

“The Persian Qur’an” - “Hadigatul-hagiga” by Sanayi Ghaznavi

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Abstract

The article studies the second part of "Hadigatul- hagiga" work by Sanayi, which is about Qur'an. Studying about the second part (al-bab) which comprises 12 parts, shows that the poet's view about Qur'an is generalized in 14 parts. If a human wants to wake up from ignorance and turn away from the rebel way, he has to read the Qur'an. To get pleasure from reading the Qur'an one should know the reason why it was revealed. The Qur'an is a candle of Islamic way, the guara of human faith. The Qur'an came down in order to lift people up. The Qur'an never reveals its secrets to strangers. Therefore, it drapes musk-emitting curtains between itself and strangers. From the day it was revealed The Qur'an will be protected till the end of the world, and will never lose its freshness. The Qur'an has layers. The letters of The Qur'an are its body, and the spirit is its meaning. To read The Qur'an does not mean to be aware of its meaning.

Key Words

Sanayi Ghaznavi, “Hadigatul-Hagiga”, Persian Literature, Allah, Qur’an, Mystica, Sufizm, Human, Book, Islamic Knowledge

Introduction

Abdulmajid Majdud ibn Adam Sanayi was born in the middle of the 12th century (1080/81-1140/41) in Ghaznavids. After the studying of various sciences and becoming familiar with the hidden secrets of versification, Sanayi went to Ghaznavids sultans' palaces. He wrote poems praising Ghaznavids sultans Masud bin Ibrahim and Yaminuddovla Bahramshah. A. Sanayi had won so much respect in Ghaznavids palace that Bahramshah decided to marry his own sister with Sanayi. Because of a sudden incident, his state changed, he turned away from the shah, palace and luxury. With the shine of truth light, his heart was enlightened with politeness lights of the truth.

Sanayi Ghaznavi lived in Balkh, Sarakhs, Herat and Nishapur for a long time and went to Mecca from Khorasan. During his Pilgrimage to Mecca, he met many Sufis. After returning to Ghazni, he chose the wisdom way and wrote works on these topics. (Sajjadi 1376: 114)

A. Sanayi has gnosis masterpieces named “Seyrul-ibad ilal-mead” (“Slaves’ (servants of God) wandering to the place of return”), “Tarigut-tahgig” (“The way to establish the truth”), “Karnameye-Balkh”, “Eshgname” («Book of Love»), “Aglname” («Book of mind»), “Tahrimatul-galam”.

There are works by Sanayi Ghaznavi such as “Divan”, “Letters”, introductory remarks written by Fazullah bin Tahir al-Huseyn (who he was dictating) in the preface of Sanayi’s “Divan”, and a letter that he wrote addressing Omar Khayyam (Sajjadi 1376: 114)

Sanayi Ghaznavi is considered as the founder of gnosis poem in the Persian literature. His work “Hadigat ul-hagiga and Shariat ut-tariga” (“Garden of the truth and sect canon”) is considered as one of the masterpieces of mystical Masnavi. There is a difference of opinions among researchers about this work of the poet. Therefore, Edward Brown writes about this book in his book named "History of Persian Literature": “It is written by stumbling and unattractive meter, and, in my opinion, it is one of the most boring books in Persian... full of absurd truisms and flat jokes». Such an evaluation of the poem makes it absolutely incomprehensible why it was so highly rated in the East, and even called the "the Persian Qur’an".

The Soviet orientalist Y. Bertels writes referring to the above-mentioned sentences: “Nevertheless, if not to read this most difficult text, which in each step requires from the reader new efforts to understand it, but to be content with only one glance, then, of course, it is impossible to give a correct description of the poem”. (Bertels 1960:40)

We would like to express our attitude on the opinion of these researches. First, in our opinion, the acceptance of “Hadigatul-hagiga” by Sanayi as “a boring work” proceeds from its language weight. Dozens of The Qur’an verses, 280 hadiths were used in this work.

If a reader suddenly sees an Arabic sentence in the poem written in the Persian language, he might get confused. While reading this work, one should be aware of both the Qur'an and hadiths. It is such a book of The Qur'an, which voluminous interpretations are written to it. Apropos to understand the meaning of the Qur'an verses written in the poem. Though we respect the opinions of both kinds of research, we'd like to note that in order to understand the magnificence of this book, one should deeply know The Qur'an and Islamic history, even if less than the author.

