the garden and poetry? can the relationship between the poetry and garden be considered as the relation between the garden art and carpet? And as ever the divisions of four or two on the carpet and the garden is said to look like this poetry and garden? Or, if you talk about the relationship between poetry and the garden, does it come just in four divisions of Persian Garden and the shapes of the mold or quatrains speak? Or have other aspects of the impact of the poetry and the garden been searched? Persian gardens like any types of contemporary arts deal with the rules of visual arts. Therefore, allowing the material to create, to communicate directly with the viewer based on the exposure and impact on the human senses of perception.

Investigation of the impact of the garden, on the other visual arts such as miniature, carpet or ceramic art by comparing the visual components is possible. But when measured on the garden and poetry, it should be noted that the essence of poetry are reason and understanding generalities and discovering the relationships between the phenomena (Mansour, 2004). So these two art must be sought in other dimensions. Dimension where gardening poet and artist meet and a different concept is considered. The specific question that this essay tries to find the answer is that the relationship between the poet and mystic (in memory) and the art of poetry on the one hand and the art of gardening the other hand, how is the garden managed in different ways

and at high levels in poetry show-off mystical and seems to explain the mechanism of artistic creation in relation to the world and the wisdom of creation, can look opens the door to understanding the role of art in the garden is mystic poets such as Hafiz.

The point that needs to be explained here about the purpose of the garden or the garden in this paper, Generally, formal garden landscape garden that studies the morphological features such as closeness, and order of a turning point, is not known. Here is a look at Garden art of Persian mystical poet (Hafiz) and his vision of the universe.

1- look at the nature preserve historical heritage which is going on?

2- way artistic creation in keeping the mind and language affinity with the creation of a harmonious combination of water and plants in the garden as he is ontology?

Literature review

In general, the relationship between garden and poetry three general categories of mention. The first mainly in the context of purely literary subject wide range encompasses the issue of the place of nature in poetry and the relationship between nature and poetry in general, and partly related to poets in particular with nature. (Fadawi, 2013). The second category related articles in professional literature about the relationship between poetry and landscape garden in the English garden and other words associated with Landscaped Gardens, Golestan and in poetry deals. However, according to this view, the Garden in Hafiz poetry reflects external and internal communications about how to speak poetry garden. The third category is specific to the study of interrelated concepts related to landscape aesthetics in poetry and poets explain the universe and search effort is reflected in the lyrics. (Mansouri, 2004). Table 1. The subject of this article is to address the ontology protect and to explain the relationship among art, poetry and Garden Explaining the reason for keeping all of this is man-made phenomenon is closer to the third group.

Methodology

This article attempts to explain artistic creation and worldview of philosophical poetry in connection with the creation of mystic look in A way to adapt to the garden and

Table 1: Typology of History of Research.
Source: Authors.

Treatment	property	Typology of Related Articles
Literary	The presence of nature in general	The presence of nature in Hafiz poetry
Form, external, sociological term	Garden and landscape position associated with a particular look at the words	Garden presence in Hafiz poetry
Inner	Delves into the meanings of nature in relation to the ontology	ontological Look to nature in Hafiz poetry

thus cause explain Hafiz affinity of to the garden. To answer two main research questions, we look at the evolution of nature in literature and Sufism and then Darius Ashouri theory on how art is presented.

In general, Ashouri monument discussion on the findings of two books: a) Randy's mysticism and poetry b) the poetry and thoughts.

The evolution of the nature of Persian poetry

The two species look into the nature of Persian poetry

Although nature is always the primary elements of poetry in every time and place, and never divided the poetry of nature is not very wide sense of the word, - two different views on the nature of the Iranian poets is distinguishable. The first type, nature-oriented poetry in the style of the early centuries after the Islam in the manner of Khorasani. Persian poetry in the style of Khorasani poetry is called nature poetry. Khorasani Poets paid more than others to describe the nature and its manifestations.

This poem, eccentric and minutes horizons and describes the objective world, but with the emotions and psychological issues are concerned (Shamisa, 2014). For example, in this way, we have sunk Manouchehri Damghani love watching and admiring the beauty of nature and everything so now and Immediately sees the opportunity for various interpretations. The poet stands against natural phenomena and reports what he sees as described.