The second reason is due to the deterioration of its versification during the collection of the manuscript copies of the book. However, in our opinion, the versification in the book was preserved.

The couplet "Though these couplets came to an end, the Word sword didn't enter its sheath" proves that "Hadiga" book was imperfect when Hakim died. The other evidence of this claim is due to the imperfection of poems, quantity and a great number of couplets, the order of parts (al-bab) (coming before and after) in the copies of "Hadiga". Therefore, it is hard to find two copies that are identical to each other. This main point is precisely observed when two manuscript copies are compared. Consequently, it becomes clear that during life and after the death of Sanayi many people were involved in the collection of this book, and one of them was Muhammad bin Ali ar-Rifa. Whatever he obtained from the poems of "Hadiga", he collected everything without keeping the order and composition in it. Though the number of copies of handwritten couplets of "Hadiga" is approximately ten thousand in each, maybe all of the couplets that are in some copies altogether exceed twelve thousand couplets. There are approximately twelve thousand couplets in the copy written by the scribe who compares "Hadiga" with numerous copies, and this coincides with Abdullatif Abbasi's enumeration". (Sanayi 1388:84)

One of the interesting facts is the consistency written by Y. Bertels about "Hadiga" part (al-bab). There are two copies in our hands, which have a different consistency from the one written by Bertels. This proves once again that in terms of ordination there are differences between "Hadiga" copies.

According to the copies in our hands, we can say that this work consists of 10 parts (al-bab): the first part (al-bab), is called as "About the trust (tawhid) in Allah"; the second part (al-bab), is called as "About The Qur'an"; the third part (al-bab), is called as "Prophet Muhammad's description"; the fourth part (al-bab), is called as "About the characteristics of the mind"; the fifth part (al-bab), is called as "About the sapience of science"; the sixth part (al-bab), is called as "About Nafs al-kulli (universal temptation) and its circumstances"; the seventh part (al-bab), is called as "About pride, ignorance, forgetfulness."; the eighth part (al-bab), is called as "Sultans' remembrance"; the ninth part (al-bab), is called as "Wisdom"; the tenth part (al-bab), is called as "About the reason for writing the book"; (Sanayi 1384:305)

The storyline of the book starts with Allah and ends with the remembrance of sultans. Then it continues with part (al-bab) about Allah, The Qur'an, Muhammad, mind, science and temptation. The Iranian scientist Zarrinkub called Sanayi Ghaznavi's "Hadigatul-hagiga" an encyclopaedia about wisdom and Sufism. In this work, deeply meaningful words were written in the language of poetry about circumstances and highlights of Sufism.

After Y.E. Bertels analyzed Sanayi's "Hadiga", he came to such a conclusion that Sanayi did not belong to any Sufi sect. If there were such a case, he would mention his mentor's name. On the other hand, though most of the orientalist called "Hadiga" as "Encyclopaedia of Sufism", the analysis of the poem shows that the poet was not too proud of Sufism. (Bertels 1960:437)

In our opinion, most of the European, Russian and Iranian researchers shared the idea that Sanayi was Shia. It is not correct to associate those who are in Shia sect with Sufism. Since Imams and Prophets are considered as the mentors of Shias. Therefore, here we get an answer to the question of why Sanayi did not choose a mentor for himself.

On the other hand, asceticism was the initial stage of Sufism. It is possible to come across with poems about asceticism more than poems about Sufism in this work. Y. E. Bertels notes: "In essence lectures by Sanayi are much closer to propagations of early ascetics, than to the theoretical constructs of Sufi mystics, who in their time had already managed to get pretty significant development." (Bertels 1960:437)

At the beginning of Islam, the trend that occurred in the form of asceticism, expanding a bit, later on, flew in the form of Sufism. Some issues that occurred within Sufism contradicted with the teachings of the Islamic religion. Therefore, most sages doubted the fact that Sufism showed the way of truth and abstained from it. Hakim Sanayi Ghaznavi is one of these sages too. Y.E. Bertels answered to the reasons why orientalist call "Hadigatul-hagiga" the encyclopaedia of Sufism. In his opinion, there are two reasons for that: "Reasons, why western European researches relate Sanayi to the list of Sufi authors, is quite clear. First, the orientalist are inclined to relate any work of Muslim author, which is about "first mind" or "universal soul" to Sufi philosophical literature, although these ideas entered into the scholastic Muslim theology and even became components of Akaid (Muslim "symbols of faith").

The second reason why Sanayi was referred to Sufis is that late Sufi authors considered "Hadiga" as a kind of

canonical Sufi text. As was mentioned above, Jalal ad-Din Rumi as if wrote “Masnavi” at the instance of dervishes of his order, who were keen on reading poems by Attar and “Hadiga”, but couldn’t find in these works something that a member of their order needed to know. It is known that Jalal ad-Din said:

“Attar was a spirit, and Sanayi – his two eyes,
I came immediately after Sanayi and Attar.” (Bertels 1960:437-438)

We have such an opinion about “Hadigatul-hagiga” by Sanayi that this work is more closely connected with Islam rather than with Sufism. In this work, an advantage is given to the philosophical moments based on Islamic teachings, rather than Sufism. It is not a coincidence that there are chapters devoted to such issues like Allah’s tawhid (unity), Islamic holy book The Qur’an, mind, science, and temptation in this work. Therefore, we call this work “Encyclopaedia of Islamic wisdom”, not Sufi. Since “Hadigatul-hagiga” by Sanayi Ghaznavi is literally a poem that states the details of Islamic wisdom. The reason why we investigate the second part (al-bab), which is about The Qur’an, is the following couplet.

“The value of a pearl is not in its pearl,
The value of an arrow is in its target.”

Let us take special attention to the second verse of this couplet. The value of the arrow is estimated by the target. Arrow is The Qur’an; its target is a human, and the shooter is Allah. We can abstract this couplet in the following way: Allah has revealed the Qur’an as a guide for people. In our opinion, there would be no better imitation in The Qur’an preaching.

The second part (al-bab) of “Hadigatul-hagiga” work by Sanayi is called “About the remembrance of Allah’s word which leads to the wish. Dozens of The Qur’an verses were used in this book. They show that Sanayi knew The Qur’an by heart and used its meanings in the most beautiful way in his work. This part (al-bab) including introduction consists of 12 parts. 1. “the mention of The Qur’an’s greatness”, 2. “About The Qur’an’s secrets”, 3. “About the miracle of The Qur’an”, 4. “About the guidance of The Qur’an”, 5. “About The Qur’an’s respect being not in poetry” one of the divisions that were taken great attention to was putting one of five or ten signs that were called tashir and tahmis. In the past, people put dots after every five ayahs (verses), then the word “khamis” (5) or “kha” – خ for tahmis. After 10 ayahs (verses) either a dot or “ashar” (10) or letter “eyn” - ع was put. It was because of the readers (those who recite The Qur’an aloud) who wanted to teach their followers five or ten verses every day. 6. “The remembrance of The Qur’an’s proof”, 7. “The remembrance of The Qur’an’s recitation”, 8. “The remembrance of listening to The Qur’an” 9. “About rapture and condition”, 10. “Fable about the creation of Adam and Isa bin Maryam”, 11. “About nature, ignorance, worshipping Prophets (ؑ), the remembrance of Prophets is much better than hadiths (stories) of ignorant”. (Sanayi 1384:305)

The second part (al-bab) starts with The Qur’an ayahs (verses), the hadith (story) about Prophets and Ahmad bin Hanbal: The 88th verse of al-Isra surah (chapter) is as follows: “Say: “Even if mankind and demon gather together and help each other to create something like The Qur’an, still they won’t be able to bring anything similar.” (17:88)

Then one part of the 59th verse of al-Enam surah is given as follows: “There is no seed in the darkness of the earth, no wet-dry (in the universe), that is not obviously described in the book!” (6:59)

Nabi (s) said: “The Qur’an is such a wealth, no other wealth can replace it, no poverty remains after it”.

Nabi (s) said: “The Qur’an is the cure of everything, besides death. He also said: The Qur’an people are special people of Allah.”

In addition, Prophet (s) said: “The rightest hadith (story) is the book of Allah.”