This description sometimes very detailed and suggest careful poet, however, is not exceed the limit yet. But there is also another kind of looking at nature in contrast to the Khorasani style look inward and subjective in nature and language poets like Rumi and Hafiz and Saadi has been ongoing. The nature and garden described in the poetry of mystic poets such as poetry goes and naturalist style Khorasani not copy the nature and the elements outside world (Shafi'i Kadkani, 1993: 32), It is internal and subjective.

The aesthetic elements as symbols of mythical mystical poetry is eternal. And without understanding his worldview able to interpret his view of the nature are not. Table 2 compares the two types of attitude to nature is concerned.

The world of spiritual cleanse the world of evil and beauty

To determine the importance of a mystical garden, we should look at the evolution of mystic nature and position of making human nature to be considered in their eyes. Mysticism

and look at the evolution of the nature of the frequency dependence of the change of attitude and a sense of piety among Muslim mystics. The period of denial and contempt of worldly life to become one of the world's up and down in a mystic perspective. From the early years of the advent of Islam, the interpretation of ascetic based on a particular interpretation of the existence of a dualism of spiritual-physical mapping Muslim lands brought later by the piety of the Christian aspect highlighted also took on (Ghani, 2010: 73). In the Islamic world, a branch of the attitudes and practices of an ascetic came to be known as Sufism.

Iranian and Islamic civilization in the great influence that it views the growth and formation of various arts institution profound effect. Islamic Sufism has its roots in the teachings of the Qur'an and the Sunnah of the Prophet and the early Muslim ascetics life. From the gallery's most prominent community of ascetics who were in the mosque next to the house of the Prophet with poverty lived their worship day and night, and the donations of the people lived (Adali, 2012). what they have to leave this world and worship endless was QURAN's verses It took the world and the life of the universal Church despised and avoided believers that provision junior world to the eternal life of heaven next to God to sell.

The rejection of the culture and philosophy of asceticism and admonishing the nature, in the broadest sense of, and approach to life and celebrate the spirit of it. Odds against nature and against the spirit and the spirit of their fundamental opposition can be considered by an ascetic existence. All ontology of metaphysics that there are two worlds, physical and spiritual, and the conflict institutional believe in living a moral and practical, the suppression of inner nature, that drives biological and please their man and admonishes nature and the passage of the whole to name of eternal life and spirit in the midst of a battle with nature means its rejection to free the trapped souls of the deal.

Culturally piety, being a part of light that spirit that is either the same as spirit and a part-heavy material is dark, that the physical world is that the human body is the same as the cage soul in it Is caught. Dual physical and spiritual duality in the universe, human existence is inclusive Because a man is removed his ultimate metaphysical absolute meaninglessness lost in the sinking. Two tear spirit of religious metaphysical look at this Two fondness the man caught with the endless conflict (Ashouri, 2014: 273). Struggle between sensual desires and its natural simplicity

Table 2: Profile of two nature-oriented poets.
Source: Authors.

Poetry	Property	Poetry in relation to nature
Horizons and extrovert	Yet the objective manifestations of nature	Nature-oriented descriptive
Internal and subjective	Interpreting	Nature-oriented interpretation

on the one hand and on the other hand the essence of free-standing spirit or intellect. Of asceticism and ascetic attitude and behavior of man and nature, the earth and life against whatever man of the earth, whatever lustrous and death prone, this dualism is born. In other words, piety cooked in its theoretical roots of the alienation of the soul and the spiritual or intellectual farness And lost it in the material world in which nothing and no inherent link.

Monism View: The interweaving of the spiritual world and the physical world

"Sufis, fear of infinity of God and the way of life of an ascetic to escape from the torment of Hell and set out to heaven and blessing them through the Quran had learned it by reading and re-reading the Koran gradually stuff newer discovered, and it seals love and mercy of God towards man. In so doing ,a new relationship between God and man were discovered. The evolution of primitive mysticism of Sufi perspective, the transition from the fear of God into God's love and the longing for paradise and eternal pleasures it begins to attain friend and visit friends. Since God as a first cause sullen goes out and the intimacy of a friend to soften a lover the man speaks the human horrors of living in the world destroys and man takes the better way of living in this world." (Ashouri, 2014: 273). What is this other than the words of the Prophet (PBUH) said: Allah updated nights and he brought me to feed and drink. The word that God said, "and I nearer to you than your neck's vein" Is not it that people feel the presence of his close call and speak to a friendly and cordial hearing? (Soroush, 1375) In this new interpretation of the Quran, the Sufi view with sliver of fear and ascetic perspective, it's time for poetry and poetic language to praise and worship God as love is concerned.