Moreover, Ahmad bin Hanbal said: “The Qur’an is not a creature; it is a word of Allah and those who say The Qur’an is a creature, they blaspheme Allah.” (Sanayi 1384:86)

The Qur’an is the word of Allah Himself, it is written in pages and saved in hearts, read in languages, and was revealed to Prophet. The Qur’an is a creature when it is written, read and pronounced because all actions of people are creatures. Since the word of Allah with His essence is a secret. Paper, letters, words, verses are the means that people need. If anyone says that the word of Allah is a creature, he becomes a disbeliever. The same hadith is applied to the Prophet too. The Qur’an is a non-creature since it is the word of Allah.

With these verses and hadiths, the author gives his opinion about the magnificence of The Qur’an and then presents his poetic words.

“After this ayah (verse) and hadiths (chapters, stories), writing a poem as represented by the Qur’an, which consists of 14 couplets, he notes that there is so much charm and delicacy in the word “Qur’an” that it doesn’t hurt voice while reading, a person isn’t bothered while speaking about the Qur’an. The description of the Qur’an is not measured; it is impossible to place its words in letters. A human’s feelings are astonished by its image, and the mind admires the secrets of its surahs (chapters). As the letters and image of the Qur’an are beautiful, its image is beautiful too. A human gets energy and nourishment from it, turns into an angel and rises to malakut (a place where angels reside). A person who knows the secrets of the Qur’an may solve all his problems. The Qur’an is a

book that bestows comfort on the heart and soul. The Qur'an is a healing of a wounded heart and the cure of a miserable soul. The Qur'an is not a parrot or a donkey created by Allah; it is the word of Allah. The Qur'an is the basis of faith, the column of piety, a meaning ruby and treasure. There are laws of philosophers' wisdom in the Qur'an; there are criteria of scientists' traditions in the Qur'an. Souls are brightened by glorifying it; the mind is happy to show it. The Qur'an is a cure for the soul of the pious, and the sign on the grief of the poor. The Qur'an is a means between mind and temptation; people of eloquence are helpless on its way". (Sanayi 1384:86)

These are the beautiful thoughts expressed by Sanayi in the preaching of the Qur'an. Here it would be relevant to say a few words about "perfect mind" and "perfect temptation": "As regarding the mind it is enough to say that it is the basis of cultures, laws and unknown issues are realized through this magnificent power. The greatest service of Islam to the mind is that in many parts of the holy book, it is introduced in various phrases. Among them, we come across with "tadabbur (to imagine), tafakkur (to think), taaggul (to understand), tafagguh (to conceive), consciousness and other words like that. The Dearest Prophet of Islam prefers an hour of thinking to 70 years of praying. As regarding the moment of the mind in perfection, the book "Asrarut-towhid" ("Secrets of faith") states:

"A fakir asked our sheikh, what is a mind? Our sheikh answered: "A mind is a means of praying".

Alternatively, if to say in the words of Baba Tahir Hamadani, the author of Sufi poems- *العقل سراج العبوديه* –
"Amind is the lamp of servitude".

"All the creatures are made from the mind and if to say in the words of Izaddin Nasafi, even Jabrail, Michael, Azrail are not anything rather than a mind. As for Sohravardi, only by means of the mind and mind power, it is possible to know the world of angels. According to Attar, Jame-jam is the same mind, "Jame-jam" is another expression used in Persian literature. "Jam" is short for the name Jamshid. According to a legend, Jamshid had a bowl, which showed the whole world. Therefore, it is possible to come across this combination in Persian poetry very often.

Jalal ad-Din Rumi lived in such a period when mashshai philosophy faced attacks. Gazali and Sanayi are examples among them. Mewlevi, in his famous couplet, wrote: "Those who provide evidence have a wooden leg, and a wooden leg is not so strong."

Jalal ad-Din Rumi himself was a great sage, and never forgot the value of the mind. He even says the following about an ordinary person: "My brother, you are just a mind. Your other parts are bones and veins."

According to the expressions and compounds used for the mind by Mewlevi in his "Masnavi" work, the mind can be divided into two parts: A praised mind, and a judged mind. This division was made not in terms of content, but from the practical point of view. The compounds used by Mewlevi for the praised mind are the followings: "Universal mind, wise mind, a mind of the mind, a praised mind, a sacred mind, mind of abdals, Shah's mind, divine mind or minds, a clear (dustless) mind".

According to the poet's point of view, a universal mind shows two meanings: A) An abstract high (superior) mind, which is far from material and materiality. It is considered to be the same with universal temptation. B) The second meaning of a universal mind is a wise mind, which covers all the things, adequately understands the realities of works. According to Mewlevi, such a mind is given to the chosen servants of Allah who are prophets, saints, sheikhs, and is single-minded people. The reason why Mewlevi uses a wise person with the expression "universal mind" is that a wise person or a justice protector are mortal themselves. A mind that is ruling him is not insignificant, it is a universal mind. Therefore, Sanayi Ghaznavi at the end of the preface to the chapter mentioned that the Qur'an puts a universal mind into trouble and universal temptation into the grief.

After Sanayi introduces Qur'an with Qur'an ayahs (verses), hadiths (chapters) and his own words, he starts writing a chapter called "The remembrance of Qur'an's magnificence":
We conditionally divided this part into sections such as:

1. If a human wants to wake up from ignorance and turn away from the rebel way, he has to read the Qur'an.

This part, which was mentioned by Sanayi in the description of Holy Qur'an, is so tender and beautiful that makes a reader bow before the Qur'an. Here the Qur'an was assimilated with a human being. As a human consists of a spirit and body, the Qur'an is also introduced as a creature, which has a spirit and body too. Ditto is described as a beautiful woman with a veil on her face. The Qur'an is a pot of gold a constellation, a garden where wise men live, a paradise of the spirit (the highest heaven). While describing the Qur'an, the poet sometimes compares it to either material or moral elements. However, this materiality ends with the meaning world. Only wise men can gather in the garden of the Qur'an. After all these features, a person is recommended to read the Qur'an in order to wake up from ignorance and turn away from the rebel way.

Devoting the second part (al-bab) of his work to the Qur'an Sanayi Ghaznavi tried to bring its greatness. There are some issues in Islamic knowledge, which are impossible to describe by words. In this poem of Sanayi, the Qur'an was brought to readers as a product of the meaning, not the material world. In the first two couplets, the adjectives used for the Qur'an: jalil, evident, clear, worthy, obvious. (Magnificent, guiding, vivid, reliable, decent,

distinct) "Its words are a pot of gold that keeps a pearl of the soul. Its guidance is a constellation of a religious world. It is a communication garden for wise men. When they want to gather, they gather in the Qur'an's garden. The Qur'an is the paradise of the spirit. If you want to turn away from an ignorance sleep, read the Qur'an".

2. To get pleasure from reading the Qur'an one should know the reason why it was revealed.

The Qur'an is also the word of Allah. Our word is meaningless against Qur'an word; places where we are dispassionate against Qur'an's garden. To get pleasure from reading the Qur'an one should know why it was revealed.

"We do not have a taste in the words we say, warmth in gardens we stand. The Qur'an is the only book that is the proof and evidence with its magnificence and power. If you don't know why Qur'an was revealed, you can never enjoy reading it."

3. The Qur'an is a candle of the Islamic way, the guara of human faith.

Like all wise men, many believe that a human has a material eye and the eye of its spirit. A material eye is needed to see material things, to understand the world of meaning with spirit's eye. We see letters of the Qur'an physically and suppose that we see the Qur'an. To see the spirit of the Qur'an the spirit should have eyes. However, unfortunately, the spirit of most people is blind and does not want to see the beauty in the world of meaning. The Qur'an plays the role of a candle for the eyes that want to see the world of meaning as a candle.

"The Qur'an is a candle of Islamic path inside. However, from the outside, it guards people's faith to prevent them from losing the scent. It adds sweetness to the soul of wise men, gives recitation to the tongue of the heedless. The physical eye saw its letters; the eye of the body saw its soul. The eye took its labour from the ear away; the spirit took its boon from the mind."

4. The Qur'an came down in order to lift people up.

The poet uses various metaphors for it. He assimilates The Qur'an with a drop that is separated from the cloud and becomes a pearl at the last moment.

"Grace and favour come from the sky; each point of it is like hair spilt over lover's forehead.

5. The Qur'an never reveals its secrets to strangers. Therefore, it drapes musk-emitting curtains between itself and strangers. The poet symbolically provides shah as a stranger to The Qur'an. As the Qur'an is a lamp of guidance, it has no business with strangers. Shahs (kings) give instructions. The Qur'an also shows the way, gives an instruction. If shah wants to make the right decisions, he must come to The Qur'an. That is shah has to communicate with The Qur'an, not The Qur'an with the shah.