The journey of the Sufi austerity is hard to suppress the feeling and emotions more picks poetry in him grows more and more emotional than rational clause prescribes that asceticism is released. Direct relationship with nature leads them to emotional freedom and contradicts the spirit and nature of metaphysics away. Because of its nature as a manifestation of the beauty of man and appears like a mirror (Ashouri, 2014: 277). Thus, the dualistic view of the transformation of Sufi discourse and the transition from asceticism to mysticism romantic and pantheistic monism appears. Ascetic worldview in which nature and beyond, sense and reason, the art and science of good and evil and finally face the same mind and the eternal opposites of each other stand apart. But the insight transformed the mystic paradise earth and the heaven and the earth in combines.

In this verse, Hafiz attaches the simplest thoughts of paradise which is the garden of great opportunities to the world as the ultimate wise man must break away from the sensory world to join the world and experience heaven and what heaven is to experience life and the earth and what the earth

joins: the taste of the fruits of paradise whoever didn't take a bite of apple of evidence! Means. The world spiritual and earthly world closes in again (Ashouri, 2013: 31) is that with these changes the perspective from fear to love, suffering and austerity pious desire to return to paradise and enjoy the bounties unbounded or desire for return to innocence angelic or animal first air sensual is despised. By contrast, the mystic esthete who loved popular hobby in the primordial times are borrowing on their backs, In place long enough to "tow world" that is both despised in his eyes (Ibid: 82). God as a tyrant and executioner appears on the hermit, who in spite of his glory to show off, should he be afraid and fire his hell in order to mystic perfection.

mystic God in the perfection of beauty and perfection of God knows that he reveals his attributes of beauty. Finally, following the rough landscape of dualistic spiritual and physical, a moral universe where good and evil in stark contrast with the two world they know their place to harvest aesthetic in which no evil is interwoven. "Mechanical world of good and evil to the world instead of living a beautiful life in the light of the world." (Ashouri, 2014: 328). The natural beauty of the beauty of the eternal eye mystic poet is not only the symbol but also in the world of color and smell sees intertwined itself with a world full of color and odor in alignment with the wisdom of creation.

The theoretical foundations of artistic creation **Artistic creation, synthesis (synthesis) ethics and nature**

Tabiat is an Arabic word derived from "Tabi" on the weight of Fa'il in Arabic means both in its subject and object. Nature also means a constructive and meant to be made and these two meanings together foundation of the artist forms because the objective nature which the property is the Lord's and all its agent in the sense of possibility and thus Artist is able to produce its effect adultery and thus art is about morality. (Dinani, 2005) Ethics by being turned over to the consciousness and rulings themselves as worthy and unworthy to live out his order and the order of the human life. But again crawl inside and integrated life and oneness with the natural thing is that it tends to come back; That is something spontaneous and not an iota of coercion in that sense. When the ethics and the nature of these coalesce, the force constraint and discipline on the one hand and unrestrained enthusiasm and pillows-and-load On the other hand, is that the authority and freedom arises. boiling from the inside without any sense of obligation, pursuant to its law and order and morality. Since the moral order without any feelings of pain? to be followed, the nature and ethics are so fused that defy the moral law leads to feelings of pain (discomfort conscience), the realm of freedom emerge, the realm where nature to their demands and feel pleasure follow the moral law. Since

the beginning of art that nature and ethics are interwoven with one another. His moral nature, which is so mixed that its existence can not be imagined without it and all moral restraints disorder that affects him, enjoyed. In art there is the same sense of fun. "Nature in art, ethics has its own inner logic and follows the Beyond any external logic and metaphysical absolute discretion and selective. Because such a mechanical sense and wants the same rule over all things." (Ashouri, 2013: 27). In the inner order and harmony of sound and rhythmic music enjoys his In poetry, language and words and in the garden, we are well-balanced collection of water plants and architecture. But this is not the chains that bound it out and discipline, but also from within the unified and harmonious.