The Qur'an drapes musk-emitting curtains to those who are strangers for it. Both curtains and the owner of the curtains were not aware of the work of the shah. As curtains are a thing, they do not want to see shah.

6. From the day it was revealed The Qur'an will be protected till the end of the world, and will never lose its freshness.

Though years and decades passed, The Qur'an neither got tired nor lost its freshness.

7. The Qur'an has layers. The first that we (humans) see is its first layer that is letters.

The Qur'an is so magnificent that its embroidery, letter and recitation is from the ground up to the seventh heaven. Ordinary people see their first layer with just eyes. What you see is its cover; the poet calls letter its hijab (headcover).

The Qur'an never opens its face in front of dishonest (mean) people, all that they see is its embroidery. Only the Qur'an people may tear its veil.

8. Letters are the hijab (head cover) of The Qur'an. The Qur'an doesn't uncover its hijab in front of everyone. Only lovers of The Qur'an may tear its veil.

A human may see The Qur'an's face after its veil is uncovered. Seeing this face gives peace to the soul of a human.

If the Qur'an shows its face to a human, his (human's) soul finds peace with it. Though the first layer of The Qur'an seems rough and bitter, in the second layer as if a beautiful month was excoriated. The third layer is like very delicate yellow silk; the fourth layer is a cool sweet brain. The fifth is a house, your house, the circumcision of Prophets is your doorstep.

9. As for Sanayi, there are five layers of The Qur'an. Since a human sees the first layer through the material eyes, he sees it rough and bitter. However, when he reaches the second layer, he sees it so beautiful, as if a beautiful month was excoriated. The third layer is like silk, and the fourth is like a sweet brain. The fifth layer is assimilated with a house, the doorsteps of which are a circumcision of the Prophets.

10. The Qur’an praises the spirit of humanity.

11. The Qur’an is the healing of a wounded heart and the cure of all sufferings. If a body does not separate itself from the material life, it will stay in its sediments. However, a spirit tastes the fat on the surface of the water.

If you have reached the fifth layer, why are you declining to the first? The Qur’an is the healing of the wounded heart and the cure of an innocent soul. While the body is alive, it tastes the sediment, and the spirit knows what fat tastes. The sediment is at the bottom of the water; the oil is on the surface of the water. A human has to rise from its spirit to body, in order to taste its fat instead of its sediment.

12. A human sees the image of The Qur’an with emotions, but to understand the meaning and intellect is needed.

A human can see a beautiful image with emotions. That is vision, hearing, olfaction, taste sensation, and sense of touch. However, to understand the meaning a human needs an intellect. While reading the Qur’an chapters (surahs) a human sees only its image. That is, he catches its beauty with the help of emotions. However, he does not know the features of the path. Do not know The Qur’an less than Eternity paradise; call the reader of The Qur’an to The Qur’an.

As you are a stranger, it created a veil out of letters for itself. You see its chapter (surah) the way people see the image of a sultan.

13. The letters of The Qur’an are its body, and the spirit is its meaning.

The image is unaware of the spirit, a body is something different, and the spirit as well. Why are you considering letters as The Qur’an, and telling that what a hadith it is? Those who are asleep and thieves do not see its image as those who are awake.

If to speak with him means a friendship, then they are unaware of that, there is also a description of the bath.

14. To read The Qur’an does not mean to be aware of its meaning.

In the next little poems, we come across some very interesting ideas in the description of The Qur’an. An interesting fact is that Sanayi in this work gives The Qur’an verses within the couplets. In general, one of the main features of Sufi works is that divine sayings are mostly used in them. Such a writing style is come across in the work “al-Luma” by Abu Nasr Sarraj (Sarraj 1999), “Tazkirlatul-ovliya” by Faridaddin Attar (Attar 1381), “Tabagatus-sufiyya” by Haja Abdullah Ansari (Ansari 1384), “Mirsadul-ibad” by Najmaddin Razi and in dozens of such prose works. The main innovation that Sanayi Ghaznavi brought to the poetry is that he refers to The Qur’an verses and hadiths not in prose, but in a poem, which is a praiseworthy case in its turn.

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