Self-conscious life, the origin of aesthetics

When ethics, human settlement and was part of human nature, the human nature emerged, the harmony of morality and the nature of the human being is created synthetic life is conscious. Of their lives within the human consciousness is a higher level of culture you go. The first human community and collective culture and folk still raw and primitive aesthetic sense as it is. Cultured human consciousness in their lives is a great sense of aesthetics go into the field as an artist and a man's world. High level of human growth aesthetics growth in his aesthetic vision. Aesthetic insight into the sense of being grown organically. This vision of the world as a totality alive and growing and growing sense of and receive the beauty is the field of fitness and coordination of the colors and sounds and smells and taste of enjoyable scenes of nature and human life is arranging and he became the birthplace and home to the ground. (Ashouri, 2013: 27) As mentioned before in this way the beauty of nature as an artist who could mystic poet or artist garden construction is coming, and the artist not only the but also in the world of color and odor finds that mingling with it consistent and in harmony with the songs of creation explains.

Garden, poetic experience

Beautiful combination of water and plant material appears in the art of Iranian garden. Iran has valuable traditions and spiritual power is the art of gardening (Hobhouse, 2004: 31), in which the elements of water and three conceptual, functional and aesthetic attended; in addition, any element that was placed in the Persian garden, Including water, trees, flowers, special function and was built for a specific purpose And was trying to be designed in such a way

that the components where possible and beautiful garden elements such change in compliance acquired them to be considered aesthetic. Poetic experience and poetic insight not only in his poetry emerges, it can be found elsewhere. Including a piece of music or a painting or anyone in the mood for a beautiful view of nature.

But it's an event that many see it as you see that others do not see and do not open, and this one has a poetic sense of humor or know (Ashouri, 2013: 44). Hafiz sees the beauty of the natural world and the beauty realm through allegory, in the form of these elements is manifested (Motahari, 2011: 93). In the garden, the garden artist mechanism to select elements of nature and has to resort to the help of a special arrangement between components, the geometry is at the service of the built environment. In the same way that the language of the poet array will and a special domain of language use among various layers of the Persian garden with plants in the garden organize the geometric order given and water also creates a system. Gardening tools as a poet, artist, water, plants and architecture and writes poetry with them.

Discussion

makeup nature within and outside nature, garden to look as human nature in Mystic

We have seen that the mystic artist, nature - the nature and the nature of the self and the field effect; The nature of what the dark material on the outside world or the world of sensual animal within, Zahid had tried it all in eating it. Also noted that, at times the aesthetic nature that emerges- the nature and morality within himself and has been projected without, it's a combination that within morals and associated adaptive nature. Ethics, the rogue natural, instinctive forces the basis of life in the working life of humans is inhibited and the social order and cultural, and the other hand animal nature in humans by absorbing morality in which softness and bloom naturally give.

Here the birth of poet, it is natural that the nature of morality and ethics natural "humor that drives aggressive nature in the harness and that of softness and elegance has thus now leave with demands and stretch their natural in the language of poetry and art are diagrams without the name of morality be ashamed of its existence and its name be suppressed. "As the language of the poet, the new cosmetics, the Wild Beauty finds out the man again Aggressive and wild forces of nature can be driven and arranged by man and for man, a garden (Ashouri, 2014).

Conclusion | As the Introduction and research background mentioned, although there's no denying external communications between the garden and poetry, and research in the areas enumerated above confirms this, but because these two are two kinds of art, the depth of the relationship must be happening inside. The first thing that happens in the process of artistic creation of a poet apart from the historical heritage come to him and, secondly, developments of his inner subjective world figure he makes his poetry. In other words, if the garden of mystical poetry is the result of what happens within the aesthetic sense, it arises as a result of his worldview. The search in the form of poems and adapting them to the garden for the perfect way to show the relationship between art and the garden is not poetry. Frequent references to Garden in the poetry of people like Hafiz reflect the evolution of a mystical look. at a range of admonishing the appeal to the varied forms of nature. From

the perspective of the mystic, as the poetry is the result of conscious mind, is a high degree of aesthetics and therefore it will be accepted. the garden is the order arranged by the man and the life of self-awareness. In other words, look at mystic poet as Hafiz, Garden resulting balance, inner balance the harmony of nature and morality in the form of conscious mind as to the status of aesthetics and safety language is poetic growing ethnic and language make the nature also arranged outside the system in the form of water plants, the garden creates a different poem. In the garden or at the desert around the city, next to a stream and field, the shadow of a cloud over his head to protect the beauty of nature experiences, the open nature and human nature is in the possession and in the realm of manipulation of human beings. No close Companionship and coherent mechanism poet garden in the external world, which arises from the relationship and is subjective.

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